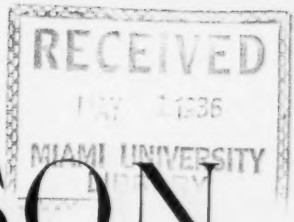


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THE DIAPASON

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

Twenty-seventh Year—Number Six

CHICAGO, U. S. A., MAY 1, 1936

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TO MARK CENTENARY WITH CHORAL FESTIVAL

EVENT MAY 16 IN NEW YORK

Dickinson Will Conduct 1,600 Voices at Riverside Church in Program Opening Celebration of Union Theological Seminary.

A great choral festival directed by Clarence Dickinson will be given on Saturday evening, May 16, by the School of Sacred Music of Union Theological Seminary, New York, as the opening feature of the seminary's four-day celebration of the 100th anniversary of its founding. The festival will be held in the Riverside Church and Dr. Dickinson will conduct the 1,600 voices from choirs of the alumni and present students of the school, from six states and from such distant points as Warren, Ohio, Worcester, Mass., Harrisburg, Philadelphia and West Chester, Pa., Troy, N. Y., as well as from Connecticut, New Jersey and New York.

A quartet of trumpets and trombones, with violin, cello and harp, will supplement the organ. The processional will be played by Hugh Porter, the recessional by Luis Harold Sanford and the choral numbers by Charlotte Lockwood, all alumni of the school and now on its faculty. The soloists will be Corleen Wells, soprano; Viola Silva, contralto; Harold Haugh, tenor, and Frederic Baer, bass.

Those who were present at the festival in honor of Clarence Dickinson last May remember the beauty of the scene, the processional with its five lines of singers in the colorful robes of the different choirs, and the thrill of the music sung by the great body of singers.

The program May 16, which will be broadcast by the National Broadcasting Company on a nationwide hook-up, will include: Call to worship, Hebrew Shofar Song; "Great and Glorious," Dickinson; "O Saviour of the World," Palestrina; Echo Kyrie, Gabrieli; "Lord, Have Mercy," Serbian Liturgy; "O Lord God, Have Mercy," di Lasso; "The Pharisee and the Publican," Schuetz; "Holy Angels Singing," Russian Traditional; "O Saviour Sweet," Bach; "Psalm 150," Franck; "Alleluia" and "Christ Is Risen," from "Christus," Liszt; "Light Celestial," Tschai-kovsky; "For All Who Watch," Dickinson; Hallelujah Chorus, Handel.

The sixty choirs participating, with their organists and directors, are to be from the following churches:

- Westminster Presbyterian, Bloomfield, N. J.
- Bloomfield Seminary choir, Bloomfield, N. J.
- First Presbyterian glee club, New York City, Roberta Bitgood.
- First Presbyterian, Passaic, N. J., Charles Black.
- Methodist Episcopal, West Chester, Pa., Marshall Bretz.
- St. Paul's Episcopal, Riverside, Conn., Mildred Buttery.
- First Baptist, Waterbury, Conn., Frances Beach Carlson.
- Lafayette Avenue Presbyterian, Brooklyn, Marion Clayton.
- First Baptist, Bridgeport, Conn., Robert Crandell.
- First Methodist, Germantown, Pa., W. Lawrence Curry.
- Methodist Episcopal, Leonia, N. J., Mildred David.
- Congregational Church, Rockville Center, L. I., N. Y., William R. Davis.
- Brick Presbyterian Church and Union Theological Seminary choir, New York City, Clarence Dickinson.
- Woodlawn Heights Church Union, New York City, Kenneth Eppler.
- Plymouth - Piedmont Congregational, Worcester, Mass., Hugh Giles.
- First Presbyterian junior and intermediate choirs, Mount Vernon, N. Y., James Lowell Harris.
- Hillside Presbyterian, Orange, N. J., Ellwood W. Hill.

[Continued on page 2.]

PITTSBURGH ORGANIST AND HIS FLOOD-WRECKED CONSOLE



A VIVID GLIMPSE OF THE RAVAGES of the flood in Pennsylvania is afforded by this remarkable picture, showing a Pittsburgh organist standing beside the console of his organ after the high waters had done their worst. The organist is John Austin Holland and the console is that of the organ in the Second Presbyterian Church.

The Second Presbyterian Church is on Eighth street, downtown, only a square from the Allegheny river. Mr. Holland was playing at the church Tuesday night of the week of the flood, when high water was expected, but since it never reached a dangerous point for that locality Mr. Holland

made no effort to put his music in a safe place or to take any other precautions. By the next afternoon the water was thirteen and a half feet deep in the auditorium, the pulpit was washed out into the vestibule and the console out in the auditorium, and the place generally was wrecked.

Mr. Holland, a graduate of Oberlin, went to Pittsburgh in 1926 to teach theory and piano at the Pittsburgh Musical Institute. He became organist of the Second Presbyterian Church three months later. He is active in many musical affairs and is a member of the executive committee of the Western Pennsylvania Chapter of the Guild.

NEW ORGAN FOR WELLESLEY

Aeolian-Skinner Company to Install Instrument of Eighty Stops.

One of the largest orders of the year for a new organ is announced from Wellesley College. This famous school for women has awarded to the Aeolian-Skinner Organ Company the contract to build an instrument which will rank among the best in American educational institutions.

The organ is to be installed in Houghton Memorial Chapel, and replaces an old Hutchings organ. The instrument will be a three-manual with eighty speaking stops. The great, choir and pedal will be situated in the present organ chamber, and a new chamber is being constructed on the other side of the chancel from the present chamber to house the swell and the remainder of the pedal.

FOX AT CARNEGIE HALL MAY 8

Young Virtuoso to Give Recital in New York Musical Center.

Virgil Fox, the young virtuoso whose playing has attracted nationwide attention, will be heard in a recital at Carnegie Hall, New York City, on the evening of Friday, May 8. In arranging for a performance in this center of musical art, where only one other organist has ever given a recital of this kind, Mr. Fox shows a progressive spirit and a desire to do his part to place the organ along with the piano, the voice and the orchestra as a me-

dium for the artist and as an attraction not alone for church people and admirers of organ music, but for the entire music-minded public. Mr. Fox's program on the four-manual Kilgen will include the following compositions: Presto from Concerto for Organ in B flat, Handel; Vivace from Trio-Sonata No. 3, Bach; Adagio from Fantasy in C major, Franck; Toccata in F major, Bach; "Vespers" (MS.), E. Hemberger; "Roulade," Bingham; Chorale in A minor, Franck; Sketch in D flat, Schumann; "Perpetuum Mobile," Middel-schulte; "Dreams," McAmis; Allegro from Sixth Symphony, Widor.

This event is under the auspices of Bernard R. Laberge, the organ impresario of New York.

SAMUEL A. BALDWIN INJURED

Prominent Organist Is Struck by Automobile in New York.

Professor Samuel A. Baldwin, head of the music department of the College of the City of New York for twenty-five years before his retirement in 1932, was struck by an automobile April 10 at Broadway and 137th street. Professor Baldwin suffered a compound fracture of the left leg and bruises of the face and hands. He was taken to Sydenham Hospital. Word from Mrs. Baldwin April 25 indicates that he is making good progress and suffers no pain.

Professor Baldwin, who is 74 years old, is one of the most prominent organists of his generation.

TRIBUTE TO DOERSAM AT NEW YORK DINNER

FRIENDS SHOW THEIR REGARD

"Note" Presented to Warden of Guild as Evidence of Appreciation for Administration—More Than 160 Attend Brilliant Event.

By word and act, by force of numbers and by enthusiasm, the American Guild of Organists and the organ world at large demonstrated to Charles Henry Doersam on the evening of March 30 just how they feel toward him. The occasion was a dinner in the warden's honor at the Hotel Astor in New York City, at which more than 160 sat down and at which as many speakers as could be crowded into the limits of the program paid tribute to the administration and the character of the man who for the last four years has been the executive head of the A. G. O. As a climax to the evening a "note" that sounded the feelings of the entire Guild—a \$500 note it was—was presented to Mr. Doersam. Toward this gift 400 members of the A. G. O. at headquarters and in other parts of the country had contributed.

The various courses of the dinner were interspersed with the reading of letters and telegrams from every part of the country. Of the eighty chapters of the Guild seventy-five had responded.

The celebration served equally to mark the record of the past and to give auspicious welcome to the future, for it was announced that Mr. Doersam had been prevailed upon to change his previous decision not to accept a renomination, and that he would therefore be the warden again. This announcement was greeted with applause whose meaning could not be misunderstood. As was brought out by Samuel A. Baldwin, the banquet was coincidental with the fortieth anniversary of the organization of the Guild.

Morris Watkins, chairman of the public meetings committee of headquarters, was the chief organizer of the testimonial and had labored incessantly, though quietly, to prepare for the event and to make it the success that it proved to be. He had the assistance of a very able committee, one of the most active of whom was Channing Lefebvre, organist and choirmaster of Old Trinity Church, New York, while Dr. William C. Carl, subwarden of the Guild, made the speech of presentation of the gift to the warden.

With Mr. Watkins presiding as toastmaster, everything moved with marked smoothness and there were no dull moments in an evening which did not reach its close until the clock struck midnight. Before and after the dinner and program there was a reception which was graced by virtually all the most prominent organists of the metropolis and a number of visitors from nearby and distant points, some being present from as far away as Pittsburgh, Chicago and Kansas. There was not time to read all the messages that had been received, but these messages were bound in a volume which was presented to the guest of honor.

Aside from the speeches of the evening there were two musical features. The University Singers, a male quartet from the University Glee Club of New York, directed by Channing Lefebvre, evoked enthusiastic applause with several groups of songs. One of the messages, of great warmth and cordiality, came from the Rev. Dr. Harry Emerson Fosdick, pastor of the Riverside Church and chaplain of the A. G. O. Then there was a piano suite on the motto C. H. D. in eleven movements, written in honor of the occasion by as many well-known composers among the organists of New York, nearly all of whom were present to play their own

compositions. This decidedly interesting contribution consisted of the following: Prelude, Norman Coke-Jephcott; Minuet, David McK. Williams; Lullaby, Clarence Dickinson; Scherzo, Seth Bingham; "Marche Funebre," Phrygian, George Mead; Canon in G ("Meditation a St. Rutgers"), Mark Andrews; "Marche Militaire," Harold Friedell; Serenade (four hands), R. Huntington Woodman; Waltz, Samuel A. Baldwin; Allegro Moderato, Pietro A. Yon; Fugue in C (four hands), T. Tertius Noble. It is doubtful whether so many distinguished composers of the present day whose names are household words among organists ever before collaborated to this extent.

Dr. Samuel A. Baldwin was called upon as representative of the council of the Guild and in his short talk referred to the fact that April 13 was the fortieth anniversary of the granting of the charter of the Guild, and he recalled how it came into being with forty-five founders as the charter membership. Douglas Moore, associate professor of music at Columbia University, of whose faculty Mr. Doersam is a member, paid a warm tribute to the warden and to Mrs. Doersam, and quoted from the oath of Hippocrates, taken by every physician, as a model for the musical fraternity.

Herbert C. Peabody, who, as chairman of the Pittsburgh convention committee, is working hard for the success of the June gathering, represented the deans of the various chapters in an address marked by many sallies of humor. Miss Grace Leeds Darnell read in verse a record of the achievements of the Guild under the leadership of the warden. Another who paid tribute to Mr. Doersam was Dr. Daniel Russell, pastor of the Rutgers Presbyterian Church, of which the warden is organist and director.

Dr. Carl made a happy speech of presentation in handing to the guest of the evening the gift which illustrated the appreciation felt for him and his administration.

Mr. Doersam, whose surprise over the entire demonstration of affection was evident, in a feeling response said it was difficult for him "to recognize the person of whom you have spoken so generously, and I know that my family would be unable to identify him at all." He thanked the Guild for its loyalty, co-operation and friendship throughout his administration and said that as a consequence he really should be buying the dinner. In closing he suggested as a motto for the American Guild of Organists the words of Albert Einstein, that "man is here only to help men." With the singing of "Auld Lang Syne" the guests arose as the hour of 12 arrived.

SUMMER CLASS FOR BIGGS

Four Weeks' Work at Famous Methuen Organ Beginning July 5.

A summer class in organ, on the historic Methuen organ in Methuen, Mass., is announced to be given by E. Power Biggs, the noted British-American organist, commencing July 5, for a period of four weeks. Built by Walcker of Germany, modernized with electric action and with modern pedalboard, and erected in a hall of great beauty and perfect acoustics, this organ forms a unique medium of intensive study of the literature of the instrument. The course includes individual lessons, with daily sessions devoted to performances by students and lectures on technique, interpretation, registration, musical analysis and method of practice. Some lectures on the design of the organ, voicing and design of pipes, mechanism and related subjects are announced to be given by Ernest M. Skinner. Four recitals on consecutive Sunday afternoons will be played by Mr. Biggs.

Rochester Organist Dies at Console.

While playing the organ in the Blessed Sacrament Church at Rochester, N. Y., for the Easter services, Miss Gertrude Keenan, 56 years old, died of a heart attack. She slumped over the console and then fell to the floor, dying a few minutes later. Miss Keenan was a piano and theory instructor in the Eastman School of Music, and had devoted much of her life to music. She was graduated from the Eastman School in 1926.

MRS. FRANCES CHATEM



FRANCES CHATEM, A. A. G. O., presented an interesting series of Lenten recitals at the First Methodist Church of Alhambra, Cal., where she has presided at the organ for more than twenty-five years. Mrs. Chatem played the first and last recitals of the series, while V. Gray Farrow, A. A. G. O., organist and choirmaster of St. Luke's, Pasadena, and Clarence D. Kellogg, dean of the Southern California Chapter, A. G. O., and organist of the First Congregational Church, Los Angeles, were the other recitalists. A generous sprinkling of American composers was noticeable on the programs.

Mrs. Chatem celebrated her twenty-fifth anniversary at the First Methodist Church of Alhambra in August, 1934, and was signally honored on that occasion by the congregation and the choir. The membership of this church, which was 200 when she became its organist, is now over 1,100. She presides over a three-manual organ presented to the parish as a memorial when its new edifice was completed in 1925.

Mrs. Chatem received her organ training and studied theory with P. Shaul Hallett of Pasadena, and in 1935 passed the A. G. O. examinations for the associateship.

Recital May 11 by Salvador.

Mario Salvador, the brilliant young Chicago organist, will give a recital in Kimball Hall under the management of Bertha Ott Monday evening, May 11. This appearance is sponsored by the Society of American Musicians as a result of Mr. Salvador's having won the organ contest in the society's young artist series. Mr. Salvador is a pupil of Frank Van Dusen. His program follows: "Ad Nos, ad Salutarem undam," Liszt; Chorale Prelude, "Christ, der Herr, zum Jordan kam," Bach; Prelude and Fugue in D major, Bach; Allegro Vivace (from Symphony No. 6), Widor; Scherzo in G minor, Bossi; "The Soul of the Lake," Karg-Elert; Finale in B flat, Franck; "Nostalgie," Torres; Concert Study, Manari; Toccatina, Mulet; "Carillon," Sowerby; Scherzo (from Symphony No. 3), Vierne; Toccatina (from Symphony No. 5), Widor.

New Reuter for Anniversary.

The trustees of St. John's Lutheran Church, Craig, Iowa, have placed with the Reuter Organ Company a contract to build an organ for their church. The instrument, which is to be a substantial two-manual of sixteen stops, is being installed as a part of a program of celebration marking the twenty-fifth anniversary of the church. Installation will be made about the middle of June.

Scholarship Contest in Bloomington.

Frank B. Jordan, head of the organ department at Illinois Wesleyan University, Bloomington, Ill., will hold a scholarship contest for organ students of the Middle West on Tuesday, June 9, at 9:30 a. m. in Presser Hall at the school. Winners of first, second and third places will receive \$100, \$75 and \$50 tuitionships respectively to apply toward tuition in this school.

FESTIVAL AT UNION SEMINARY

[Continued from page 1.]

- Madison Avenue Presbyterian junior choir, New York City, Horace M. Hollister.
- St. Andrew's Episcopal, New York City, Mary Elizabeth Husson.
- Home Street Presbyterian, New York City, Emil John.
- Crescent Avenue Presbyterian, Plainfield, N. J., Charlotte Lockwood.
- All Saints', Bayside, L. I., N. Y., Leroy Marshall.
- First Baptist, Arlington, N. J., Harry McCord.
- First Baptist, Troy, N. Y., Agnes K. McLean.
- First Presbyterian junior and young people's choirs, New York City, Lillian Mecherle.
- First Presbyterian, Warren, Ohio, W. Frederic Miller.
- Methodist Episcopal, Hackensack, N. J., St. Paul's, Great Neck, L. I., N. Y., Chester Morsch.
- St. Michael's Episcopal St. Cecilia Choir, New York, Mrs. William Neidlinger.
- Second Presbyterian, New York, Hugh Porter.
- St. Paul's Congregational, Nutley, N. J., Irene Ramsay.
- Park Slope Congregational, Brooklyn, Myron Roberts.
- Bedford Park Presbyterian, New York, Clarence Robinson.
- Protestant Reformed Dutch Church, Flushing, N. J., Luis Harold Sanford.
- Evangeline Singers, New York City, Frances Shaw.
- Washington Park Methodist, Bridgeport, Conn., Davis Miller Simpson.
- Central Presbyterian, Huntington, L. I., N. Y., David Smith.
- St. Paul's Congregational, New York, Frederick Broadus Staley.
- Bensonhurst Presbyterian, Brooklyn, Edith Lovell Thomas.
- Christ Church, New York City, Grace French Took.
- Beek Memorial, New York City, William O. Tufts.
- Market Square Presbyterian, Harrisburg, Pa., Henry Whipple.
- South Park Presbyterian, Newark, N. J., Russell Wichmann.
- Christ Episcopal, Bridgeport, Conn., George Y. Wilson.
- First Presbyterian, Bloomfield, N. J., Mary Louise Wright.

WILL MEET AT READING, PA.

Annual Convention of Pennsylvania Association May 10 to 13.

The annual convention of the Pennsylvania Association of Organists, of which Dr. William A. Wolf is president, is to be held in Reading May 10 to 13. The program will attract the interest of everyone concerned with organ playing, choir direction, organ construction and the literature of music. The schedule of events includes: Sunday morning, May 10, services and sermons in various churches stressing the significance of ecclesiastical music. Evening services will be enhanced by a hymn festival, "The Religious Value of Hymns," Monday, May 11, in addition to general events will feature an organ recital by a guest artist. The program for Tuesday, May 12, will include a concert by high school students, a lecture on choir training, an organ demonstration, two recitals by guest recitalists and a social hour. Wednesday, May 13, two recitals are scheduled, besides an organ pilgrimage and a concert by a male chorus.

Pilcher Organ to Be Dedicated.

The Rev. Thomas J. Martin, pastor of St. Mary's Catholic Church at Helena, Ark., has sent out invitations to the dedication of the new St. Mary's Church and the Pilcher organ recently installed. The services of dedication and a banquet afterward are to take place Sunday, May 3.

IN THIS MONTH'S ISSUE

Warden Charles H. Doersam is honored at dinner in New York and gift is presented to him by members of the American Guild of Organists in recognition of his able administration.

Many choirs will unite in great musical festival marking centenary of Union Theological Seminary in New York.

Outline of program of A. G. O. convention in Pittsburgh in June promises highly attractive week of events.

Regional and district conventions of Guild chapters will be held in May in Louisville, Philadelphia, Toledo, Rhode Island and other places, with programs of variety and interest.

Many schools make plans for summer courses for the benefit of organists and choral directors.

Extensive list of compositions of James H. Rogers is reviewed by Dr. Harold W. Thompson.

Interesting address on how China is learning to sing American hymns is delivered before the Hymn Society by Bliss Wiant, editor of hymnals for the Orient.

Program pages present picture of the recitals played throughout the country during the Lenten season.

Improvisation is the topic on which the late Edwin H. Lemare writes interestingly in his reminiscences.

FESTIVAL AT FLEMINGTON

Graduation of Children's Choir School Takes Place May 15.

The festival graduation of the Flemington Children's Choir School will be held at the Presbyterian Church in Flemington, N. J., May 15 at 8:15 p. m. Admission will be only by ticket.

The Flemington School, which has achieved nationwide fame, is under the direction of Miss Elizabeth Van Fleet Vosseller. Its annual festivals attract organists and choirmasters from all parts of the country, who are impressed with the work Miss Vosseller has been able to do with children.

Tina Mae Haines Hurt in Fall.

Miss Tina Mae Haines, prominent Chicago organist, was severely injured April 1 when she fell and fractured her left hip while in a crowd at the Auditorium Theater. Pushed by a woman just back of her, Miss Haines was thrown to the floor. She was taken to a hospital and has been kept in a cast, but was able late in the month to go to her home. By the middle of May Miss Haines hopes to resume her duties on the organ bench at St. James' Methodist Church, where she has been organist and director for more than a quarter of a century.

THE DIAPASON

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CONVENTION PROGRAM NEAR TO COMPLETION

A. G. O. PLANS IN PITTSBURGH

In Addition to Recitals, Emphasis Will Be on Choral and Educational Side—Service in Magnificent East Liberty Church.

Preparations for the annual convention of the American Guild of Organists, to be held in Pittsburgh June 22 to 26, have made such progress that announcement may be made at this date of a number of attractive events which will be on the program for the week. The forces under the leadership of Herbert C. Peabody, chairman of the convention board, and his aids have been working to make the convention equal the best that have been held in the history of the American organ. While a number of features still are awaiting final arrangements, enough has been assured nearly two months before the convention opens to whet the appetite of every organist and make him eager not to miss any of the program that will cover four busy days and five nights.

Recitalists already engaged include Dr. Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, who will play Tuesday morning; Dr. Francis W. Snow of Boston, who made such a splendid impression with his playing at the Rochester convention, and whose program is to be played Wednesday morning; Claude L. Murphree, F. A. G. O., organist of the University of Florida and a young recitalist who has won an enviable reputation throughout the South, and Winslow Cheney, the nationally known concert organist of New York. A cable from Dr. Allt of St. Giles' Cathedral, Edinburgh, received April 15 assures a special treat in the form of a recital by him on Tuesday. Negotiations are under way for recitals by several other men of world prominence and a definite announcement will be made next month.

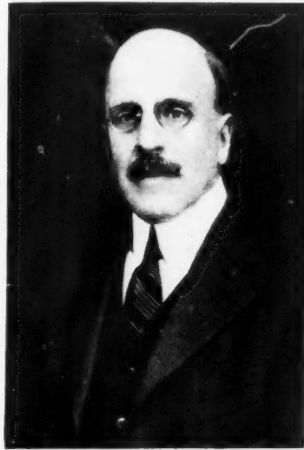
But recitals will be by no means the only valuable part of the program and emphasis will be laid on educational features of value to the choirmaster. The choral offerings will include the following: The Bloch service, to be given at Rodef Shalom Temple Tuesday afternoon, Dr. Harvey B. Gaul, the noted Pittsburgh composer, conducting; a concert by the Mendelssohn Choir, with a program consisting of parts of the Bach B minor Mass; Max Reger's cantata "O Sacred Head," sung by twenty-four voices, with organ, violin and oboe, at North Side Carnegie Hall Thursday afternoon; vespers with period music at Sacred Heart Catholic Church Thursday evening; a concert by the Allderice High School orchestra and the Peabody High School choir Wednesday, besides other programs not yet definitely assured.

The Guild service, always a convention event of first importance, is to be held in the new and magnificent East Liberty Presbyterian Church, a fane that alone is worth a visit to Pittsburgh. Three boy choirs will take part and the organists will be heard on the great Aeolian-Skinner organ recently completed.

Nor will there be a dearth of addresses and papers. The Rev. Dr. William C. Covert of Philadelphia, former moderator of the Presbyterian General Assembly, will speak at the dinner Wednesday on "Hymnology." Albert Riemschneider, the sage of Berea, and one of the leading Bach authorities of America, will deliver an address Thursday morning on "Bach and the Organist." A round-table discussion of choir training will follow this address. That afternoon Dr. Caspar P. Koch, another profound scholar who for many years has been municipal organist of Pittsburgh at North Side Carnegie Music Hall, will lecture on the Reubke Sonata. A number of other subjects of interest to the organist are expected to be discussed by famous authorities, not yet ready to announce.

Social diversions will not be absent from the program of the convention. On Monday automobiles will be on hand at the Hotel Schenley, the official headquarters of the convention, to take visitors to points of interest in Pittsburgh. That evening there will be a reception at Carnegie Music Hall.

DR. CHARLES S. SKILTON



DR. CHARLES S. SKILTON, dean of the school of fine arts at the University of Kansas and known the nation over as a composer, appeared on the program of one of a series of five musicales of the National Association for American Composers and Conductors in New York on March 31, when the flute scene from his opera "Kalopin" was presented. The composer was at the piano, Frances Blaisdell played the flute and Lucy Lewis the harp and Beatrice Belkin, soprano, and Dorothy Miller, mezzo-soprano, took the vocal parts. These musicales are given to present new works by composers who are members of the association. The next night Dr. Skilton was invited to give a broadcast of his compositions for NBC on its women's radio review program. The orchestra played his "Sioux Flute Serenade and War Dance," in which Dr. Skilton beat the Indian drum and accompanied Gloria McVey in his song "Departure," while Miss Evelyn Swarthout, a Kansas girl, played four of his piano miniatures.

Tuesday evening there will be a dinner at which the award of \$100 offered by THE DIAPASON for the best organ composition in the competition established by this paper is to be presented to the winner, whose name will then be announced. Thursday evening at the dinner in the Schenley Stanley R. Avery will speak on "Pageantry."

The annual banquet, the closing feature of the convention, will be served at the Schenley Friday, with Warden Charles H. Doersam presiding, and distinguished guests will be called upon to speak.

The events listed and others which Mr. Peabody's board still has "under its hat" give ample assurance of the richness of the menu to be offered the large company of organists from every part of the land who are expected to be present.

Brahms' Requiem at St. Thomas'.

The combined choirs of St. Thomas' Church and St. Thomas' Chapel sang "A German Requiem," by Brahms, at St. Thomas' Church, New York City, on the afternoon of March 29. The soloists were 13-year-old Clarence Gittins, treble, and Robert M. Crawford, baritone. Dr. T. Tertius Noble, organist and choirmaster, conducted, and Andrew Tietjen was at the organ. The clear, high voice of Clarence Gittins filled the church, into which nearly 2,000 persons had crowded. Clarence has been singing only a little more than two years. In Detroit, his home town, he began in the choir of St. Joseph's Episcopal Church, where one of Dr. Noble's former pupils, William Isaac Green, is organist. A year ago last February he went to New York to study under Dr. Noble at the St. Thomas' Church Choir School.

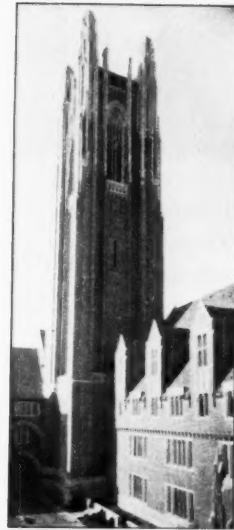
Service by Frank Ulrich Bishop.

At the Woodward Avenue Presbyterian Church, Detroit, on Easter, a program was given by the junior and adult choristers, under the direction of the organist, Frank Ulrich Bishop, assisted by Miss Doris Gallup, violinist. At the evening service James H. Rogers' Easter cantata "The New Life" was sung by the adult choristers and soloists.

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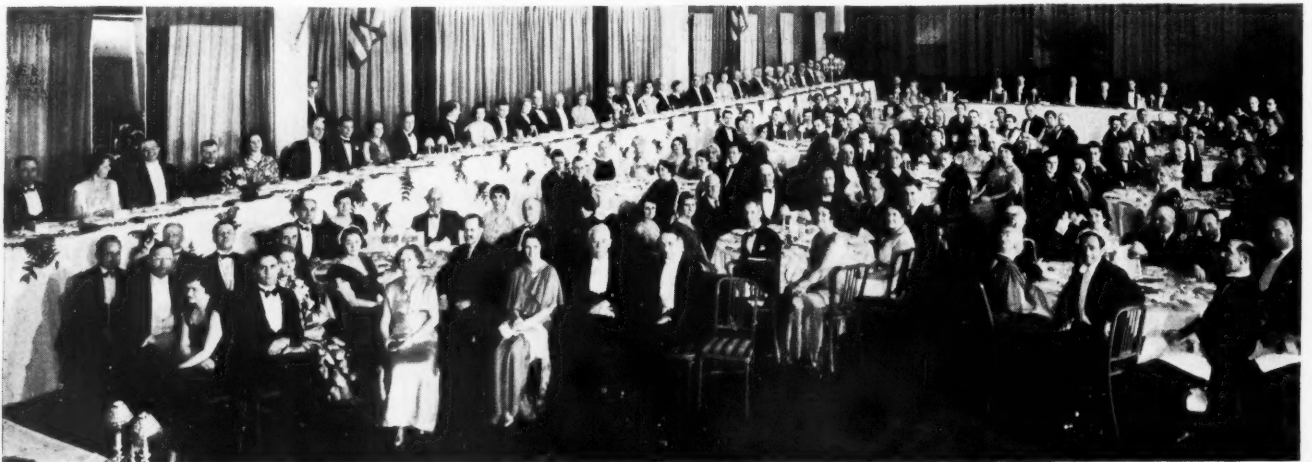
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Famed Fanes Abroad**

By LILIAN CARPENTER, F.A.G.O.

When a teacher is given a sabbatical year one expects him to flee to Europe or to some spot more remote, to "get away from it all." It is not so with Dr. William C. Carl. During this year of his sabbatical leave from the Guilman Organ School, of which he is director, he not only has stayed in New York City, devoting time to the American Guild of Organists, increasing his church and choir activities, etc., but this spring delivered a course of three interesting lectures before the students of the Guilman Organ School. The subject of the lectures was "The Cathedrals of Europe and Their Music." Each week the students journeyed, as it were, with Dr. Carl through a different country. On March 11 France, on March 18 England and on March 25 Germany were the subjects.

At each lecture lists of the most famous composers of different periods, and their principal works, were given to each member of the class. Following through these lists while Dr. Carl spoke of the organists, the choirs and their music, described the churches, and told humorous anecdotes, proved most enlightening. Each church had its special point of interest—Chartres Cathedral with its famous windows; Notre Dame in Paris, where the crowning of Napoleon took place; St. Sulpice, made famous by Widor and his symphonies, written especially for the services there; St. Eustache, where Bonnet's thirty-minute recitals drew such crowds as to stop the traffic in the streets, and La Trinite, the scene of Guilman's activities.

The following week there were visits to St. Paul's, London, of huge capacity, where George C. Martin developed a new style of choral singing; York Minster, where Edward C. Baird is organist; Peterboro, a poor, unheated place where the organist had to choose short anthems for cold days, and Liverpool Cathedral, not yet finished, but of great beauty and possessing an unusually fine modern organ played by Harry Goss Custard. Dr. Carl described the Three Choirs Festival held in England every year.

In the talk on German cathedrals Dr. Carl first described the port of Lubeck, rich in large churches and organs, where Buxtehude gave his famous "Abendmusik." Who has not heard of Bach's long-distance tramp to hear Buxtehude? The facts about other German composers are too well known to require comment in this account, but it must have been a remarkable choir at the Thomaskirche in Leipzig that was able to learn a new cantata every week, written for each Sunday by the still more remarkable Johann Sebastian Bach.

Dr. Carl's annual trips to Europe have enabled him to collect many pictures of organists, cathedrals, consoles, etc., which he exhibited at the

lectures, adding to the interest of the subject for the day.

ORGAN WORK AT JULLIARD

Hugh Porter to Conduct Summer Classes—Fine Facilities Offered.

The Juilliard Summer School, which is to be in session in New York from July 2 to Aug. 14, offers facilities to the beginner, the advanced student and the experienced musician who wishes to study new works on the organ or review material already familiar to him. In two class hours weekly the standard works of Bach, Franck, Mendelssohn, the modern French composers and others in the organist's repertoire are to be discussed and played by Hugh Porter, head of the organ department, and members of the class. In addition, each individual receives two private half-hour lessons a week.

There is available a wide variety of courses in affiliated subjects, such as voice, theory, conducting, chorus and instrumentation. A special class in church music will take up the subjects of chanting, the accompanying of hymns and service music, and choir repertoire.

The school is admirably equipped with a four-manual Casavant organ in the concert hall, a modern three-manual in the recital hall and four two and three-manual instruments for practice. For private or special lessons Mr. Porter uses the large four-manual Austin in the Second Presbyterian Church.

REPEAT SHURE'S SYMPHONY

Requests Lead to Second Performance—He Writes New Symphony.

R. Deane Shure's new symphony, "Circles of Washington," which was received so favorably at its world premiere when played by Dr. Hans Kindler and the National Symphony Orchestra Nov. 17, was repeated April 5 by popular request. The final program of the season is made up of request numbers and Mr. Shure's symphony received 588 votes, the second highest in all of the balloting. A great ovation was given Dr. Kindler, the orchestra and the composer.

Mr. Shure has just finished a second symphony, written in memory of his 20-year-old daughter, Mary Bertha, who passed away on the day she was to have graduated from college. The symphony will be given its world premiere by one of the major orchestras next season.

Möller in South Africa Opened.

The new organ built by M. P. Möller for the Dutch Reformed Church at Newlands, Newville, South Africa, was dedicated March 14 and John Connell, F. R. C. O., city organist of Johannesburg, played the program, which has been received at the Möller headquarters in Hagerstown, Md. Mr. Connell's offerings included: Sonata No. 1, Wolstenholme; "A Sunset Melody," Vincent; Barcarolle, Hollins; Scherzo and Chorale, Sonata 5, Guilman; Humoresque, Dohnanyi; "Liebestraum," Liszt; Improvisation on Psalm 23.

TO ENLARGE COLLEGE ORGAN

Pilcher at Scarritt, in Nashville, Will Be a Three-Manual.

The Pilcher organ in the beautiful chapel of Scarritt College, Nashville, Tenn., was built in 1929 as a two-manual, with a three-manual console. A contract was awarded April 10 to Henry Pilcher's Sons covering the addition of the choir organ, including a set of chimes, a 16-ft. string stop with 8-ft. extension to the pedal division and an amplifying system to make possible the broadcasting of the tones of the chimes from the central tower.

The original organ and the additions were made possible through the generosity and earnest efforts of the woman's work division of the board of missions, M. E. C. S., Mrs. Ina Davis Fulton, treasurer. The specification of the organ was prepared by Paul Pilcher, vice-president of the firm, in

consultation with Charles C. Washburn, head of the department of church music at Scarritt College, and F. A. Henkel, director of organ at Ward-Belmont College.

Death of Chicago Veteran.

Joseph Memmesheimer, 70 years old, well known for nearly fifty years as a church musician, died April 2 at Chicago Heights, Ill., of a paralytic stroke. His home was at Homewood. Forty-five years ago Mr. Memmesheimer founded the Calumet Singing Society in South Chicago. When ill health forced him to resign a year ago he had been organist at Holy Cross Church, Sixty-fifth street and Maryland avenue, for thirty years. He was born in Germany and came to the United States when 17 years old. He is survived by his widow and six children. One son, the Rev. Alfonso Memmesheimer, is pastor of St. Therese Church.

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FRANK E. WARD



AT THE CHURCH OF THE HOLY TRINITY, New York, on Good Friday evening "The Saviour of the World," a Passion cantata by Frank E. Ward, was sung by the mixed choir of thirty voices assisted by the following artists: Miss Alice Sjosefius, soprano; Miss Amy Ellerman, contralto; Harry McKnight, tenor, and Walter Greene, baritone. Mr. Ward, organist and choirmaster of the church, directed.

Two More Pilcher Organs in Texas.

Henry Pilcher's Sons, Inc., have been awarded the contract for the building of a two-manual organ including a set of chimes to be placed in the First Presbyterian Church at Bay City, Tex. Henry J. Haurly, south Texas representative of the house of Pilcher, prepared the specifications and conducted the negotiations with the organ committee, consulting with the church organist, Miss Pauline Huebner. Mr. Haurly recently completed the installation of a two-manual Pilcher in St. Anne's Catholic Church at Houston. The contract for this organ was awarded early in January and the instrument was dedicated on Easter.

Roy Murphy in Milwaukee.

Roy Murphy, in charge of the octavo library of the Clayton F. Summy Company in Chicago, and a friend of organists for the last thirty-seven years, has been transferred to the Milwaukee store of the company, where he is making valuable new contacts with the Milwaukee church music fraternity. His Chicago friends look forward to the return of Mr. Murphy to his place in the Chicago store, where through the years he has been a sympathetic aid, a well-posted counselor and an animated encyclopedia of musical publications to all. Mr. Murphy sang in the choir of St. James' Episcopal Church for twenty-eight years. His connection with the Summy Company dates back to 1889.

NEW ORGAN FOR THE ABBEY

Westminster Will Have an Instrument Costing £20,000.

Great interest has been aroused in England by the announcement that a new organ is to be provided for Westminster Abbey in time for the coronation. The cost will be about £20,000, of which sum £5,000 has already been given by an anonymous donor. The new instrument will replace one 200 years old. The consultative committee consists of Sir Walter Alcock, Sir Edward Baird, Dr. Sydney Nicholson and Dr. Ernest Bullock.

The project was decided on as long ago as 1931, King George and Queen Mary leading the way with contributions; but the financial crisis that year made it advisable to postpone action. The work is being done by Harrison & Harrison, who already have charge of the Abbey organ.

TOWER HAS A BUSY SEASON

Grand Rapids Choir Sings Cantatas—Work at Hope College.

Harold Tower, organist and choirmaster at Trinity Community Church, Grand Rapids, Mich., is completing one of his busiest seasons. During Lent his senior choir of fifty voices sang excerpts from Parker's "Hora Novissima" and Gaul's "Holy City." His boy choir of fifty voices sang Mendelssohn's "Hear My Prayer," Gounod's "Gallia" and Stainer's "Crucifixion." The combined choirs sang Mendelssohn's "Hymn of Praise" and Clokey's "For He Is Risen." The junior choir of seventy boys and girls sang Palm Sunday morning.

Since the first of the year Mr. Tower has taken the chapel choir and organ pupils of the late W. Curtis Snow at Hope College, Holland, Mich. His Excelsior Male Chorus of fifty voices gave a Christmas program and May 5 will give its spring concert at the Civic Auditorium, Paul A. Humiston and Charles E. Vogan, organist and pianist, respectively, will be the soloists.

On June 7 Mr. Tower will play at the Congregational Church, Bellevue, Ohio, for its centenary and will celebrate his twenty-fifth commencement at Oberlin that week. He was in Bellevue two years as organist while a student at Oberlin.

Compositions by Pittsburgh Students.

An interesting recital at the Pittsburgh Musical Institute on the evening of April 6 had a program which consisted of original compositions by members of the harmony, counterpoint and composition classes, presented by the composers, and Alfred Johnson, pianist, and Robert Owrey, baritone. Thirteen students were represented with compositions. The program was directed by Dr. Charles N. Boyd.

Edgar L. McFadden's choir at Centenary Methodist Church in St. Louis gave its 115th concert Sunday evening, March 29, and sang a beautiful and varied program, one feature of which was the organ solo by Miss Wilhelmina Nordman, McAmis' "Dreams." Stainer's "Crucifixion" was sung at the church Good Friday evening.

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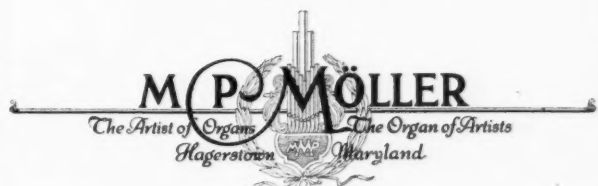
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San Francisco News; Felix Schoenstein, Organ Builder, Dead

By WILLIAM W. CARRUTH

San Francisco, Cal., April 18.—Felix Schoenstein, pioneer California organ manufacturer, died a few weeks ago at the age of 87 years, leaving behind him in churches of northern California many instruments whose music will form his memorial. Coming here from Germany in 1868, Mr. Schoenstein, who had been taught music and the art of organ manufacture by his father, became associated with Joseph Meyer, a "forty-niner" and the first organ builder in the West, and in 1877, when Meyer retired, Mr. Schoenstein took over the business. Three of his sons—Louis, Otto and Erwin—have had active control of the business in recent years. He is survived by eight children.

Another recent death in organ circles was that of James Atwood, organist of St. Mark's Episcopal Church, Berkeley. Although born in Canada, he was an American, his forebears having settled in Massachusetts in 1634. He studied piano with Sherwood and Busoni and organ with Guilman. For fifty-five years he had played in Episcopal churches throughout the country, including the Church of Our Saviour in Boston, Christ Church in Hyde Park, Boston, St. Luke's, Seranton, Pa., Grace Church, Lawrence, Mass., and for the last seventeen years at St. Mark's in Berkeley. He was a charter member of the Massachusetts Choir Guild and a coeditor of the "Hutchins Hymnal."

Lovers of organ music owe a vote of thanks to the vestry of Grace Cathedral and to Sidney Lewis, the cathedral organist, for permitting the four-manual Aeolian-Skinner organ to be played frequently by visiting organists. Last month E. Power Biggs was heard and next week Arthur Poister of the Uni-

versity of Redlands is to play. On Easter 3, Sidney Lewis, the cathedral organist, played "O Sanctissima," Lux; Toccata and Fugue in D minor, Bach; Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Bach; Occasional Overture, Handel, and "Lied," Wolstenholme.

The Northern California Chapter of the Guild presented Ethel Whyatt Miller, F. A. G. O., organist of the First Baptist Church of Oakland, in a recital March 24 at the First Presbyterian Church. Mrs. Miller possesses technique coupled with excellent taste and sound musicianship. Her playing of the Liszt fugue was dazzling in its brilliance and clarity. She played the following compositions: Trio-Sonata No. 3, Bach; Toccata on "O Filii et Filiae," Farnam; "Chant de May," Jongen; Scherzo, Dethier; "Stella Matutina," Dallier; "Roulade," Seth Bingham, and Fugue on the Chorale "Ad Nos," Liszt.

The following week the San Francisco Conservatory of Music and the music committee of Calvary Presbyterian Church presented Winifred Jolley Bengson in a delightful recital on the four-manual Aeolian. Mrs. Bengson was assisted by Catherine Connolly, cellist. The program follows: Allegro Vivace and Air from Handel's "Water Music," Toccata and Fugue in D minor, Bach; Two Chorales from Bach's "Orgelbuchlein" ("When on the Cross the Saviour Hung" and "Lord God, Now Open Wide Thy Heaven"); two cello numbers (Minuet from Haydn's C major Sonata and "Waldesruhe," Dvorak); "Roulade" and "Twilight at Fiesole," Bingham; Allegro from Widor's Sixth Symphony; three cello numbers and Prelude and Fugue in G minor by Dupré. Both Mrs. Bengson and Miss Connolly are members of the faculty of the San Francisco Conservatory of Music.

On Good Friday the rector of St. Paul's Episcopal Church, Oakland, the Rev. Ronald Merrix, and the organist, Connell K. Carruth, worked out a

beautiful service based on the Beatitudes. Twenty minutes were allotted for each Beatitude and after an opening hymn the rector spoke on the Beatitude, followed by a suitable organ number. The following organ numbers were used: "Beatitude," Bossi; Chorale Prelude, "O God, Hear My Crying," Krebs; "Blessed Are They That Mourn," from Brahms' "Requiem"; "Agnus Dei," Loret; "Ora pro Nobis," Liszt; "Ave Maria," Bossi; "Benedictus," Rost; "Stabat Mater," Guilman, and "Sunset," Karg-Elert.

Accident Fatal to William F. Bentley.

William F. Bentley, Mus. D., director of the Knox College Conservatory of Music at Galesburg, Ill., for the last fifty-one years, died April 13 of injuries received near Wyoming, Ill., April 5, when the car he was driving skidded on a wet pavement, crashed through a guard rail and went down an embankment. He was returning home after directing the Knox chapel choir in a concert at a Wyoming church. Dr. Bentley was 76 years old and had been head of the conservatory, a part of Knox College, since two years after it was founded. He was born in Lenox, Ohio, was graduated from Oberlin College and had studied also in Leipzig, Berlin and Paris. He was a former president of the Illinois Music Teachers' Association and composer of a number of songs and piano pieces. For more than fifty years he had been director of the Congregational Church choir at Galesburg. Surviving are Mrs. Bentley, whom he married fifty years ago, and a daughter, Florence.

Choir School at Worcester, Mass.

Arthur Leslie Jacobs and Mrs. Ruth Krehbiel Jacobs announce a summer school of church music to be conducted at Wesley Church, Worcester, Mass., June 22 to 27. They offer instruction in choral technique, conducting, voice building, choir training and organization. The work is planned to meet the practical problems of choir directors, organists, singers and all those interested in developing their

ability as leaders and organizers of church music. Mr. Jacobs was trained by Palmer Christian, the eminent American organist, and in Paris by Joseph Bonnet and Abel Decaux. For the last ten years he has been minister of music of Wesley Church, Worcester, where he has nearly 200 singers under his direction. Mrs. Jacobs, after her graduation from college with a music major and a year of study at the University of California, spent two years at the Hochschule für Musik in Berlin. For four years she was head of the voice department of Bluffton College, Bluffton, Ohio. Soon after going to Worcester in 1929 she became director of music in Central Church, where she has developed a fine system of choirs and a children's choir school, a pioneer experiment in new methods.

Program by Chicago Women May 18.

The May program of the Chicago Club of Women Organists will be held on Monday evening, May 18, at the University Church of the Disciples of Christ, University avenue and Fifty-seventh street. Members and friends of the club and church are invited to attend a dinner given by the local business and professional women's club in the church parlors at 6:30, the program following immediately. Hazel Quinney, organist of the church, will be one of the soloists, playing "Piece Heroique," by Franck. Judith Storlie will play the Fantasia and Fugue in G minor by Bach. Lily Moline Hallam will play two of her own compositions—the Fantasia from her "Raven" Sonata and "Vision of St. John," the latter dedicated to Ora Bogen. Mrs. Hallam will also play "Fanfare d'Orgue," by Shelley. The Sterling Quartet will sing "O Shepherd of Israel," by Morrison; "Ave Maria," by Brahms, and "Unfold, Ye Portals," by Gounod. The program will close with "The Ride of the Valkyries," by Wagner, played by Alice R. Deal and Frances Anne Cook. This number is arranged for two performers by Charlotte Lockwood and Clarence Dickinson. The public is invited.

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MISS ADRIENNE MORAN



THE L. D. MORRIS ORGAN COMPANY, a firm well known for many years through its responsibilities in charge of the maintenance of some of the largest organs in the Chicago territory, has completed extensive work at Zion, Ill., where it has moved the console of the large Felgemaker four-manual organ sixty-five feet and installed new cables, in addition to general reconditioning of the instrument in Shiloh Tabernacle.

Miss Adrienne Moran, present organist of the Tabernacle, around which has centered the religious life of the Zion community, headed by Wilbur Glenn Voliva, plays the organ at the services and played half-hour recitals preceding every performance of the Zion Passion Play of 1936 from April 9 to 24, as dramatized by Elder Jabez Taylor of the Christian Catholic Church and presented by the Zion Players.

Selections included in the recitals during Passion Week were: "Processional to Calvary," from "The Crucifixion," Stainer; "Easter Morning on Mount Rubidoux," Gaul; "Resurrection Morn," Johnston; "Adoration," from "The Holy City," Gaul, and "Hosannah," Dubois. Gounod's "Unfold, Ye Portals" is most impressive as the opening chorus to the play, and is sung by 100 voices. This chorus is under the direction of Chester Bogg, director of Zion's musical organizations, including the Zion White-robed Choir of 250 voices. Organ, orchestral and choral combinations furnish the musical settings for the scenes in the play. Selections have been made from "The Seven Last Words," Dubois; "Olivet to Calvary," Maunder; "Crucifixion," Stainer.

Topeka Church Buys Reuter Organ.

The Reuter Organ Company has been awarded a contract to build an organ for the North Topeka Baptist Church of Topeka, Kan. The instrument is to be a two-manual with chimes and will be entirely under expression. Installation will be made the latter part of May. The director of music of this church is William Van Ness. Mr. Van Ness has an exceptional record, having served the church for over forty-seven consecutive years. He began his choir work when he organized the first choir fifty-three years ago. A great lover of the organ, he has waited a long time for an instrument, but now his hopes are near realization.

D. S. Wheelwright Goes West.

D. Sterling Wheelwright of Chicago and Evanston, active in the organ fraternity in a friendly and effective manner since he settled in Chicago several years ago, is moving westward, at least temporarily, and will teach this summer at the University of Idaho in Moscow. His temporary address in the West is to be 1286 Twenty-fifth street, Ogden, Utah. In departing from Chicago Mr. Wheelwright is relinquishing his various duties as managing editor of the *Educational Music Magazine* and as organist and conductor at St. Paul's English Lutheran Church, Evanston.

PLANS FOR BACH FESTIVAL

Fourth Annual Two-Day Event at Berea, Ohio, June 11 and 12.

So marked has been the success of the Bach festivals arranged and directed by Albert Riemenschneider at Berea, Ohio, that a large attendance from Cleveland and from many other cities is expected at Baldwin-Wallace College for the fourth of these annual events, to be held June 11 and 12. An outline of the program shows the following offerings on the two days:

June 11—Bach chorales; brass choir at 3:30 p. m.

June 11—Chamber music program at 4 p. m.

June 11—Bach chorales; brass choir at 8 p. m.

June 11—Chorus, orchestra and soloists at 8:30 p. m.

June 12—Bach chorales by brass choir at 3:30 p. m.

June 12—Mass in B minor, first half. Kyrie to Credo, at 4 p. m.

June 12—Bach chorales by brass choir at 8 p. m.

June 12—Mass in B minor, second half, Credo to end, at 8:30 p. m.

The festival chorus will be conducted by Mr. Riemenschneider and the orchestra by Carl G. Schlueter. Cecil Munk is the conductor of the *a cappella* choir and the brass choir, and L. N. Kurkdjie of the chamber music group. A long list of noted soloists is to take part, from Cleveland, Boston and other cities. Parvin Titus of Cincinnati and William Cook of Berea will be at the organ.

RECITALS AT GRAND RAPIDS

Series of Five Played by City's Organists at Grace Church.

Music-lovers of Grand Rapids, Mich., had the opportunity to hear a series of five Lenten recitals at Grace Episcopal Church, arranged for their pleasure by Verne R. Stilwell, organist and choirmaster of the church. The recitals were played on the large Kimball organ on Wednesdays at 5:30, and Mr. Stilwell invited four of his fellow organists to take part. The first recital took place March 4, when Emory L. Gallup of the Fountain Street Baptist Church played a program published in the recital department of THE DIAPASON last month. Mr. Stilwell, who played March 11, presented this program: Chorale in A minor, Franck; "Will-o'-the-Wisp," Nevin; "O Zion," H. A. Miller; "The Swan," Saint-Saens; Fugue in E flat ("St. Ann's"), Bach.

Paul A. Humiston, Mus. B., A. A. G. O., of the East Congregational Church, played March 18, and his program appeared in the April issue of THE DIAPASON. Paul Callaway, organist and choirmaster of St. Mark's Church, was the recitalist March 25 and played: Suite from "Water Music," Handel; Air with Variations from Suite for Organ, Sowerby; Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Fugue, "Ad Nos, ad Salutarem undam," Liszt.

C. Harold Einecke of the Park Congregational Church was heard April 1 in the following program: "Meditation a Ste. Clotilde," James; "Weeping Mary" (from "Across the Infinite"), Deane Shure; Prelude and Fugue in F minor, Handel; "Idyll," Baumgartner; "A Song of Triumph," Carl F. Mueller; Chorale Prelude, "When We Are in Deepest Need," Bach; Postlude on "Sleepers, Awake!" Miles I'A. Martin.

Service for Detroit Women.

The Women Organists' Club of Detroit met April 28 at St. Barnabas' Episcopal Church. The club was to participate in a service conducted by the Rev. George St. John Rathbun, with Mrs. Rathbun at the organ. Choral evensong was to be sung by the church school choirs of St. Barnabas' and St. John's Episcopal Churches. The service was preceded by a short organ recital by Edith Wykes Bailey, assistant organist of St. John's Church.

The University Temple choir at Seattle, Wash., of which Harold Heermans is organist and choirmaster, presented Stainer's "Crucifixion" on Palm Sunday, Dubois' "Seven Last Words" on Good Friday and a portion of Brahms' "Requiem" on Easter. The Good Friday service was broadcast over station KIRO.

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Improvisation Topic of Lemare; Recounts His Own Experiences

[This is the fifth installment of a series of interesting reminiscences written by Mr. Lemare some time before his death. He was preparing to revise them for publication when he was stricken with his last illness. These reminiscences have been turned over to us by Mrs. Lemare.]

FIFTH INSTALLMENT

A real improvisation is "a musical inspiration of the moment." Unpremeditated and unprompted, it is, you may say, an unconscious or sub-conscious expression of sudden musical thought. Like a fleeting summer cloud it vanishes as an illusion and is forgotten, unless, perchance, it be recorded on a phonograph or for one of the modern reproducing organs or pianos.

The term "improvisation" is often misunderstood. For example, when I was municipal organist in one of the big cities I included in my programs for some considerable time an improvisation on a theme selected by a member of the audience. After improvising on different themes at twenty or thirty recitals (without plagiarizing my previous efforts—at least so I was assured by a distinguished musician who seldom missed a recital) I was amused one day when a member of the committee came to me with a number of programs in his hand and in the most friendly way suggested that I should substitute some other number such as a march, as he feared the audience might soon tire of this same number called "Improvisation" Sunday after Sunday! In another city where I presided over a municipal organ I again had the misfortune to deal with a committee ignorant of matters musical and once more I had a request not to play the piece I called "Improvisation" as it was stated the committee felt sure that no one understood it. In spite of the fact that the audience recalled me two and sometimes three times after my improvisation, this member of the committee no doubt concluded it was for the reason that they hoped I would play an encore—something which he, for one, perhaps would recognize.

This man was not as intelligent, musically, as an old mountaineer who listened to an improvisation of mine on "Dixie." Taking the various phrases as my introduction, I worked them out in fugal and other forms, before finally combining them in their proper order. The old man obtained glimmers from time to time of his beloved "Dixie." Every time he thought he was going to hear the tune as he knew it he was bewildered. I was told by a gentleman who sat next to him that he became quite excited, and as he heard the various phrases of the tune growing closer together he finally said: "Well, he's gettin' nearer the tune every time; he'll soon get it!" A little later, as he felt more assured, he shouted: "He's nearly got it!" and when I finally thundered the tune on the full organ he was wildly excited and stood up shouting: "He's got it at last; I knew he would if he stuck to it!"

The gift of improvising in classical form has been bestowed upon few. Possibly the most noted exponents have been Samuel Sebastian Wesley (the well-known writer of anthems and church music); Alexandre Guilmant, Chevalier Jacques Lemmens and, of more recent date, Alfred Hollins, the late William Wolstenholme (blind English organist) and Marcel Dupré. Many stories were told about Wesley. One of the best was in connection with his organ recitals in London at the exhibition of 1851. He was noted for his wonderful extemporaneous fugues, being accredited with taking a subject and working it out at the moment in strict fugal form. The story is that a friend called one day at the exhibition building and asked the attendant at the door if he might see Dr. Wesley. The attendant said he was sorry, but the doctor could not be disturbed, as he was busy practicing his "extemporaneous fugue" for the evening recital.

I often had the pleasure of sitting with the late Alexandre Guilmant when he was organist at La Trinite, Paris.

To listen to this great improviser was indeed a delight and an education. He was never at a loss for counter-themes and these extemporaneous masterpieces were true inspirations.

Study of composition and musical form plays a great part in improvising; but it may sometimes prove to be a "chain around one's neck" unless you are able to break away from the stereotyped classic form when demanded by the inspiration of the moment.

At the recitals on the great Panama-Pacific Exposition organ in San Francisco (1915) I gave an improvisation on each of my 121 programs—seemingly to the delight of the crowds that filled Festival Hall at the noonday hour of music. During this period many incidents—some interesting and some amusing—happened in connection with this particular number. The program note read as follows: "Mr. Lemare will be glad to improvise on a theme submitted by the audience. Themes should not exceed three bars, should be written plainly, and handed to an attendant during the intermission." On one occasion while I was sitting on the organ bench solemnly looking over the various themes submitted, I came across a personal card—of a slight acquaintance—on the back of which was written "the only three bars that I know are the ones at the St. Francis Hotel, the Palace Hotel and the Bohemian Club—so do your darndest." At another recital I received for my theme a beautiful bunch of eucalyptus blossoms. Never having seen eucalyptus in bloom, its appeal was irresistible, and I placed it on the top of the console as my inspiration.

I recall that the janitor of Festival Hall was of the name of Kelly. One evening, just before the improvisation, something went wrong with the electric lights, and as minute after minute passed without any "light on the subject" (amid vain endeavors on the part of the ushers to locate the janitor) I selected as my own theme, greatly to the amusement of the audience, the then well-known popular song "Has Anybody Here Seen Kelly?" According to a newspaper account "the theme was first vaguely whispered on the softer stops; then a disturbing and restless counter-theme followed as if to illustrate the vain search for Kelly; the theme was then resumed in fugal form, increasing in tone as it appeared from time to time, and, finally, as if in despair, it was thundered out on the full organ with pedal *obbligato* as if to compel the janitor's appearance." Suddenly, just at the close of the quest, the lights appeared, as did Kelly, who seemed to appreciate the compliment I had paid him.

One of the most interesting incidents in connection with the exposition recitals was meeting John Ray of Mill Valley, Cal., who afterward presented me with a booklet of his themes which I had chosen for many of my improvisations during the series. It appeared that almost invariably I selected his theme out of the large number submitted daily. Later, when the organ was moved to its new home in the Civic Auditorium, I often instinctively selected Mr. Ray's themes because of their intrinsic musical interest. At the present time I am writing a suite for orchestra founded on some of the themes from his valued book, and am dedicating the work to his memory—he having, alas, passed hence.

One of the most doubtful compliments ever paid me was at a recital some years ago when I read on the program "Impulverization." And on another occasion the "printer's devil" announced it as "Impoverization"! Sometimes I have received a note somewhat as follows: "Dear sir: Will you please improvise on the Hallelujah Chorus?" Often have I received a request to improvise on my Andantino in D flat.

Some years ago when I was giving a recital in Bolton Town Hall, England, the ushers failed to collect the themes for this number. I was on the point of omitting it when the town hall clock came to my rescue and suggested the Westminster Chimes, for which I was greatly indebted.

The gift of improvising has often proved of value in awkward situations. On one occasion, while playing a Bach

fugue, the copy was devoid of the last three pages. My memory failing me for the moment, I had to resort to improvising "a la Bach." Often have I used it to cover up a cipher and have broken off from the piece I was playing and improvised around this one note until the organ tuner had time to discover the defect in the mechanism. The builders often called me "the organ builder's friend," as I never permitted the audience to know that there was anything wrong. On one occasion I "played around" a cipher for five minutes before the frantic organ builder finally located the trouble.

There is a number known to all of you, composed by Dubois, entitled "The March of the Magi Kings." The composer depicts the "star in the East" by a long, sustained top note, usually wedged down with a weight. On one occasion I was playing this at the opening of a new organ, and the builder, not being sure of his pneumatic action, thought it best to remain inside the instrument throughout the performance. Noticing the continuance of this top note on a certain pipe he decided to do the quickest thing possible—pull out the pipe! Whereupon I selected another stop for this top note. Again he rushes upstairs for this pipe and does the same thing. And so this misunderstanding went on for several minutes until I had no top note left on any pipe! So "the star in the East" went out and I had to leave the Magi kings to continue their journey in the dark.

For improvising nothing can excel the French Mustel reed organ, which for many years I have used in conjunction with a recording phonograph, thus preserving ideas which have afterward been turned to advantage—such for instance as the "Romance" in D flat, "Arcadian Idyll," Symphony in D minor, etc. It is interesting to hear one's improvisations years after they were played, as has been my experience when hearing them on some of the recording organs. This is a unique opportunity to pass judgment on one's own efforts!

Another instance when the gift of improvising is a very "present help in the time of trouble": When in Sheffield I had occasion to visit a city nearby, and as there was a recital advertised in the town hall that afternoon, I went around to the organist's studio and introduced myself. It was unfortunate that the performer had previously attended a wedding breakfast—evidently served in the good old European style, where "champagne flows like water." For this reason I suppose I was hailed with supreme delight and was invited to sit with him at the organ while he gave the recital. After I had assisted him to the organ bench he managed to struggle through his first number, when, to my surprise, he "wheeled off" the bench and proceeded to address the audience somewhat as follows: "Ladies and gentlemen, it is not often I have the pleasure of intro-introducing to you a great organist; but on my left [I was sitting on his right] stands a great organist—Mishser Lemare of the Parish Church, Sheffield, who has most kindly consented to finish the program for me this evening!" He then sat down on a chair at the other side of the keyboard and proceeded to go to sleep. There was nothing left but to make the best of the situation and—before a large audience—I faced (for the first time) the big, four-manual organ with about 100 speaking stops. To become acquainted with it and to locate the various stops I improvised for ten or fifteen minutes and then played a few numbers from memory amid great enthusiasm. At the end of the recital I awakened my friend from his slumbers and we walked out arm in arm, greatly to the amusement of

the audience.

Speaking of Sheffield, I shall never forget a compliment paid me many years ago when improvising on the great Cavaille-Coll organ, which had the back of the keyboard or console toward the audience. Albert Hall was crowded—even up to the top steps of the orchestra on each side of the organ. The theme given me was "The Bay of Biscay." Thinking it appropriate to such a theme I introduced, in the middle section, a storm! (N. B. Often did I regret this rash act, as later on my manager, who thought principally of the "gate money," insisted upon advertising at later recitals that I would give another "improvisation introducing an effect of a storm!") Under the impression that I was producing the storm effect in a legitimate and artistic manner, I was somewhat perturbed to hear peels of laughter from the audience, and on peeping over the top of the console to ascertain the cause of this unseemly disturbance, I saw an old Yorkshire farmer who had evidently been so carried away as to put up his umbrella!

In Sydney, Australia, where I was persuaded to do a similar "stunt" on the huge organ in the Town Hall, I received an official letter from the Town Hall authorities suggesting that I refrain from further efforts in this direction, as the vibration of the immense pedal organ (with its 64-ft. reed) was loosening the plaster on the roof!

Improvisation has, however, been of benefit to troubled minds and again an inspiration to others. Endless are examples brought to my notice. When I went with the late Canon Eyton (one of the most powerful preachers in London) from Holy Trinity, Sloane street, to St. Margaret's, Westminster, he would often ask me to improvise before the anthem for fifteen or twenty minutes—if I chose, to give him some ideas on which to preach.

Some years ago when I opened the organ in Great Yarmouth Parish Church (incidentally the largest parish church in England) the rector, Canon Willink, invited me to inscribe my name in the historic "Preacher's Book" with the remark that few had ever preached a better sermon in that old building than had I that day in my improvisation. The fact cannot be denied that the tones of a fine organ have a more far-reaching effect than those of any other instrument or combination of instruments. Possibly its strong appeal may come from our early associations with the church.

To "lose one's self" in the inspiration of the moment is the experience of every artist; then, and then only, does he draw (or hypnotize) his audience into his "world of dreams." In improvisation, more than in anything else, does the true artist rise to the height of musical expression; if so he he is a *creator*, and not alone an interpreter.

New Honors for R. G. Hailing.

R. G. Hailing, the Scottish organist whose name is familiar to the majority of his American brethren through his compositions, has assumed the post of organist at Craiglockhart Parish Church, in one of the suburban districts of Edinburgh. Mr. Hailing has been playing for forty-four years, and hopes to celebrate his jubilee as a church organist. He was honored signally when at the memorial service for the late King George V, which was held at Crathie Church, where the royal family worshiped during its summer holiday, one of his compositions was included among the organ music. It was intimated that only the favorite pieces of the late king should be used, which adds to the significance of this choice.

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UNDER THE GUIDANCE of Reuel E. Lahmer, Mus. B., the ministry of music at Grace Presbyterian Church, Montclair, N. J., includes five choirs. These are the primary, junior, junior high, young people's and adult choirs.

Nov. 10 a vesper service was given by the junior high choir and the young people's choir. The anthems used at this service were: Plainsong, arranged by Douglas; "Hail, Gladdening Light," Stainer; "Hark, the Vesper Hymn," Stevenson-Fischer; "O Come, Let Us Sing," Mueller; "Lord, to Thy Name," Byrd, and "For All the Saints," Williams. The organ selections were: Prelude and Fugue in E minor, Bach; Vesper Meditation, Kreckel; "Lied," Vierne, and Larghetto, Mozart.

During January and February the minister of music has been leading the congregation in a series of evening "hymn sings" with explanatory comments. Jan. 31 an organ recital was given. Following was the program: Chorale Preludes, "In dulci Jubilo" and "O Sacred Head Now Wounded," Bach; Toccata and Fugue in D minor, Bach; "Moment Musical" and "Ave Maria," Schubert; Prelude, Lahmer; "Lied" and Scherzo, Vierne; Largo, Dvorak; "Crucifixus," Lahmer, and "Hallelujah Chorus," Handel.

Mr. Lahmer began his training in music when his mother, a singer, taught him to sing before he could walk. At the age of 10 years he became a choir boy of the Methodist Church at Vine-land, N. J. Since that time he has been in the choir loft every Sunday. The family moved to Florida and there he studied organ, piano and theory at DeLand under Orwin A. Morse. He soon became accompanist of glee clubs, choruses, soloists, etc. After graduation from high school he entered Stetson University in DeLand, taking a course in music and majoring in piano. After a summer's work as accompanist for Townsend H. Fellowes, the oratorio singer, he went to Ithaca, N. Y., and entered the Westminster Choir School. He went with the school to Princeton and was graduated in 1934, after being Dr. Williamson's accompanist for a year, singing in the Westminster Choir

two years and serving as minister of music at the Presbyterian Church, Basking Ridge, N. J.

Spring Series at West Point.

The first organ recital of the spring series in the cadet chapel of the United States Military Academy at West Point, N. Y., took place Sunday, April 5. The assisting soloist was Dorothy Githens Eley, soprano, well known to American audiences through her singing with "Roxy's Gang," the German Opera Company and the San Carlo Opera Company. The organist, Frederick C. Mayer, included the Prelude to "Parsifal" and "Finlandia," by Sibelius, among his numbers, also an Elevation by Dupré, one of a group of three just published. This may have been the first performance of the composition in this country. The complete organ program follows: Variations on the Chorale "Mache Dich, mein Geist, bereit," Rinck; Elevation, Marcel Dupré; Prelude to "Parsifal," Wagner; Concert Prelude, A. Walter Kramer; Serenade, Widor; "Finlandia," Sibelius.

Vespers in King's Chapel, Boston.

On the four Sunday afternoons before Easter Raymond C. Robinson, organist of King's Chapel, Boston, presented the following musical vespers:

March 15—All-Russian program by the male choir of King's Chapel.

March 22—Brahms' "German Requiem" (mixed chorus).

March 29—Cesar Franck's Mass in A (mixed chorus).

April 5—Cantata No. 4, "Christ lag in Todesbanden," Bach, with mixed chorus and string orchestra.

Assisting organist for the four concerts was William Schwann. Assisting singers were from the choir of the Church of the Covenant, Radcliffe College, Boston University and the Handel and Haydn Society.

Holy Week Program in Denver.

The Rocky Mountain Society of Organists sponsored "an hour of music commemorating Holy Week" for the afternoon of Palm Sunday at the Central Christian Church of Denver. Mrs. Thomas R. Walker, organist of this church, was at the console and Dr. S. J. Mathieson, the pastor, was narrator in a program in which Mildred Kyffin, mezzo contralto, of the First Church of Christ, Scientist, took the vocal parts, singing four selections by Paul Bliss. A large audience heard the various numbers. Mrs. Walker played: "Ave Maria," Bossi; "Adoration" (Third Sonata), Rene L. Becker; "Golgotta," Malling; "Benedictus," Reger.

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Two-Day Convention Philadelphia Event for Three Chapters

The following will be the program for the two-day convention of the Pennsylvania, Delaware and Camden, N. J., Chapters, to be held in Philadelphia May 26 and 27:

TUESDAY, MAY 26.

10 a. m.—Registration at Clarke Conservatory of Music, Presser Building.
11 a. m.—Greetings, Dr. James Francis Cooke, president Presser Foundation.
Noon—Luncheon in Architects' Building.
2:30 p. m.—Address on "Contemporary Church Composers" by Dr. Harold W. Thompson, at Girard College.
3:30 p. m.—Organ recital by Dr. Marshall S. Bidwell at Girard College. (Aeolian-Skinner organ.)
6 p. m.—Dinner.
8:30 p. m.—Choral and organ recital (Girard College) by the Choral Art Society of Philadelphia, Harry C. Banks, Mus. B., conductor, and the Choral Club of the Musical Art Society (Camden, N. J.), Henry S. Fry, Mus. D., conductor. Miss Marie Kennedy at the organ; Raymond B. Heston at the piano.

WEDNESDAY, MAY 27.

9:30 a. m.—Visit to small organs: (1) Wicks studio (Wicks organ) (2) Italian Presbyterian Church (Möller organ); (3) Strawbridge & Clothier store (Möller organ).
12:30 p. m.—Luncheon as guests of Strawbridge & Clothier. Greetings by Dr. Herbert J. Tilly.
3:30 p. m.—Recital by Hugh McAmis, F. A. G. O., at Northeast High School (Möller organ).
6 p. m.—Dinner.
8:15 p. m.—Choral and organ recital, including Faure Requiem, sung by the choir of Trinity Church, Wilmington, Del., William S. Nagle, organist and choirmaster; Robert Hall Elmore, A. R. C. O., at the organ in St. Clement's Church (Austin organ).

Program for Toledo Convention.

The tenth semi-annual northern convention of the Northern Ohio Chapter will be held in Toledo May 4 and 5. The following is the tentative schedule for the convention:

MONDAY, MAY 4.

11 a. m.—Registration, Toledo Museum of Art.
12:30—Luncheon at Plaza Hotel.
2 p. m.—Talk by Albert Riemenschneider, Director of Baldwin-Wallace Conservatory of Music, on "Bach Festivals in Germany," in lecture hall of museum.
3:30—Recital by Walter Hansen, organist of Calvary Presbyterian Church, Cleveland, at Trinity Lutheran Church.
4:45—Recital by John Gordon Seely, organist and choirmaster of Trinity Church, Toledo, at Trinity Church.
6—Supper at Waldorf Hotel.
7:30—Guild service at St. Paul's Luth-

WELCOME AWAITS IN NEW YORK

Members who visit New York are urged by the officers of the Guild to make the new headquarters office their home while they are in the metropolis. The new office is in the RKO Building, one of the group that constitutes the colossal Rockefeller Center, the most recently created of New York's world wonders. This gives the Guild a conveniently situated and prominent place in which to greet its friends. The office has desks for the warden, the general secretary, the general treasurer and the office staff. On its walls are pictures of leaders of the Guild of the past and of the present, which in themselves are worth a visit to the new quarters because of the interest they arouse. The Guild now has a pleasant home and welcomes callers.

TUESDAY, MAY 5.

10 a. m.—Recital by Harold Friedell, F. A. G. O., general treasurer of the American Guild of Organists, at St. Francis de Sales Church.
11:30—Tour of the museum.
1:30—Talk by Norman Lockwood, professor of composition, Oberlin Conservatory of Music, on "Should a Composer Write Music for His Instrumental Medium or for Any Instrument That Happens to Be Handy?"
2 p. m.—Recital of compositions of Norman Lockwood by string quartet from Oberlin Conservatory of Music under the direction of Professor Fraser, and Professor Joseph Hunkater, professor of piano, Oberlin Conservatory.
3—Recital by Edgar Danby, Fort Street Presbyterian Church and Detroit Art Institute, Detroit, in peristyle of Toledo Museum of Art.

Jennings Plays on April Guild Night.

According to recent custom, an organ recital, including the Guild examination pieces for the current year, was arranged by the headquarters public meetings committee. The artist on this occasion was Arthur B. Jennings of Pittsburgh, whose program on Monday evening, April 20, at Holy Trinity Church, Brooklyn, was heard by many enthusiastic admirers.

Mr. Jennings began his recital with a charming Prelude, Sarabande and Fugue from his own pen. The Sarabande was exquisite and beautifully played. Another high spot in the program was Boellmann's "Ronde Francaise," played with rhythmic feeling, good phrasing and fine crescendos. The authority that comes from long familiarity with a composition was apparent in the Cesar Franck Chorale in B minor. Mr. Jennings has always been a faithful and enthusiastic interpreter of Franck. Clementi's Allegro from the Sonatina in G for piano, de-

lightly rendered, was a wise choice as a number to precede the difficult and chromatic Introduction and Finale from Vierne's Fifth Symphony. In the hands of Mr. Jennings the symphony did not seem difficult, and the character of each movement was well defined—the Introduction slow and mournful, and the Finale brilliant and rhythmic. Mr. Jennings' tasteful and varied registration throughout the recital brought out the best in the fine Aeolian-Skinner organ.

The Vivace from the Bach Trio-Sonata No. 6 and the "Salve Regina" and Finale from Widor's Second Symphony are the test pieces for the associateship. The Introduction and Finale from the Vierne Symphony are two of the test pieces for the fellowship.

LILLIAN CARPENTER.

Activities in Rhode Island.

Plans for the first annual state convention to be held three days, May 2, 3 and 4, are practically complete. The program includes a young organists' recital, a lecture to be announced later, and a recital by Dr. Francis Snow of Boston on Saturday, a Guild service on Sunday evening and the annual dinner and a recital by Hugh McAmis of New York on the concluding day.

The fifth recital of the season sponsored by the Rhode Island Chapter was given Monday evening, March 16, by Miss Louise Winsor at the First Congregational Church, Unitarian, Providence. Miss Winsor recently was appointed organist and choirmaster of the Church of the Messiah, Providence. She was a pupil of J. Sebastian Matthews up to the time of his death. At present she is studying with Dr. Francis Snow of Boston. A large gathering enjoyed Miss Winsor's rendition of the following program: "Carillon," Vierne; "By the Waters of Babylon," Karg-Elert; Prelude in E flat, Bach; Chorale Prelude, "O Sacred Head Now Wounded," Bach; "Stella Matutina," Dallier; Intermezzo from Symphony 1, Widor; Cantabile, Franck; Scherzo and Allegro from Symphony 2, Vierne.

On the evening of April 13 members and guests had the pleasure of hearing a program of two-piano music played by Mrs. Gertrude Joseffy Chase and Miss Ruth Tripp at the Music Mansion, residence of Mrs. George Hail. A large audience enjoyed the splendid performance of these two artists in the following program: G major Sonata (second piano accompaniment by Grieg), Mozart; Waltzes 1, 2, 3, 4, Brahms; Minuet in an Ancient Style, Seeböck; "Forest Elves" (arranged for two pianos by Felix Fox), MacDowell; Variations on a Theme by Beethoven, Saint-Saens.

ANNIE M. RIENSTRA, Secretary.

Entries Close June 1 in Competition for \$100 Diapason Prize

Thirty days remain in which composers may submit manuscripts in the competition for the prize of \$100 offered by THE DIAPASON, under the auspices of the Guild, for the best organ composition in one of the larger forms.

In addition to the prize of \$100, the successful composer will receive the usual royalties on the work, which will be published by Carl Fischer, Inc., New York, who published the DIAPASON prize composition of 1935.

The availability of the work for recital purposes should be emphasized, and it may be in the nature of a symphony, a sonata, a prelude and fugue, an overture or a fantasia.

Manuscripts should be sent to the American Guild of Organists, Room 1011, RKO Building, 1270 Sixth Avenue, New York, not later than June 1. Manuscripts received after that date will not be considered. *A nom de plume* must be attached to each work and a separate envelope must give the name and address of the composer. If in the opinion of the judges no work of sufficient merit has been submitted, they will recommend that the award be withheld. It is planned that the successful work be played at the general convention of the Guild late in June.

Pittsburgh Program of Interest.

The service of contemporary music which was given under the auspices of the Western Pennsylvania Chapter March 10, in the Bellefield Presbyterian Church, Pittsburgh, as recorded last month, brought out several compositions of special interest. The anthems included David McK. Williams' "The King's Highway" and "Darest Thou Now, O Soul," Arthur B. Jennings' "The Tree of Life," John Ireland's "Greater Love Hath No Man" and Mrs. H. H. A. Beach's "Thou Knowest, Lord." The organ selections were: Chorale, Bossi; "O Sanctissima," M. J. Erb; Cantabile, Jongen; "Carillon," Alfred H. Johnson.

The service was sung by the quartet and senior choir of the Bellefield Presbyterian Church under the direction of Earl B. Collins. The preludes were played by Robert K. McConnell, Jr., organist of the Second United Presbyterian Church, Wilkingsburg. The offertory was played by Ralph W. Crawford, assistant organist and director of young people's choirs of the Third Presbyterian Church, Pittsburgh. The service and postlude were played by Mr. Collins.

News of the American Guild of Organists—Continued

Louisville as Host to Guild Chapters at Convention in May

Louisville, Ky., is preparing enthusiastically and energetically for its first organists' convention, which is to take place May 5 and 6, and the two days will be filled with interesting events. The Louisville Chapter is to be joined by the Southern Ohio, Indiana, DePaul and Central Tennessee Chapters for the occasion.

The program will open Tuesday morning, May 5. Headquarters will be at the Brown Hotel. At 12:30 luncheon will be served and after luncheon there will be greetings from the mayor, Neville Miller of Louisville, and a response by Lawrence Cook, dean of the Louisville Chapter. At 2:30 in the Louisville Memorial Auditorium there will be a paper on "Trends in Modern Specifications and Organ Tone," followed by an organ recital by Professor Van Denman Thompson of DePaul University, Greencastle, Ind. This will be followed by a paper on "Organ Broadcasts" and a half-hour broadcast on the four-manual concert organ (Pilcher) by Arthur Becker of De Paul University, Chicago. The group will then journey across the street to the Fourth Avenue Presbyterian Church, where the Rheinberger Trio will be heard, with Lawrence Cook at the organ, Camille Pilcher, violinist, and Minette Roessler, cellist. Dinner will be at the Brown Hotel.

At 8:30 in the Fourth Avenue Methodist Church an organ and choral concert will be presented, using the three-manual Pilcher. Lawrence Cook will give a group of organ numbers, followed by a choral group. Dean F. Arthur Henkel of the Central Tennessee Chapter will play a group of numbers, followed by another chorus group. Mr. Henkel will then play a postlude group. The chorus will consist of fifty voices from the Arthur Jordan Conservatory in Indianapolis, directed by Donald C. Gilley. The last choral number will be accompanied by string quartet and English horn.

Wednesday morning the visitors will meet at the Brown Hotel for breakfast. The group will be divided into three sections. The leader of one section will have questions and answers prepared on Episcopal service playing. He will be Robert F. Crone, organist and choirmaster of St. Paul's Cathedral, Cincinnati. The Catholic questions and answers will be led by J. Alfred Schehl, organist and director at St. Lawrence Church, Cincinnati. A third group, non-liturgical, will be led by Mrs. Lela Cullis, organist and director at the Central Christian Church, Lexington, Ky.

From 10:30 to 12 the group expects to visit the Pilcher factory to see a three-manual organ which will be on the floor at that time, and to inspect the new two-manual Orgatron which is expected to be on display. From 12:15 to 12:45 they are to visit St. Agnes' Catholic Church, which has a three-manual Kilgen organ, where Joseph Schnelker, organist and director of the Catholic Cathedral at Fort Wayne, will give a program. From 2:30 to 3 a visit is to be made to the First Lutheran Church, with its large two-manual Pilcher, where Wayne Fisher of Cincinnati, organist and director of Bethlehem M. E. Church, will give a program. From 3:15 to 3:45 Mallory Bransford of Anderson, Ind., is to give a recital on the three-manual Austin in First Church of Christ, Scientist. From 4 to 5:30 tea is to be served at the Pendennis Club and at 6 it is expected the group will start by motor for Ye Olde Stone Inn at Simpsonville, twenty miles east of Louisville, for an old-fashioned fried chicken dinner.

This will end the regular convention, though if some of the visitors are interested a pilgrimage will be made to a number of historic points in Kentucky the next day, such as My Old Kentucky Home at Bardstown, the Old

DEAN ADAMS PRESENTS PRIZE TO MRS. HELEN MAXWELL



IN THE PICTURE ABOVE Leonard Adams, A. A. G. O., dean of the Buffalo Chapter, is shown presenting to Mrs. Helen Maxwell the cup awarded by the Buffalo Chapter to the winner of the choir singing contest held March 17. Mrs. Maxwell is director of the volunteer choir at the Kenmore Methodist Episcopal Church. The object of the contest was to stimulate interest in volunteer choirs. Dean Adams believes thoroughly that Guild chapters should show greater interest in the choirs of their members and that the chapters and all the church singers of their localities should co-operate closely.

The contest was held under great difficulties. Buffalo was almost completely paralyzed under forty inches of snow. Nevertheless twenty-five members plowed their way through to the dinner and business meeting at the Lafayette Presbyterian Church. At 8:15

Fort at Harrodsburg, going by Danville over the Kentucky River at Brooklyn Bridge through the blue grass section to Lexington and back by way of the state capitol at Frankfort.

Greet Gretchaninoff in Worcester.

A program of sacred compositions by Alexandre Gretchaninoff was given by the choir of All Saints' Episcopal Church in Worcester on the evening of April 6, under the direction of William Self. The occasion was a notable one in that Mr. and Mrs. Gretchaninoff were present and Mr. Gretchaninoff's Magnificat, which he composed for this choir, was sung beautifully.

Members of the New England Chapter and of the Worcester Chapter were guests. The Passacaglia by Bach was played by William E. Zeuch, organist and choirmaster of First Church, Boston.

Following the service a reception was held in the parish-house to enable the visiting organists to meet Mr. and Mrs. Gretchaninoff.

ETHEL S. PHELPS, Secretary.

Florida Chapter Activities.

The Orlando branch of the Florida Chapter conducted a choir festival at the municipal auditorium Palm Sunday at 3 o'clock. The program was sponsored by the Orlando Chamber of Commerce. The combined choirs were directed by Henry Symonds. The principal church choirs of the city all sang anthems. Organists participating included Herman Siewert, F. A. G. O.,

the competition was held and, much to their credit, five choirs participated, with almost the full membership of each choir present. Those participating were: St. John's Lutheran, Edna L. Springborn, director; Central Church of Christ, Mrs. George Bagnall, director; Emmaus Lutheran, Clara Mueller Pankow, director; Central Presbyterian, Stephen Palmer, director, and Kenmore Methodist, Helen A. Maxwell, director. Each choir sang as the test number "Sing Ye to the Lord," Bairstow, and one number of its own choosing. The two judges, Paul Allen Beymer, dean of the Northern Ohio Chapter, and Lawrence Jenkins, en route by automobile from Cleveland, were stranded in Westfield, N. Y., which town they were not able to leave for two days; so the chapter members were enlisted to act as judges in the emergency.

Walter Kimble, Mrs. W. M. Tiller, A. E. R. Jones, Mrs. Edith B. Jones and Mrs. Bruce Dougherty. Unique decorations were used, in keeping with Holy Week. Roberta Branch Beacham, regent of the chapter, planned the festival, which is an annual event in Orlando.

The Tallahassee branch of the Florida Chapter met March 18 for a short business meeting. A Lenten musicale was held at the Presbyterian Church under the auspices of the chapter that evening. An excellent program was presented and was well attended.

MANLY C. DUCKWORTH, Registrar.

Central New York.

Paul Buhl, William Barlow and Harry Weston, of the Buhl Organ Company, entertained the members of the Central New York Chapter Tuesday evening, April 14, at their factory in Utica. An organ now being set up in the shop was shown, as well as a new console under construction, and the latest mechanical devices were explained.

Miss Zillah Holmes, dean of the chapter, presided at the business session, after which she introduced John Knowles, organist of St. Mary's Catholic Church, Utica, who gave an interesting paper on "Gregorian Chant." Mr. Knowles exhibited copies of Gregorian chant books with the original notations. A buffet luncheon at which Mesdames Buhl, Barlow and Weston were hostesses was served.

ZILLAH L. HOLMES, Dean.

Washington Forces Gather Ninety Strong at Annual Banquet

The District of Columbia Chapter's annual banquet was held April 14 in the garden house of the Dodge Hotel, Washington. There was an assemblage of ninety or more, among whom were about ten from the Chesapeake Chapter, Baltimore. A letter of regret was received from F. Flaxington Harker, dean of the Virginia Chapter. Members of the local chapter brought their ministers, choir directors, relatives or friends as guests, all expecting to hear a few chosen words from Dr. Hans Kindler, director of the National Symphony Orchestra, who was to have been one of the evening's guests. Dr. Kindler was obliged to send a letter of regrets, stating that a last-minute change in his arrangements to "break bread with us" had called him to New York. The other guest of honor, Mrs. Fanny Amstutz Roberts, head of the Washington College of Music, was present, bringing as her guest Miss Julia Schelling, sister of Ernest Schelling, concert pianist of fame. Miss Schelling, now a resident of the capital, spoke briefly, as did Mrs. Roberts. Dean Wilkins presided, introducing the guests and announcing the features on the program. Other guests of the chapter were local organists who have played or soon will play in the recital series of the season. These included Lyman S. McCrary, Robert G. Barrow, Conrad Bernier, Charlotte Klein and E. William Brackett.

Following the speaking program, Mrs. Edith Marmion Brosius, well-known harpist, entertained with several harp selections. Then came the fun of the evening—several skits prepared by Paul Gable and Mrs. John Milton Sylvester, and acted by a few of the members. The skits listed were: "Untuning the Organ"; "Vocal Lesson"; "From Bad to Voice (Croakalizing before the Amusing Committee)"; "Archipelago Choruses and Their Undoing"; "Business Meeting of the O G A," and the "Rational Sympathy Orchestra"; which part of the program was especially amusing to the Guild members.

Two recitals remained in the present series—that of April 28, played by Charlotte Klein, F. A. G. O., at the National City Christian Church, and that of E. William Brackett, which will be played at the Church of the Epiphany May 26. Miss Klein is organist and choir director of St. Margaret's Episcopal Church, while Mr. Brackett, somewhat new to Washington, recently assumed the post of organist and choirmaster of St. John's Episcopal Church, Georgetown Parish.

The March meeting was held at Calvary Baptist Church March 2, as guests of Thomas Moss, organist of Calvary Church for a number of years. We were cordially welcomed by the pastor, W. S. Abernethy, D. D. A talk on the fugue, with illustrations, was made by Maud Sewall, F. A. G. O. The musical portion of the evening was a short organ program by Henry Kerr, who has studied under Mr. Moss and who brought out the good qualities of the large Möller organ installed at Calvary Church within the last decade. The short social period which followed consisted of renewing acquaintance not only with Mr. Moss, but with Mrs. Moss, who was one of Washington's brilliant concert pianists. Refreshments were served by ladies of the church.

ROLLA G. G. ONYUN.

E. ARNE
HOVDESVEN
Mercersburg Chapel

News of the American Guild of Organists—Continued

Delaware Chapter Has Annual Recital by Firmin Swinnen

Firmin Swinnen's annual recital for the Delaware Chapter, played March 26 at St. Paul's Methodist Church, Wilmington, was a great success. A large and appreciative audience was present. Through the generosity of Mr. Swinnen in giving these recitals the chapter is always assured of ample funds to carry on its work.

Mr. Swinnen's program was made up of the following numbers: "Caprice Heroique," Bonnet; "The Swan," Saint-Saens; Scherzo in C minor, Widor; "Dreams" and "Walther's Prize Song," Wagner; "Finlandia," Sibelius; Chorale Prelude in G minor and Fugue in D minor (the Great), Bach; Andante Cantabile, Tchaikowsky; "Elfin Dance," Caprice," Edmundson; "In Moonlight," Kinder; "Pilgrims' Chorus," Wagner.

A meeting was held at Newark, Del., in the Methodist Church, Tuesday evening, April 28. A recital sponsored by the chapter was given. Three of our members—Sarah Hudson White, A. A. G. O., Lillian Jackson and R. Barrett Johnson—taking part. The organ numbers were supplemented by vocal selections by the church choir. A business meeting and social hour was to follow the recital. Mrs. Maude Jones, organist of the church, assisted by the secretary, arranged the program.

The annual banquet and election of officers will be held in May at the Peninsula M. P. Church, Wilmington.

Illinois Chapter Host to Press.

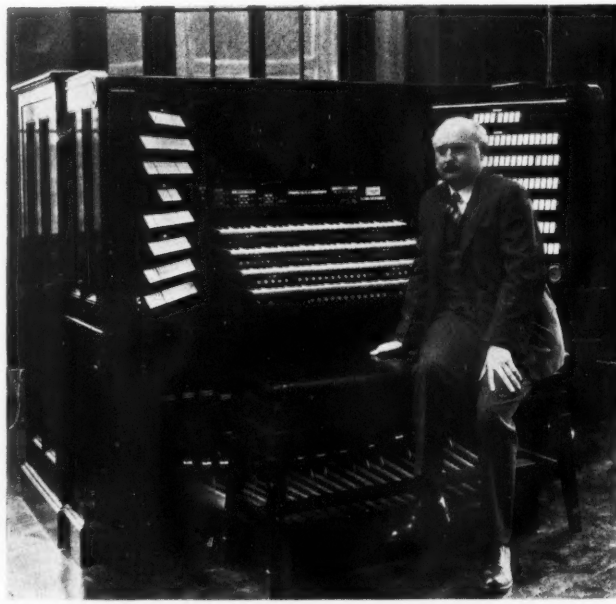
A well-attended dinner of the Illinois Chapter was held at the Southern tearoom on Huron street the night of April 13, and the occasion was used to entertain representatives of the press in Chicago. Those who were able to respond to the invitation included Glenn Dillard Gunn of the Hearst papers, Edward Barry of the *Chicago Tribune* and S. E. Gruenstein of *THE DIAPASON*, all of whom spoke briefly. Mr. Gunn made some good points on musical criticism, and while he lamented the fact that American people do not seem to take music seriously, he saw signs of hope for the professional musician in the future. He spoke sympathetically, as a former organist, on the problems of the average church musician. Mr. Barry outlined the duties of the critic in encouraging the good and discouraging the evil tendencies and fighting the insincere in music. Mr. Gruenstein told of some of the practical problems that confront the editor of an organists' magazine from day to day.

Subdean Whitmer Byrne, who presided in the absence of Dr. Eric DeLamarter, the dean, who is still partially incapacitated by illness, then called on Dr. Wilhelm Middelschulte, who recalled his study under August Haupt, whose last pupil he was. Dr. Middelschulte kept the organists thoroughly interested with anecdotes of great musicians with whom he and Haupt came into contact.

Omaha Choirs Unite for Services.

Two united choir services under the auspices of the Nebraska Chapter were presented in Omaha March 1 and March 8 respectively. The choirs were those of the First Presbyterian Church and the Pearl Memorial Methodist Church. The cantata presented at both churches was "The Holy City" by A. R. Gaul. The first performance was given at the Pearl Methodist Church on the north side, where the solo parts were sung by the soloists of the First Presbyterian Church. The second performance was at the First Presbyterian, where the solos were taken by members of the choir. Louise Shaddock Zabriske, F. A. G. O., organist and director of the First Presbyterian Church, directed both services, and Henrietta M. Rees, A. A. G. O., organist and director of Pearl Methodist Church, presided at the organ. The choirs were

FIRMIN SWINNEN AT ORGAN IN FAMOUS DU PONT CONSERVATORIES



assisted by a string quintet at both services. The united choirs attracted one of the largest congregations of the season to each church.

Will Play Examination Pieces.

On Sunday evenings, May 3 and May 17, Miss Lillian Carpenter is to give recitals at the Church of the Holy Apostles, New York City. At the first one she will play the associateship test pieces for this year's Guild examinations, and at the second she will play the fellowship pieces.

Modern Program in Georgia.

Prominent in the year's work of the Georgia Chapter as planned by Dean Ethel Beyer has been the preparation of a program of modern organ compositions, which had its presentation March 23 at the Druid Hills Baptist Church, the chairman of the occasion being Mrs. Stephen W. Banta. Mozelle Horton Young opened the program with Stravinsky's *Berceuse* from "L'Oiseau de Feu," the organ arrangement by James T. Quarles, and a Fugato on a Basque Theme by Jose Antonio de Erauzquin. These were played with taste and style and served to whet the appetite for the rest of the program. Charles Johnson's selections, "Twilight at Fiesole," by Seth Bingham, and a Chorale by Jongen, were given with fine registration and poetic feeling. The climax of the Chorale was nicely worked out. Mrs. Frances Stukes' lovely contralto voice, which has pleased Atlanta organists on so many occasions, was heard in a group of solos, which included Carpenter's "The Day Is No More," Rachmaninoff's "Lilacs," Cadman's "A Cry at Dawn," Homer's "Ferry Me Across the Water" and Rogers' "The Last Song." Miss Eda Bartholomew was the splendid accompanist at the piano. Miss Emilie Parmalee then gave a reading of Sowerby's "Carillon" with marked artistry, and with the pose and finish that always characterize her work.

Joseph Ragan, F. A. G. O., closed the program with a group of Dupre's compositions, given with an insight into the composer's idiom. The "First Verset des Psaumes" was rendered in pompous style. The "Third Verset des Psaumes" was filled with mysticism and color. The "Ave Maris Stella" had dash and brilliance. The "Misterioso e Adagio-simo" was breath-taking in its beauty. The *Toccata* on the Gloria proved a vigorous burst of brilliancy, a fitting climax to such a varied program.

This event was intended to be informal and only for Guild members.

with each number being discussed by the players, but news of the feast leaked out and over a hundred gathered to enjoy the unusual offering.

GEORGE LEE HAMRICK,
Publicity Chairman.

Texas Chapter.

The April meeting of the Texas Chapter was held at the parish-house of St. Matthew's Cathedral in Dallas on the third Wednesday at 10:30 a. m. In the absence of the dean, Mrs. George Cochran, sub-dean, presided. A new member, Mrs. Howard Beasley, was unanimously voted in. A motion was made and carried to make our final meeting in May a social one in the form of a luncheon to be given at the Athletic Club. Invitation-tickets were issued for the next recital, to be given at the Highland Park Methodist Church on the evening of May 5 by the organist of that church, Mrs. Ellis Shuler, and Miss Elizabeth Hart, assisted by Mrs. J. Roscoe Golden, contralto, and the choir of the Highland Park Church.

After the business session Clyde Whitlock of the Fort Worth Conservatory gave a very interesting paper on "Early American Music." Luncheon was served at noon.

K. HAMMONS.

Chesapeake Chapter.

The April meeting of the Chesapeake Chapter had as the feature a talk about "Notes on Recent Music Research" by Otto Ortmann of the department of research and director of the Peabody Conservatory of Music, where the gathering was held. Mr. Ortmann explained that the department of research was attempting to correct faults in tone production, both vocal and instrumental, by photographs of actual muscular movements in the performers. The first slide shown was that of the path of the baton as illustrated in the average textbook and the real movements of a conductor. Then followed slides showing the coordination between key depression and muscular movement in the pianist, etc. Most unusual were the slides of piano tone, showing the presence of noise made by the piano mechanism and concussion of fingertips preceding the musical tone. Violin tones where vibrato was absent and where present were displayed on the screen. The vocal slides included the type of tone line produced by "hoaty," over-pure tones, and throaty, complex and normal tones. At the close of the lecture the chapter members were given the opportunity of examining the apparatus.

IDA ERMOLD.

New Guild Members; List of Colleagues Added by the Council

Colleagues elected on March 23 are:

- BUFFALO—
Gladys Brayman, Buffalo.
CENTRAL MISSOURI—
Ethel Davis, Maryville, Tenn.
CENTRAL OHIO—
Marvine Arnold, Columbus.
Jane Kathryn Davis, Columbus.
CENTRAL TENNESSEE—
Mrs. H. S. Van Deren, Nashville.
DISTRICT OF COLUMBIA—
Mrs. Kate A. Keating, Washington.
EASTERN NEW YORK—
J. Stanley Lansing, Scotia, N. Y.
FLORIDA—
Margaret Hook, Jacksonville.
Mrs. L. Grady Norton, Jacksonville.
GEORGIA—
Mrs. Caroline W. Bowman, Atlanta.
HARTFORD—
Charles Johnson, Berlin, Conn.
HEADQUARTERS—
Hawley W. Ades, Jackson Heights, N. Y.
Robert S. Herterich, Brooklyn.
Phebe Hosger, Brooklyn.
Sister Ruth Paris, New York.
Russell Graham, New York.
Blanche K. Thomas, New York.
T. Carl Whitmer, LaGrangeville, N. Y.
ILLINOIS—
Edward Eigenschenk, Chicago.
INDIANA—
Mallory W. Bansford, Indianapolis.
Mrs. Frank T. Edenharter, Indianapolis.
Erwin W. Muhlenbruch, Indianapolis.
LINCOLN—
William Gant, Lincoln, Neb.
G. M. Richardson Dougall, Lincoln, Neb.
MIAMI—
Warner Hardman, Coral Gables, Fla.
William G. Utermohlen, Miami.
MISSOURI—
Geraldine Krebs, St. Louis.
Mildred E. Sprinkle, Ferguson, Mo.
NEBRASKA—
Edward Butler, Council Bluffs, Iowa.
NORTHERN OHIO—
Fred W. Church, Ottawa Hills.
Laurence Jenkins, Painesville.
OKLAHOMA—
Alice Mildred Williams, Tulsa.
PASADENA BRANCH (SOUTHERN CALIFORNIA)—
Dorothy M. Gibson, Los Angeles.
PENNSYLVANIA—
Bonnet Wilbur Andrews, Philadelphia.
RHODE ISLAND—
Eunice M. Oakland, Pawtucket.
Stanley A. Price, Providence.
SOUTHERN CALIFORNIA—
Herbert Nannay, Whittier, Cal.
SOUTHERN OHIO—
Hy C. Geis, Cincinnati.
TENNESSEE—
Christine Shearer, Memphis.
TEXAS—
John Rodgers, Jr., Dallas.
VIRGINIA—
Mary E. Stutz, Richmond.
WESTERN IOWA—
E. Gertrude Frowl, Sioux City.
WESTERN PENNSYLVANIA—
Ortanza Elizabeth Clark, Pittsburgh.
Mrs. Carolyn Holstein, Indiana.
Florence A. Kinley, Avonlon.
WILKES-BARRE—
Alice Ruth Fischer, Wilkes-Barre.

Indiana Chapter.

A choral concert and dedicatory organ recital, with J. Alfred Schehl, A. A. G. O., dean of the Ohio Chapter, as guest organist, was given at St. John's Catholic Church, Indianapolis, Sunday evening, March 22. The solemn blessing of the organ preceded Mr. Schehl's program, which included Boellmann's "Suite Gothique," Mr. Schehl's setting of three Chorale Preludes ("Deck Thyself, My Soul," "Ah, Holy Jesus" and "Praise to the Lord"), Schubert's "Ave Maria," Boerd's "O Filii et Filiae," Dubois' "In Paradisum," Bach's *Toccata* and Fugue in D minor, Franck's *Adagio* from the *Chorale* in A minor and Turner's "Hymn of Thanksgiving." For the solemn benediction of the Most Blessed Sacrament that followed, a chorus of sixty voices under the direction of Elmer Andrew Steffen was heard in four and five-part arrangements of motets. Mr. Schehl's recital was interrupted to include "Tu es Petrus," Liszt, by the chorus and for the final number Mr. Schehl played Spence's "Grand Chorus."

HELEN SHEPARD.

News of the American Guild of Organists—Continued

North Carolina Chapter Meeting.

The spring meeting of the North Carolina Chapter was held at Davidson College on the afternoon of April 17, with Dean Leslie Spelman presiding. James C. Pfohl, director of music of Davidson College, was host and introduced Dr. William Lingle, president of the college, who in turn welcomed the members and guests to the campus and to the college.

A students' program of organ works was the first feature of the meeting. Students from Davidson, Meredith College and Greensboro College for Women appeared in a delightful hour's program. Composers chosen were Bach, Rheinberger, Guilman, Barnes and Widor. Mr. Pfohl introduced the Davidson glee club, which entertained the chapter with interesting interpretations of some of the oldest chorales, carols, and some of the more modern arrangements for men's voices. Again delighting the listeners was a short recital by the Davidson symphonic band with the following program: "Let All Hearts Rejoice," "In a Monastery Garden," Introduction to the Third Act of "Lohengrin" and a glorious arrangement of the "Hallelujah Chorus."

At the business session matters of local interest were taken up. The request for consideration of an increase in dues was discussed and a motion was carried that we recommend the dues be \$3.50 annually, the increase to take care of a general all-time secretary at headquarters offices. Mr. Pfohl was appointed by the dean to make a state survey of organists' salaries in comparison with other items on church budgets and to compile his reports, forwarding them to headquarters, as requested.

Present officers were elected to serve for another year. They are: Leslie P. Spelman, dean; Mary Francis Cash, treasurer, and Mabel W. Honeycutt, secretary.

After visiting places of interest on the campus the chapter members were guests of the college at a delectable dinner in the beautiful banquet hall. The evening's program was by the guest artist, Thane MacDonald of Ann Arbor, Mich., a young organist from the University of Michigan.

MABEL W. HONEYCUTT, Secretary.

Toledo Branch Hears Blodgett.

Walter Blodgett played at Our Queen of the Holy Rosary Cathedral in Toledo under the auspices of the Toledo sub-chapter March 24. Nearly 500 people turned out to hear Mr. Blodgett's excellent performance of the Chorale in B minor, Franck; Scherzo, Gigue; "Carillon-Sortie, Mulet; Trumpet Tune and Air, Purcell; "A Fancy," Stanley; Allegro from Concerto in B flat, Arne; Toccata on "Pange Lingua," Baird; Reverie on "The King of Love My Shepherd Is," Grace; Prelude in C minor, Williams; "Come, Thou Saviour of the Race," "Tidings of Joy," "Christ Lay in the Bonds of Death," "Come, God, Creator, Holy Ghost," "O Sacred Head," and Prelude and Fugue in B minor, Bach. Mr. Blodgett's registration brought out the religious beauty of the varied Bach group. The representative English group was unusually interesting, for it contained numbers unfamiliar on the average organ program, while the brilliant technique in the modern French group served as a fitting opening for the recital.

Miami Chapter.

Members of the Miami Chapter met at the University of Miami Conservatory Tuesday evening, April 7, to welcome two new members recently elected by the council. These are Warner Hardman, organist of the Congregational Church, Coral Gables, and William G. Utermoehlen, of the First Baptist Church, Miami. In the absence of the treasurer, the dean read the report of the financial situation of the chapter. He also read a letter from Morris Watkins, chairman of the committee on public meetings, which suggested that Miami organists show their loyalty to the warden by giving one of Mr. Doersam's anthems in a service on the first Sunday in May, stating that he had already obtained a supply of "Fight the

Good Fight" which is being rehearsed by the choir of St. Stephen's Episcopal Church, Coconut Grove, of which he is organist and director.

Following the meeting the members were guests of the university at a recital by Edward Weiss, a brilliant pianist who is visiting in Miami, and Miss Gustava Kirchberg, a pleasing soprano. The chapter is promised another recital in May by one of its own members, Miss Bertha Foster.

Annual Service in Tampa.

The seventh annual Guild service of the Tampa branch was held in the First Christian Church Sunday, March 29, taking the place of the evening service. The recitalist of the evening was Claude L. Murphree, F. A. G. O., of the University of Florida at Gainesville. The program was arranged by Mrs. Nella A. Crandall and Mrs. Sam Kellum. The anthems were: "Hear My Prayer," James, and "Jesus, Saviour, Come to Me," Cherubini. A sermonette on "The Relation of the Organ to the Church Service" was delivered by the pastor, Dr. C. E. Nance.

The choral part of the service was taken by the First Christian Church choir, Conrad Murphree, director, with Mrs. Nella Crandall at the organ.

Claude Murphree, who has played many recitals in Tampa, was at his best in this program, which left the listener completely satisfied at the conclusion of the Liszt "Ad Nos."

At the conclusion of the service, members of the choir and Tampa branch were entertained by Mrs. Leonard McManus at her beautiful home. An impromptu organ program was given there by Mr. Murphree.

The Tampa branch at its meeting April 14, held in the First Christian Church, heard Miss Margaret McKey of Plant City, artist pupil of Mrs. Crandall, in a group of Karg-Elert numbers.

Fort Worth Chapter.

W. Glen Darst and Mrs. Ray Lasley were host and hostess at a dinner March 28 at Mrs. Lasley's home for members of the Fort Worth Chapter. W. J. Marsh, dean, presided at a business meeting. The following program was given after the dinner at the University Christian Church by Mrs. Lasley and Mrs. Q'Zella Jeffus: "Daguerreotype of an Old Mother," Gaul; "My Jesu, What Dread Agony," Bach; "On Wings of Song," Mendelssohn; "The Music Box," Liadoff, and Prelude, Sonata in C minor, Guilman (Mrs. Jeffus); piano and organ, "The Swan," Saint-Saens; Nocturne, Kroeger, and "Ave Maria," Schubert (Mrs. Jeffus and Mrs. Lasley); Third Movement from First Sonata, Borowski; "Crimolina," Downey; "The Squirrel," Weaver, and Toccata, Widor (Mrs. Lasley).

HELEN EWING.

Western Washington Chapter.

The monthly noon luncheon of the Western Washington Chapter was held in Seattle Wednesday, April 8. Frank J. Nurdung, organist and director at the First Presbyterian Church, Tacoma, was the guest speaker for the meeting. His subject, "The Effect of Festival Competitions on Church Choirs and Secular Choruses," was ably handled, as he has had much personal experience with competitions in Canada both as a candidate and as an adjudicator.

On Tuesday evening, March 31, the chapter held an informal recital at the University Congregational Church, Seattle, for Guild members and their families. Miss Esther Parker, Mrs. Louise Schenken and Talmage Elwell each presented a group of numbers on the new two-manual Kimball organ. Following the recital those present retired to the home of Mr. and Mrs. A. D. Longmore as guests for a social hour.

WALLACE SEELY, Secretary.

Atlantic City Chapter Season.

During the past winter the Atlantic City Chapter has been active in sponsoring several musical events of interest to the community, in addition to the regular chapter meetings. Installation of a Hammond electronic organ in St. Augustine's Church was the occasion for two community services

in that church. At one of these A. E. Weeden, organist of the Church of the Ascension, with his choir, provided the music, and at the other Miss Elsa Meyer, organist of All Saints' Church, with her choir, gave the musical numbers. On another evening Miss Meyer also gave a private demonstration of the instrument for members of the chapter and their friends.

We have had two outstanding social events also. The first was a reception and supper in honor of our latest bride, the former Miss Kathryn Hongen, organist of Salem M. E. Church, Pleasantville. The other was a holiday dinner Christmas week, when our good friend and member, Eugene Ebging, organist of the Elks' Club, cooked for us a lovely turkey and all that goes with it. Needless to say, we count Mr. Ebging, whose hobby is fancy cooking, as one of our most valuable members.

These activities have been in addition to regular chapter meetings, and we feel that so far our year has been a successful one.

MIDA C. BLAKE, Registrar.

Michigan Chapter Hears Christian.

The Michigan Chapter held its monthly meeting in Ann Arbor April 21. Dinner was served in the Women's League. The business meeting was cut short. The high point was the recital by Palmer Christian on the magnificent 116-rank Aeolian-Skinner in Hill Auditorium. Mr. Christian was in great spirits; his program certainly attested it, for it was thrilling from the first note to the last. One felt as if he could "stand up and cheer."

The program consisted of the following numbers played from memory: Two Chorale Preludes, Hanff; Concerto in D major, Vivaldi-Bach; Fantasia in A major, Franck; Chorale in D minor, Andriessen; Prelude on an Ancient Flemish Melody, Gilson; Prelude, Schmitt; Passacaglia and Fugue in C minor, Bach. The "Ein feste Burg" by Hanff and the Passacaglia were especially fine.

This was one of the outstanding

events of the season, and will be a day not easily forgotten by anyone who was present. All attendance records at Guild programs in Ann Arbor were broken.

ERNST J. KOSSOW, Secretary.

Louisville Chapter.

The Easter season produced its usual crop of cantatas, Dubois' "Seven Last Words" seeming to be the favorite, having been given at the Fourth Avenue M. E. Church under the direction of Farris A. Wilson, at St. Mary Magdalene Church by Mrs. G. A. Vanderhaar and at Market Street M. E. Church under the direction of Dr. Clarence Seubold. Gaul's Holy City" was given by the choir of the Fourth Avenue Baptist Church under the direction of Mrs. Frank A. Ropke; Mercadante's "Seven Last Words," a newcomer to Louisville, at the Second Presbyterian Church under the direction of George Latimer, Gaul's "Passion Music," "Galia" and Stainer's "Crucifixion" by the choir of Christ Church Cathedral under the direction of Ernest A. Simon.

C. L. SEUBOLD,

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At a meeting of the Hymn Society held in the Brick Church Chapel, New York, Thursday, April 2, Professor Bliss Wiant, associate professor of music at Yenching University, Peiping, now on sabbatical leave, spoke on hymns and the story of their place in China's life. Professor Wiant used the piano to illustrate his subject, and played several Chinese airs which he has used as hymn-tunes in the three hymnals he has edited. One native boat song was based on four tones, thoroughly Chinese, and yet thoroughly western, for its resemblance to the "Song of the Volga Boatmen" was noted. The audience was asked to sing several of these hymns and a group of Chinese students present sang one of the hymns in Chinese.

In introducing his subject, Professor Wiant spoke of the founding of Yenching University nineteen years ago. It is international, interracial and interdenominational. It derives its name from "Yen," a former name of the capital city of Peiping, and "Ching," a great spring near Peiping.

Professor Wiant's first impressions of Peiping in 1923 were musical ones. He noted down the street cries of the city, the native music, which is melodic in form, and also the "music in the air" coming from flute-like streamers tied to the tails of pigeons. For the next three years he tried to explain western music to the Chinese.

When the university moved to its new quarters, the first demand was for a chorus of both men and women. They expressed the desire to learn the greatest of western music, and so to these students who knew nothing of harmony Professor Wiant gave Handel's "Messiah," which they produced in public in a year's time! Professor Wiant's next task was to provide suitable music for worship, and he translated 150 hymns into Chinese. The students had to copy the music by hand because there was no music type in China. The words were also written by hand. Some new words had to be coined, as, for instance, the word for "fellowship," since the Chinese language does not contain its equivalent.

This compilation of hymns was for a small number of college students. There was need of a similar work for the common people, and so Chinese tunes were sought which would fit into their background. Suitable Chinese tunes were not easy to secure, but thirty-four of them were collected from various sources for this second hymn-book. It was necessary to harmonize them so as to make them more suitable for use in Christian worship.

A third hymn-book for the general use of church people was needed, and in 1932 a union hymn-book committee was formed. The Episcopalians had begun a hymn-book in 1931, but a young Chinese bishop saw the wisdom of unity in this effort, and a new committee was formed, including about twenty denominations, to prepare one hymnal that should meet the needs of these varied groups. Each denomination contributed \$10,000 for the plates and agreed not to publish another book for ten years. Professor Wiant, as the musical editor of these three hymnals, has written the harmonization or accompaniments for the Chinese tunes.

It is often difficult to translate abstract terms into Chinese characters. There is no word for "cross" in the Chinese language, but as the Chinese commemorate their defeats rather than their victories, and as the cross is the symbol of defeat, it does have a place in Chinese life. The vocal language of the Chinese depends in part upon

WILLIAM AND EDITH BARNES IN THEIR MUSICAL HOME



THAT MUSICAL EVANSTON COUPLE, William H. and Edith McMillan Barnes, have returned from a combined recital and pleasure trip to Arizona and the Pacific coast after giving piano-organ recitals that were enjoyed by large audiences. Dr. and Mrs. Barnes might be classed as pioneers in performances of this kind, a natural development from their lifelong devotion to music and from the fact that in their home they have both a beautiful three-manual organ and a splendid piano. In other words, both of them being musical from the heart out, their joint programs present a clear case of cause and effect. At the national convention of the N. A. O. that was held several years ago in Los Angeles they appeared in a program together.

On the latest trip recitals were given for the University of Arizona March 19 in the Masonic Temple of Tucson, and at the University of Redlands, Cal., Sunday afternoon, March 29. The program at Tucson was as follows: "Fin-

landia," Sibelius; Variations on a Theme by Haydn, Brahms; "Le Reveur," Arensky; "Romance" and Scherzo (Fourth Symphony), Schumann; Andante Cantabile, Schütt; Chorale, "Mortify Us by Thy Grace," Bach; Prelude, Chorale and Finale, Franck; "The Lake at Evening," Griffes; Intermezzo from Suite, Clokey; "Les Preludes," Liszt.

The shortage of music for the combination of instruments has led Mr. and Mrs. Barnes to arrange their own music largely, and in their programs practically everything except Clokey's Symphonic Piece has been arranged by them from two-piano or piano solo settings. The number that made perhaps the best impression is Cesar Franck's Prelude, Chorale and Fugue (not to be confused with the well-known Prelude, Fugue and Variation for organ). This composition is a really big number and proves much more effective for piano and organ than as a piano solo.

HYMNS OF ALL FAITHS SUNG

Mrs. Shisler at Organ and Husband in Pulpit Conduct Services.

Mrs. Famee Elmer Shisler and her husband, the Rev. William R. Shisler, conducted a series of interesting Sunday evening services early in the spring at Ebenezer Evangelical Church, Tiffin, Ohio. At these services the hymns of the great denominations were sung by the congregation and discussed by the pastor. Each Sunday evening the pastor discussed one church and only hymns written by members of the denomination under consideration were used. He also gave a brief talk on the history and strength of the denomination and the contribution it had made to the religious life of the world. As far as possible the organ music was taken from writers of the church discussed. For example, on Lutheran night Bach's music was used, with Luther's "Ein feste Burg" as a prelude, "Alle Menschen müssen sterben" for the offertory and for the postlude the Bach Toccata and Fugue in D minor. One cold evening, with a small congregation, seven denominations were represented.

In short recitals preceding a series of Lenten services Mrs. Shisler played the following numbers: "Thou Art the Rock," Mueller; Elevation, Lang; "The Calm," Rossini; Aria, G. W. Andrews; "Magnificat," Lemaigre; Andante, Franck; "Romance sans Paroles," Bonnet; "The Angelus," Massenet; Chorale Prelude, "Jesu, meine Freude," Bach; Festival Prelude, Bartlett; "O Mensch, bewein' Dein Sünde gross," Bach; "Dawn," Jenkins; "Hosanna," Dubois; "Ten Thousand Times Ten Thousand," Bardett; "Gethsemane," Malling.

Kilgen Organ for Cumberland, Ind.

George Kilgen & Son have received a contract to build a two-manual organ for St. John's Evangelical and Reformed Church, Cumberland, Ind. The instrument will be above the average size for two-manuals and will be of traditionally "straight" type. It will be entirely under expression.

Iowa Hymnal Library of 1,500 Volumes Has Hymns in 326 Tongues

A valuable collection of hymn-books in many different languages has been placed in the Koren Library at Luther College, Decorah, Iowa. The collection, consisting of 1,500 volumes, belongs to the Rev. Carl Doving and is said to be one of the largest of its kind.

Included in this collection are forty-three languages and dialects from Europe, ninety-three from Asia, 120 from Africa, twenty-four from America, two from Australia, one from New Zealand and forty-three from Oceania, making a total of 326 languages and dialects.

The Rev. Mr. Doving became especially interested in hymns and started collecting them in different languages in 1910, when he became a member of the hymn-book committee of the Norwegian Lutheran Church. He is also a translator, having translated thirty-two hymns for the "Lutheran Hymnary" as it is today. Eleven of his hymns have been passed into the Australian Lutheran Hymnal and seven are used in India. He has compiled one list of hymns which have been translated into more than 100 languages. Luther's "A Mighty Fortress Is Our God" stands at the head of the list, having been translated into 181 languages. "Rock of Ages" is next, in 150 languages, and "Nearer, My God, to Thee" is sung in 142 languages.

Bach Festival at Rollins College.

A Bach festival was held at Knowles Memorial Chapel of Rollins College, Winter Park, Fla., March 29, and was marked by a morning meditation, a vesper hour and a choral concert in the evening. The choral choir sang under the direction of Christopher O. Honaas, with Herman F. Siewert of the faculty as organist and William H. Denney, Jr., as assistant. At the morning service the organ prelude and postlude were the Cathedral Prelude and Fugue in E minor. At vespers Mr. Siewert played the Toccata and Fugue in D minor and the Passacaglia. In the evening portions of the "St. Matthew Passion" and other works were sung.

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WILLIAM W. LANDIS



DEATH TAKES W. W. LANDIS

Allentown, Pa., Organist Passes Away After a Long Illness.

William W. Landis, for a number of years a prominent organist of Allentown, Pa., died in that city Jan. 30 after a long illness. He had suffered from cerebral hemorrhages since November, 1934. His last position was at Zion Reformed Church in Allentown, where he had presided over the music for twenty-one years, until illness compelled him to retire in May, 1935. Zion's Church is one of the oldest Reformed churches in a section in which there are many famous churches of that denomination. It has a historic association, as the Liberty Bell was concealed there from September, 1777, for nearly a year. Mr. Landis had been a reader of THE DIAPASON for twenty-four years. During the last year he had been unable to read and Mrs. Landis read the paper to him every month.

William W. Landis was born near Allentown forty-eight years ago and began the study of music at the age of 13. In 1912 he took up organ and theory study under Ralph Kinder, organist of the Church of the Holy Trinity, Philadelphia.

Mr. Landis on Sept. 1, 1913, was appointed organist at Zion's Reformed Church. Through his efforts he established one of the leading volunteer choirs in the city, with the assistance of a solo quartet. He had played many recitals and was successful as a teacher, having a number of students who hold church positions. Mr. Landis took a course in choir training in 1932 at Westminster Choir School, Princeton, N. J., under the direction of Dr. John Finley Williamson. He composed a few anthems and piano and organ pieces.

In 1910 Mr. Landis married Miss Stella Heffner of York, Pa., a noted singer and voice teacher, who is contra-alto soloist at Christ Lutheran Church, Allentown. Mrs. Landis and his parents survive him.

Offerings in Detroit Cathedral.

The Lenten season at St. Paul's Cathedral in Detroit was marked by a series of Sunday evening musical offerings of high quality. On Feb. 23 Bennett's "The Woman of Samaria" was sung by the adult choristers with orchestral accompaniment and an organ recital was played by Edgar Danby of the Fort Street Presbyterian Church. March 29 the feature was Bach's "Passion According to St. Matthew." On Palm Sunday Dubois' "The Seven Last Words" was sung. On Easter evening the 350 choristers of St. Paul's took part in a musical service.

Bach "Passion" Sung in Grand Rapids.

Special musical offerings of the Lenten season by Emory L. Gallup at the Fountain Street Baptist Church, Grand Rapids, Mich., included a presentation of Bach's "Passion According to St. Matthew" on the evening of March 22 and the morality play "Everyman" March 29. Harold Tower played a short Bach recital preceding the singing of the "Passion" and his numbers were: Cavatina from the Cantata "God's Time Is the Best"; Sinfonia, "I Stand with one Foot in the Grave" and the Chorale Prelude "O Man, Bemoan Thy Grievous Sin."

CHOIR SCHOOL FOR COAST

Dr. Williamson Will Conduct Summer Class at Berkeley, Cal.

Dr. John Finley Williamson, president of the Westminster Choir School, will conduct a summer session at Berkeley, Cal., from June 17 to July 7. He will himself be instructor in vocal, conducting and model choir classes daily. The class will become an experimental choir with which the originator and conductor of the Westminster Choir demonstrates his method of developing a *cappella* chorus.

Clarence Mader, F. A. G. O., organist and choirmaster at Immanuel Presbyterian Church, Los Angeles, will be instructor in organ. For two years Mr. Mader was dean of the Southern California Chapter of the American Guild of Organists. His recital tours include both the Atlantic and Pacific coasts, with appearances in many leading universities. He is a distinguished pupil of Lynnwood Farnam. Mr. Mader will lecture on the problems of the organist in the average church.

Sessions of the summer school will be held in the First Presbyterian Church of Berkeley.

Dubois Cantata at Trinity M.E., Albany.

Gathering as the evening shadows fell on Palm Sunday, the parishioners of Trinity Church in Albany, N. Y., listened to the chancel choir of forty voices perform Dubois' "Seven Last Words of Christ." The work was ably directed by Mary Findley Ades, choirmaster, who also rendered the accompaniment on the organ. The soloists, notably supported by the chorus, were Marietta White, soprano; Nellie Scofield, contralto; John Smythe, tenor, and William Shaw, bass.

Death of Thomas Hood.

Thomas Hood, grand organist of the Masonic order of New Jersey for twenty-three years, died March 13 at his home in Kearny, N. J., after a long illness. He was 76 years old. Mr. Hood, former superintendent of a Newark postoffice branch, retired in 1931.

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CHICAGO, MAY 1, 1936.

NEW OFFICE OF THE DIAPASON

The editorial and business office of THE DIAPASON has been moved to suite 1511 of the Kimball Building, Wabash avenue and Jackson Boulevard, Chicago. The new and larger location is only two doors beyond 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, Chicago.

THOUGHTS AFTER A DINNER

Gratitude is one of the healthiest signs of a well-balanced mind, be it in an individual or an organization. As the old German proverb has it, *Wer denkt, der dankt* ("He who thinks, thanks"). For this reason the spontaneous demonstration of appreciation for Warden Charles H. Doersam by the American Guild of Organists in New York on the evening of March 31 must be gratifying to everyone interested in the progress of the Guild, as no doubt it was to Mr. Doersam.

The dinner at the Hotel Astor coincided with the fortieth anniversary of the organization of the A. G. O., a fact which had not been advertised, but to which Samuel A. Baldwin, one of its distinguished group of founders, called attention. Several happy thoughts must have occurred to the company of more than 150 who gathered in honor of Mr. and Mrs. Doersam. From a group of forty-five in 1896 the organization has grown to some five or six thousand, with virtually every state represented. The influence of the Guild extends from coast to coast.

Those leaders who preceded Mr. Doersam served effectively in placing the organization on a high plane, in establishing examinations that create an academic standard, at the same time promoting a steady increase in membership. Mr. Doersam's labors in the last four years have served to carry on the expansion of the A. G. O., with continued emphasis on its real object—elevation of the profession of organist. Perhaps the achievement that has been the most outstanding in his administration has been the successful absorption into the Guild of the National Association of Organists. This has been a spiritual as well as a corporal absorption and has had a two-fold result: It brought together American organists under one banner and into one powerful organization, and it effected the union of A. G. O. ideals with N. A. O. ideals. The background and basis of scholarship and dignity have been supplemented by the spirit of good fellowship and sociability which are no negligible factor. This camaraderie is illustrated by the fact that the gift presented to the warden as a token of appreciation of his services was one to which more than 400 of the headquarters members contributed, and that of the eighty chapters seventy-five sent hearty greetings to the banquet table.

Mr. Doersam typifies in himself the spirit of cordiality, dignity and scholarship, combined with the all-important factor of sincerity—qualities which per-

vade the A. G. O. today. THE DIAPASON joins in the expressions of enthusiasm heard at the New York event over the fact that the warden has been persuaded to accept renomination as the Guild's leader.

OPPORTUNITIES OF SUMMER

In this age of competition the man or the woman who seeks advancement or who strives to hold his own must constantly seek to keep up his standard and his courage. The fact that we cannot stand still and that those who do not go forward must go backward is being emphasized as never before. This being the case, the church musicians of America are to be felicitated on the rich opportunities offered them in the approaching summer to study for short periods and to brush up their equipment.

Probably in no previous year have there been announced as many schools designed to help the busy organist who works throughout the season and finds a boon in summer courses that give him new ideas and new fortitude to face his problems. Whether you prefer to go East or West, or to the Central West or the South, near your home or far from it; whether you desire to combine study with a vacation or prefer to cram a great deal into a few weeks; whether you wish to improve your organ work, or to study choir training or choral conducting, or work with children, there is an opportunity open to you. And even the cost of these courses is very moderate in most instances. You can go to a great city with its advantages or to a beautiful and quiet resort, as your taste and pocketbook may dictate.

Just as your body and mind need rest and recreation after a period of hard and monotonous labor, so you require a refreshment of your powers through association with those who can give you a new slant on your work and acquaint you with the most advanced methods. We all need a revival of our faculties, and it is a satisfaction to know that we can have it, no matter what our special needs.

Aside from the advantages offered by so many schools and teachers to make our summer one of combined pleasure and benefit, we have had working for us for many months the forces which are arranging for the Guild convention in Pittsburgh. This bringing together of organists every year has an educational as well as a social influence that has done more to strengthen the morale of our profession than many may realize.

Why not treat yourself to an organist's ideal vacation, if you possibly can do it, and begin with Pittsburgh and follow it up with attendance at one of the summer schools that best suits your needs and tastes?

Edmundson Program at Winfield, Kan.

The last program meeting of the Southwestern Organ Club at Winfield, Kan., was held in April at the home of Mrs. Cora Conn Moorhead. The compositions were from the works of Garth Edmundson and the program was dedicated to him. "In Modum Antiquum" was played by Miss Eleanor Lee Shook. "To the Setting Sun" was the number played by Billy Wilkins. Miss Ernestine Parker interpreted "Imagery in Tableaux" and "Bells through the Trees," "Passacaglia" and "Silence Mystique," two movements of the tone paintings in which Mr. Edmundson has set to music the spell of the Gothic cathedral in "Impressions Gothiques," were played by Miss La Vonne Cann. Mrs. William Stallcop was in charge of the presentation. Each participant prefaced the number with a sketch of the compositions to be played as well as of the life of the composer.

For Trinity Lutheran, Fort Wayne.

A two-manual organ has been ordered from George Kilgen & Son, St. Louis, by Trinity Lutheran Church, Fort Wayne, Ind. Installation is planned for next month. Negotiations were conducted by the Chicago factory branch of the builders. This is the third Kilgen organ for Fort Wayne in the past year, the largest being that recently installed in St. Mary's Catholic Church, a three-manual of some fifty stops.

WA-LI-RO REOPENS JUNE 23

Fine Faculty for Summer School and Camp for Boy Choirs.

Wa-Li-Ro, a summer school and camp for choir boys and men, opens its third season at Put-in-Bay, in Lake Erie, June 23. The council consists of the Rt. Rev. Warren Lincoln Rogers, D. D., Bishop of Ohio; the Rev. E. G. Mapes, Paul Allen Beymer, director, and Laurence Jenkins, assistant.

A special school for choirmasters will be conducted from June 29 to July 3. The resident choir of boys will be used for demonstrations and will sing the daily services in St. Paul's Church. All phases of boy choir work will be studied with emphasis on the organization and instruction of a boy choir on a volunteer basis. Classes will be conducted mornings and evenings, leaving the afternoons free for golf, tennis, swimming, boating and other sports. A charming guest cottage has been acquired this season for the use of the visiting choirmasters.

The faculty will include Healey Wilian, Mus. D., F. R. C. O., vice-principal of the Toronto Conservatory of Music and organist of the Church of St. Mary Magdalene, Toronto; Ray Brown, Mus. B., A. A. G. O., organist and choirmaster of the General Theological Seminary, New York, who recently returned from a year's study of the boy voice in England; Francis A. Mackay of St. Paul's Cathedral, Detroit; John Gordon Seely of Trinity Church, Toledo; the Rev. Louis A. Daniels, Mus. D., of Trinity Cathedral, Cleveland, and lecturer on church music at Kenyon College, and the camp council.

Choir boys attending the camp are given half a day's instruction and rehearsing in the music of the church, culminating in a public service. The afternoons are devoted to sports of all kinds. They are comfortably housed in a large hotel which they share with the instructors.

Wa-Li-Ro is affiliated with the School of English Church Music, London, which is under the directorship of Dr. Sydney H. Nicholson.

Death of William W. Lanthurn.

William W. Lanthurn, organist emeritus of Christ Episcopal Church, Dayton, Ohio, died at Dayton April 3 at the age of 74 years. He retired from active duty as organist in December of last year, ending a period of about fifteen years of intermittent service as organist of Christ Church. Mr. Lanthurn was born in Dayton and was a graduate of Kenyon College, where he belonged to Psi Upsilon fraternity. He first directed the musical activities of the church of which he was a member for several years just prior to 1900, after which he went to Little Rock, Ark., to be supervisor of music in the public schools and organist of the Episcopal Church. Returning to Dayton in 1902 he again became associated with Christ Church until 1910, when he went abroad to continue his musical studies. Mr. Lanthurn studied with Dr. Prendergast of Winchester Cathedral and from 1910 to 1912 with Dr. Pearce of Trinity College, London. He had also studied violin at Heidelberg University, Germany, and in Italy. Upon his return to the United States he was in New York City, where he was orchestra director of a number of well-known musical productions, later touring the country with some of these groups. He was orchestral leader with the first super-movie, "The Big Parade." Mr. Lanthurn last returned to Christ Church in 1930. He was a thirty-second-degree Mason and a member of the Dayton Choirmasters' Club. He is survived by his widow, whom he married in New York City, and by a nephew and a niece, Guy Wells, Dayton attorney, and Mrs. Walter P. M. Young, also of Dayton.

Honegger's "King David" at Raleigh.

Arthur Honegger's oratorio "King David" had its first performance in the South April 5, when it was presented by the Meredith College choir under the direction of Leslie P. Spelman. Raleigh has learned to expect fine music superbly rendered from Mr. Spelman. It had it and more this time. So insistent was the applause at the end that Mr. Spelman had to respond with a repetition of the final chorus. Musicians from all parts of the state went to Raleigh for the event. C. R. M.

That Distant Past as It Is Recorded in The Diapason Files

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

The death of Alexandre Guilmant, the noted French organist and teacher, who had taught a large number of American organists, occurred in Paris March 30. He was born March 12, 1837.

Casavant Brothers were awarded the contract to build a large organ for St. Paul's Episcopal Church at Toronto. It was announced that the instrument would have upward of 100 speaking stops and would be the largest in Canada.

THE DIAPASON recorded a number of gifts of organs by Andrew Carnegie to churches in various parts of the country.

The 350th recital and the last of the series of 1911 at the Church of the Divine Paternity in New York City was played by J. Warren Andrews April 6.

The Western Chapter of the American Guild of Organists (now the Illinois Chapter) held its annual meeting April 17 and elected Arthur Dunham dean, William E. Zeuch subdean, Allen W. Bogen secretary and Effie E. Murdock treasurer.

Edward Duncan Jardine, the last male descendant of the famous Jardine family of organ builders, committed suicide by shooting in a hotel at Seattle April 1 and in a note left in his room referred to his act as "an April fool joke." Mr. Jardine was assistant manager of the organ department of the W. W. Kimball Company and had gone to Seattle to install an organ. Mr. Jardine's father was a partner in Jardine Brothers, a well-known New York firm of organ builders, which went out of business thirty-five years previously.

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

The contract for a large four-manual organ for the imposing new Stambaugh Auditorium at Youngstown, Ohio, was awarded to the Skinner Organ Company.

Henry Pilcher's Sons completed a four-manual instrument for the First Methodist Church of Dallas, Tex.

The Estey Organ Company won the contract for a four-manual for the Sacramento, Cal., Civic Auditorium.

Still another four-manual was ordered for Christ Church Cathedral at Hartford, Conn., the builder being the Skinner Organ Company.

M. P. Möller was installing a four-manual in Al Malaikah Shrine Temple at Los Angeles.

St. Mark's Episcopal Church, Evanston, Ill., was to have an Austin four-manual.

Joseph W. Clokey drew up the specifications of a large four-manual organ ordered for the First Presbyterian Church of Oxford, Ohio, the builder of which was M. P. Möller.

A total of seven four-manual specifications was published in this one issue.

CHOIR SCHOOL FOR SUMMER

Classes Under Dr. Williamson at Northfield, Mass.—Weinrich to Teach.

The Westminster Choir School, whose headquarters are at Princeton, N. J., announces that a 1936 summer session will be held at Northfield, Mass., from July 28 to Aug. 17, under the personal direction of Dr. John Finley Williamson. An increasing number of organists, directors, public school supervisors, singers and those teaching music in universities and colleges look forward each year to the short summer vacation period as offering an opportunity for study in choral music and vocal technique. The present tendency of choral development in the direction of a *cappella* singing is accentuating the necessity for specialized study. Northfield has been selected as an ideal spot for the summer session, combining study with outdoor life in a charming vacation region.

Conspicuous among the advantages at Northfield is the opportunity afforded organists for study with Carl Weinrich, F. A. G. O., of the Westminster faculty.

The Free Lance

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

The weeks of earnest and sometimes anxious work on Easter music have had their fruition; Easter, 1936, is of the past, and if we are not too weary, vagrant thoughts turn even to the Christmas festival, months ahead. I am reminded of Lawrence Gilman's delightfully cynical paragraph in a recent *New York Herald Tribune*: "Time goes on, the generations pass, audiences and conductors come and go, orchestral players, weary of counting rests, depart for a world where (it is said) none but harpists and trumpeters need work."

Say not, brother, that you are tired of working; work honestly done ought to be—and usually is—a joy. May your work give you just that.

Artur Schnabel is an interesting personality. One of the things he is reported to have said is that a student may learn a great deal through copying music. Our minds at once turn to the 1600s, the age of Bach and Handel, when music printing had done very little to uncover and distribute the stores of the preceding ages; students had to copy much that they wished to own and in copying necessarily traced—if they had any analytical power—the whole structure of the music, the counterpoint and the part-writing, whether homophonic or polyphonic.

Speaking of Schnabel, I wonder whether too much has not been made of his presumed authority as an able exponent of the undiluted Beethoven. Some of his admirers claim that for him, and rest the claim on Schnabel's search for the correct version of Beethoven's piano sonatas, and his faithful, unexaggerated performances from a correct edition. In view of Schnabel's great powers as an executant it would be useless to argue about this if it were not that to us organists the matter has importance. What is a correct text? Define it as you like, you have to take into account certain things: (a) Of the four characteristics through which musical tones contrast with other tones, namely pitch, length, quality and loudness or intensity, only pitch and length are susceptible of an exact notation; (b) quality and intensity, so far as notation goes, are dependent on the use of words from various languages carrying a more or less vague meaning, but (c) quality and intensity must be relied on to give music its "expression" as the composer gave it, or its transcendental expression, as the mind of the executant gives it. In other words, if you have an absolutely faithful or correct copy of music you are still entirely dependent on the genius of the executant for its execution. There can be no really authoritative performance. Of course there may be styles of performance current at a certain period in favor with the mighty, but "authoritative"? No. Only by courtesy.

Much harm was done in past years, before "modernism" came to visit us, by defining music as "the language of emotion"; but equal damage has been done by writing of music as if it were a mere juxtaposition or clashing of sonorities. (See the preface by Stravinsky to his "Oetet for Wind and Brass.") This was brought afresh to my mind when listening on Easter Sunday to a broadcast by the Philadelphia Orchestra. I do not remember to have ever heard anything more exquisite: taste, discrimination, feeling rising to emotion, everything to soothe or arouse the inner spirit was there. Music is not all feeling, but it has to do with feeling.

Only within a few weeks has my attention been drawn to the movement in education resulting in the establishment of the junior college. Ray Lyman Wilbur says that "we can look upon the junior college movement which is now spreading throughout the United States as the most wholesome and significant occurrence in American education in the present century." It is astonishing (no less than that) to see what attention has been given to the study of music in the junior colleges

from 1921 to 1930. (See the table on page 485 in "The Junior College," by Fells, published by Houghton, Mifflin & Co., Boston, 1931.) In 1921 the average number of semester hours in music offered in public junior colleges was 8.8; and this grew, as reported in 1930, to 17.7 hours, an increase of 100 per cent. For private junior colleges for the same dates the increase was from 4.4 to 17.9 hours, or an increase of 300 per cent.

Do not miss examining with care the 1935 volume of proceedings of the M. T. N. A., which is just out. It may seem to you much like other volumes in the long series beginning back in the preceding century, but I find it rather more varied, more valuable in its contents. Of course, there are papers that strike one as suspiciously "cranky," some that give one the impression that the author is sorry for mankind's great ignorance, but is glad that he has the light to dissipate the darkness. These, however, are to the good if we read and meditate on them. After all, X. doesn't know everything, but neither do we! So there! There is much meat in the volume; I'm reading it carefully. But the papers are all very serious, as if the authors felt that from the tallow-eating Eskimo to the uncultured gentlemen of Patagonia all peoples were listening in. I must except one author hailing from a certain boys' college in Philadelphia who drives home his points with lively wit.

Uncle Mo for once agrees with me. We have evolved the following heresies: (1) That the slow movement in Beethoven's Piano Sonata Op. 22 is too long and should be cut; (2) that the craze for Bach is a product of misunderstanding rather than of appreciation; (3) that the present excruciatingly high standards of execution in orchestra and piano are not for the best interest of music; (4) that there is an excessive emphasis on church music chosen because it is "good," rather than because it has religious feeling; (5) that it is an offense against decency to perform, fast and loud, fugues by Bach—or anyone else for that matter—in a church service; (6) that because music is good—Here Uncle Mo broke in, "Dry up, Mac, we've said enough; we'll be driven out of town as it is."

Charles T. Ives sends me a post-card from Albany with this rather puzzling question: "Is there such a thing as a quartet choir? Many years ago I used the term when talking with Sigismund Lasar (do you remember him) and he said: 'Excuse me, but you probably mean a quartet.'"

I never knew Lasar, but I do know the name belonged to a highly respected musician. Friend Ives seems to imply by his question that four singers seem to lack something that would make them (if they possessed it) a choir. As "Al" Smith would say in such a case as this, "let's see what the dictionary says." Turning to the "Shorter Oxford English Dictionary" I find: "Choir, the organized body of singers in cathedral or church service." This begins to be alarming, for if four singers organized to sing in a church are not a choir it would prove that the building in which they sing is not a church. N. H. Allen, that splendid musician of Hartford, used five singers for his choir—soprano, alto, tenor, baritone and bass. If we grant, in order not to be disagreeable about this, that a quartet cannot be a choir, what about a quintet? Does the additional singer take off the curse? Or what? It is all very mysterious. I really suspect that Ives is trying to work off on us the old fallacy, *petitio principii*, which consists in demonstrating a conclusion by means of premises that presuppose that conclusion. (N. B. I cribbed that out of the "Encyclopedia Britannica.") In other words, a quartet cannot be a choir because no choirs can be quartets; or a quartet cannot be a choir because a choir is organized to sing in a church, and no church has a quartet. I'm all mixed up, and I hope you are, too.

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Pittsburgh News;
Program by Women;
Havoc by the Flood

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., April 16.—The Tuesday Musical Club, the very active women's musical organization in Pittsburgh, presented its annual Lenten program at the East Liberty Presbyterian Church Tuesday afternoon, March 31, as arranged by Mrs. H. Alan Floyd and Miss Anne Woestehoff. The club choral, directed by Mildred Weaver Gaston, sang Bach, Mozart and Grieg, with Ruth Topping as accompanist, William Wentzell, organist of the East Liberty Church, assisting. Madelaine Emich, F. A. G. O., organist of St. Paul's Lutheran Church, was the organ soloist and contributed the following numbers: Chorale in E major, Franck; "Pange Lingua" Prelude, Garth Edmundson; "The Bells of Berghall Church," Sibelius; Fantasy on "Were You There," Alan Floyd; Toccata, Fifth Symphony, Widor.

The Tuesday Musical Club Choral also gave a performance at the Church of the Ascension, March 29, and on this occasion Madelaine Emich played the Chorale and Toccata from Widor's Roman Symphony, and her own Gregorian Interlude.

During the recent flood the beautiful auditorium at the Heinz plant had water up to just a few inches short of the balcony. The organ console was soaked and will be replaced immediately. A new grand piano, purchased just a few weeks before the flood, had been placed high on boxes on the stage, but it also was covered.

Wayne Farley, organist of the First St. Paul's Lutheran Church at Wheeling, W. Va., had a narrow escape during the flood. His home was flooded and both he and his wife were rescued in a skiff, which later upset, throwing both of them into the water, from which they were rescued.

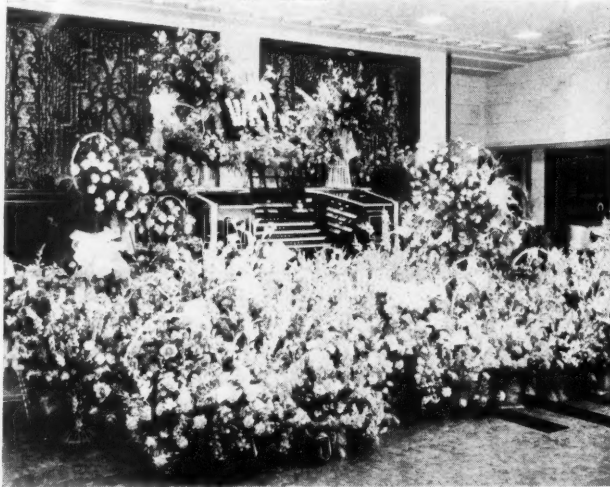
The Mendelssohn Choir of Pittsburgh, Ernest Lunt, director, gave a notable performance of Bach's B minor Mass at the East Liberty Presbyterian Church on Good Friday afternoon, as a memorial to R. B. Mellon. About 2,000 attended, tickets having been distributed among members of the East Liberty Church and active and associate members of the choir. This is said to have been the first performance of the mass in Pittsburgh. Those that attended, and also the music critics of the city, were lavish in their praise of the work done by the choir. The choir will sing a goodly portion of this mass at the A. G. O. convention in Pittsburgh in June and this will undoubtedly be one of the high spots of the program.

On Good Friday evening the Pittsburgh Bach Choir under the direction of Robert Reuter gave a very satisfactory performance of Bach's "Passion According to St. Luke" at the First Trinity Lutheran Church. Margaret Garrity and V. Arnold Davies were the soloists and Mr. Reuter played the organ accompaniment and directed from the console.

Other cantatas sung on Good Friday were: "The Darkest Hour," by Harold Moore, at Trinity Cathedral, under the direction of Alfred Hamer, and "The Seven Last Words," Dubois, at the Church of the Ascension, under Herbert C. Peabody. On Palm Sunday several choirs offered cantatas. Maunder's "Olivet to Calvary" was given at the First Lutheran Church, Logan McElvaney, organist, and at the Aspinwall U. P. Church, where Selma Brandt Mussler is organist. At the East Liberty Presbyterian Church Stainer's "Crucifixion" was sung.

On Easter practically half of the churches listed cantatas as features. At the Mount Lebanon U. P. Church Macfarlane's "Message of the Cross" was sung in the afternoon, directed by E. C. Timmerman at the organ. Josiah P. Smith at the East End Christian Church gave "From Death to Life," by Bartlett, and also played Alan Floyd's Triumphant March. At the Second U. P. Church in Wilkinsburg,

NEW KILGEN ORGAN AT WKY AMID FLORAL TRIBUTES



THE FOUR-MANUAL KILGEN ORGAN in the WKY radio studios in Oklahoma City was dedicated April 13. The organ is one of the largest ever built especially for broadcasting and includes choruses of diapasons and reeds as well as a wealth of solo stops. The instrument is entirely under expression in specially prepared chambers and the console is made movable so that it can be rolled to any location in the studios.

The large studios were crowded the evening of dedication and the owners, Edward K. Gaylord and Edgar T. Bell, and the staff of the station were hosts

at a dinner in the Skirvin Tower Hotel just preceding the evening's program. Recitals were broadcast on the organ at 6 and 10:30 in the evening. The organ was played also for the guests at the station from 8 to 9.

The studios of WKY are in the newly-completed Skirvin Tower Hotel. It is one of the largest broadcasting stations in the country and is one of the few using 50,000 watts of power for its broadcasts.

It is planned to continue organ recitals of both classical and lighter music at regular intervals.

R. K. McConnell, organist and director, Gonmod's "Redemption" was sung, and at the Brookline M. E. Church Stainer's "Daughter of Jairus," Dubois' "Seven Last Words" was given at the Homewood Avenue M. E. Church, the Homewood U. P. Church, the Mary S. Brown Memorial U. P. Church and Grace Evangelical Church, Wilkinsburg.

Madelaine Emich gave a recital of her own compositions at the Fillion Studios April 14. A suite for piano, three songs for contralto, three songs for soprano, a movement from a piano sonata and a trio for piano, violin and cello were listed.

Instead of the regular organ recital by Dr. Caspar P. Koch at North Side Carnegie Hall on Palm Sunday afternoon the Choir Ensemble Society conducted by Lyman Almy Perkins presented Franck's "Messe Solemnelle" with Dr. Koch at the organ and Margaret Davidson at the piano.

FLOOD LOSS IN JOHNSTOWN
Water Does Damage in Forty Churches
—Organs Out of Commission.

From Johnstown, Pa., one of the cities most severely afflicted by the recent Pennsylvania floods, Taliesen Griffith writes to THE DIAPASON that the high water on March 17 affected over forty churches. "The principal churches are the greatest sufferers, from the organ point of view," he says. "Consoles were submerged, and water entered many of the chambers. The power plants with few exceptions were in the basements. So the tones of 'the king of instruments' will not be heard for a few months. We are still drying out what music we salvaged. Books we had to throw away. Organ builders and publishers will have a boom. Pianos and radios were discarded by the thousands, besides other instruments and even valuable violins. We all got a fair start with our Easter practice, but the music was lost; yet the publishers by their promptness helped us, and we feel deeply grateful to them. All studios were ruined. One does not realize the condition of things without actually seeing the sights."

Work at Athens College, Ala. Athens College, Athens, Ala., where Frank M. Church, A. G. O., is director of the department of music, has prepared a number of students for the organ bench this year and several re-

citals of high merit were given by advanced students this spring. Miss Sara Tilman played the following program April 21: Prelude and Fugue in B flat, Bach; "Sicilian Love Song," Mauro-Cottone; Cradle Song, Grieg; "A Joyous March," Sowerby; "Priere," Lemmens; "Clouds," George Ceiga; Roulade, Bingham; "Rex Gloriarie" (organ and piano), George Henry Day (Miss Tilman and Miss Church). Miss Aline Beairl, another of Mr. Church's students, played this program April 13: Prelude and Fugue in C, Bach; "Poeme," Fibich; Prelude in A, Hollins; "Sunset in a Japanese Garden," Fay Foster Stewart; Pavane, Frescobaldi; Faniare in D, Pabst.

Verdi Requiem Heard by 1,300. Verdi's "Manzoni Requiem" was sung at the First Presbyterian Church of Passaic, N. J., on the afternoon of Palm Sunday before a congregation of 1,300 people under the direction of Charles Black, minister of music. The Oratorio Choir was supplemented by prominent soloists and Luis Harold Sanford was at the organ. Mrs. Edward A. Greene was assistant conductor and accompanist.

Directed by Kate E. Fox. Under the direction of Kate E. Fox, "The Crucifixion," by Stainer, was sung Sunday, March 29, at the Presbyterian Church, Morris Plains, N. J. At St. Luke's M. E. Church, Newark, N. J., Maunder's "Olivet to Calvary" was sung on Palm Sunday, April 5, under the direction of Mrs. Fox, organist and choir-master.

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Montreal Center.

Secretary: W. Bulford, 3523 St. Famille street, Montreal.

The monthly meeting of the Montreal Center was held Thursday, March 26, in the blue room of the Windsor Hotel. Upwards of forty organists of Montreal availed themselves of the invitation, issued by the executive committee, to be present at this informal supper party to voice their ideas and suggestions with regard to the raising of the standard of church and organ music in the city and district of Montreal.

The discussions and short talks (limited to three minutes each) which followed the supper were both interesting and amusing. D. M. Herbert, chairman of the center, began with "The Aims and Objects of the C. C. O." and later in the program spoke on "What Are the Old Familiar Hymns?" Edward Sweeting followed with a short historical sketch of the College and its work since its inception in 1909. Dr. Alfred Whitehead spoke on massed choirs and musical festivals; F. H. Blair on organ recitals; Miss L. Hurd on the organist's position with regard to new hymn-tunes; Dr. Herbert Sanders dealt with the social aspect of membership in the College. Other speakers included J. McLean Marshall, J. Reymes King, Kenneth R. Cunningham, D. A. Hinchliffe and H. E. Colcomb.

Kitchener Center.

Secretary: Eugene Fehrenbach, 34 Pearl place, Kitchener, Ont.

On March 9 seventeen members of the Kitchener Center were entertained at the home of Glenn Kruspe. The chairman, R. W. Mason, presided and an interesting program included the following piano selections, played by Eugene Hill and Mr. Kruspe: Eighth Hungarian Rhapsody, Liszt; "Watteau Paysage" and Intermezzo and Ballade in D minor, Brahms. Mr. Fehrenbach sang songs by Cowle, Tschaiakowsky and Metcalfe.

On March 30 at St. Paul's Lutheran Church Eugene Hill of St. George's Church, Guelph, played a delightful program of Bach, Karg-Elert and Percy Whitlock. He was assisted by Miss Jean Ferguson, soprano soloist of the First Church of Christ, Scientist, who gave a very commendable rendition of "The Lord Is My Shepherd," "I Will Sing Thee Songs of Gladness," by Dvorak, and Purcell's "Evening Hymn."

Following the recital, which was held under the auspices of the center, a supper party was held in the long room of the Forest Hill Gardens, at which the guests offered their congratulations to Miss Ferguson and Mr. Hill on their excellent performance.

London Center.

A. E. Harris, A. T. C. M., Secretary, 75 Linwood street, London, Ont.

The regular luncheon meeting of the London Center was held April 7 with E. A. Daly, the chairman, presiding. Thirteen members were present. The early part of the meeting was taken up with planning for the C. C. O. con-

WILLIAM FRANKLIN SPALDING, DENVER ORGANIST



vention. The speaker for the occasion was E. W. Quantz, music supervisor of the London schools. He explained the methods of teaching children sight-singing, as contrasted with adults, and discussed other aspects of his interesting work. The matter of organ accompaniment also was brought up and discussed.

Halifax Center.

Secretary: Cyril F. O'Brien, 53 Cunard street, Halifax, N. S.

The Halifax Center anticipates an interesting and busy season. The April meeting was to be addressed by E. Melville, organist and choirmaster of Trinity Church, who speaks upon "The Technique of Organ Building."

Ottawa Center.

Secretary: Allanson Brown, F. R. C. O. Bach's "St. Matthew Passion" was performed in Knox Presbyterian Church, Ottawa. L. Tanner, Mus. B., F. R. C. O., conducted and K. Meek was at the organ. There was a special Easter carol service in Dominion Church under the direction of Allanson Brown, F. R. C. O.

Plans for M. T. N. A. in Chicago.

Earl V. Moore of Ann Arbor, Mich., president of the Music Teachers' National Association, with D. M. Swarthout of Lawrence, Kan., national secretary of the organization, recently visited Chicago, where initial plans were made for the annual meeting of the sixtieth year of the M. T. N. A., scheduled for Chicago Dec. 28, 29 and 30. The association will meet in conjunction with the National Association of Schools of Music, of which Dr. Howard Hanson of the Eastman School of Music is president, and also the biennial meeting of Phi Mu Alpha, national music fraternity, of which Dean James T. Quarles of Columbia, Mo., is supreme president. Rudolph Ganz was elected chairman of the Chicago local committee, with power to form the

other important committees. The Palmer House was chosen by the officers as official headquarters for the convention.

Dr. Orlando A. Mansfield to Marry.

An announcement has been received from England of the engagement and approaching marriage of Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., and Ruby M. V. Henderson of Northridge, Sevenoaks, and formerly of Solsboro House, Torquay. Dr. Mansfield is well known to Americans by virtue of his residence in the United States for a number of years. He was on the faculty of Wilson College, Chambersburg, Pa., while here, but returned to England some years ago. He has been a prolific writer on organ topics for the musical papers of both America and England.

Verdi's Requiem was sung at the Tabernacle Presbyterian Church of Indianapolis, Ind., on the evening of April 5 under the direction of Fred N. Morris, with Paul R. Matthews at the organ. On the evening of Easter the Easter portion of Handel's "Messiah" was given.

Denver Anniversary Marked by Works of Former Organists

William F. Spalding, organist and choirmaster of All Saints' Episcopal Church in Denver, arranged a musical service of unusual attractiveness and interest to mark the sixtieth anniversary of the church. At this service, held on the afternoon of March 15, the musical numbers consisted of compositions by former organists and choir directors of All Saints'.

Arthur Marriott's "Ten Thousand Times Ten Thousand," for chorus and tenor solo, was the first number, followed by three of Mr. Marriott's organ compositions—"Twilight," Minuet in A and March in D. The group closed with the same composer's "Hymn for the Brotherhood of St. Andrew," for chorus, with bass solo. Then came a group by Lawrence K. Whipp, which included: "Teach Me to Love Thee" (contralto solo), "Grieve Not for Those That Sleep" (baritone, tenor and soprano solos and full choir) and "Shepherd, Show Me How to Go" (bass solo). Descants written for three hymns by Claude Means were followed by improvisations on the organ, as follows: Andante maestoso on a theme of Charles W. Deems; adagio on a theme of Mrs. B. F. Stapleton and finale on a theme of Claude Means. The last number was a quartet, "Softly Now the Light of Day," by E. H. Baxter Rinqwest, a former director at All Saints'.

The program was opened with a talk by the rector, the Rev. Charles F. Brooks, giving biographies of the composers represented. Arthur Marriott, a promising English organist, went to Colorado during the gold boom days after having served as organist for several large English churches, including St. George's, Windsor, Nottingham Cathedral and others. Lawrence K. Whipp, now organist and choir director at the American Cathedral of the Holy Trinity in Paris, was at All Saints' before going to Europe. Claude Means left All Saints' in 1933 and became organist and director at Christ Church, Greenwich, Conn. His descants were very favorably received.

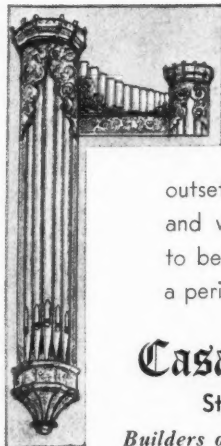
The themes for the improvisation were submitted by former organists. It was impossible to get to see the composer of the middle theme, but it was received over the telephone. The last theme had to come from Greenwich, Conn., and due to the very late hour asked for, had to be sent by telegraph.

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Who's Who Among the Organists of America

WALTER LINDSAY.

WALTER LINDSAY, VETERAN PHILADELPHIA ORGANIST

Walter Lindsay of Philadelphia can justly claim to be one of the veterans of the console, for he celebrated last year the fiftieth anniversary of his first public appearance at the organ. Fifty years ago he was a small boy in old St. Jude's Episcopal Church, and one Sunday afternoon, being almost pushed on the organ bench by the organist, the late T. B. Wunder, he proceeded, in a state of extreme terror, to play his first service. But like the tiger that has tasted blood, he never got over it, and has been playing ever since that time. In fact, his connection with church music goes back even farther, for as a still smaller boy he was a charter member of the boy choir at St. Jude's, so that it might be said that his life has been spent near the organ.

After acting as assistant for several years at St. Jude's, Mr. Lindsay went to the neighboring Zion Episcopal Church, where he remained over twenty-nine years. Those were strenuous days; it was a hard-working parish, and he would sometimes be at the organ fifteen or sixteen nights in succession, and play five times every Sunday. But in course of time the neighborhood ran down, and so did the church, and Mr. Lindsay then became organist and director at the Oak Lane Presbyterian Church. Here he had not only a fine quartet, but also the frequent assistance of professional string players, so that it was possible to present excellent programs.

In 1926 the First Presbyterian Church of Olney, one of the largest congregations of the denomination in Philadelphia, which had been worshipping for some years in the parish-house, completed a new church edifice, and Mr. Lindsay was asked to take charge of



the new three-manual Odell organ that was installed at that time. He went there in April, 1926, and has remained ever since. He has cause to be proud over the fact that while he has held only three positions in all these years, they have all come to him as "calls."

Mr. Lindsay is not a professional musician in the strict sense, but a business man with the organ as his one, only and engrossing hobby. He has written a good deal of music—church music, organ pieces, comic operas for amateurs, etc.—but it has all been for his own purposes, and remains in manu-

script. He has contributed largely to various musical magazines and is responsible for two books: "Port and Other Bins," a miscellany privately printed, and a story for children, on the lines of "Alice," called "This Wooden Pig Went with Dora."

Mr. Lindsay is fond of saying of himself and the organ what the old man in Dickens says about horses and dogs: "Horses an' dogs is some men's fancy. But they're meat an' drink to me; wife, children an' friends; readin', writin', an' 'rithmetic; snuff, terbacker, an' sleep!"

BACH PASSION IN BUFFALO

By HELEN G. TOWNSEND

Buffalo, N. Y., April 16.—Bach's "Passion According to St. Matthew" was given at St. Paul's Cathedral in Buffalo on Maundy Thursday, the first part at 5:30 p. m. and the second at 8:30. The performance was conducted by Cameron Baird, who had as his choruses the choir of the cathedral and the choir of the First Presbyterian Church, augmented by other local singers; also the boys of St. Paul's choir, who sang the *obbligato* solo in the first chorus and one of the chorales from the rear gallery of the church. Rose Bampton, contralto, was the guest soloist and the instrumental accompaniment was by the Buffalo Chamber Music Society orchestra, DeWitt C. Garretson and Helen G. Townsend, organists. Squire Haskin presided at the cembalo. A brass quartet played chorales before the beginning of each part. Miss Bampton was in fine voice and her airs exemplified vocal beauty and style. The heavy solo burden and a large share of honor fell to John L. Priebe, tenor. The choral portions were spirited and vocally agreeable. St. Paul's was crowded to the doors, the listeners giving rapt attention throughout the long performance.

A choral vesper service was held at the First Presbyterian Church Sunday, April 5. The Westminster Church choir united with the choir of First Church in a performance of the oratorio "Jephthah," by Carissimi, and the cantata "Canticle of the Sun," by Mrs. H. H. A. Beach. The performance was directed by Robert Hufstader and Squire Haskin was at the organ. Carissimi, the seventeenth century Italian composer, was the first to mold the oratorio into the form we know today. "The Canticle of the Sun" is a setting of the words by St. Francis of Assisi, translated into English by Matthew Arnold.

The Niagara Frontier Oratorio Society gave Handel's "Messiah" Monday evening, April 13, in Trinity Methodist Church. Robert R. Clarke directed and Dr. Herbert C. MacAhan was at the organ.

The Saturday musical half-hours in Lent at St. Paul's Cathedral included programs March 7 by Jessamine Long, soprano, and DeWitt C. Garretson, organist; March 14 by Dorothy Curry, soprano; Roy C. Morgan, tenor, and C. C. Anderson, bass; March 28 by Charles Massinger, tenor; Helen Durrett, violin; Cameron Baird, cembalo, and Helen G. Townsend, organ; April 4 by Alice Mary Anderson, soprano; Donald Bundock, bass, and DeWitt C. Garretson, organ, and April 11 by the Trio Classique of Philadelphia—Ardelle Hopkins, flute; Eudice Shapiro, violin, and Virginia Majewski, viola.

YON ORATORIO IN NEW YORK

To Be Sung at St. Patrick's Cathedral May 10 by Noted Artists.

Announcement is made of the completion of plans for the performance of Pietro Yon's oratorio "The Triumph of St. Patrick" in St. Patrick's Cathedral Sunday evening, May 10. Although given its premiere performance in Carnegie Hall April 29, 1934, the highly spiritual theme of the text, written by Armando Romano, and the liturgical character of the music, composed by the cathedral's musical director, contribute to making the cathedral an ideal place for its performance. The oratorio will be sung by the Arion Singing Society of Brooklyn, a mixed choir of 300 voices, augmented by the cathedral's choir of 120 male singers, under the direction of Leopold Svre. Giovanni Martinelli, tenor of the Metropolitan Opera, will sing the title role of "St. Patrick"; Lola Monti-Gorsej, noted soprano, will carry the leading feminine role, with Milo Picco, also of the Metropolitan, in the role of the king. The composer will be at the console of the great organ, while his assistant, Edward Rivetti, performs on the chancel organ, the work being scored for two organs.

Clokey Cantata in Boston.

The first Boston performance of Joseph W. Clokey's new Easter cantata, "Adoramus Te," was given at the Church of the Covenant, Boston, Maurice Kirkpatrick, organist and choirmaster, April 8, William Schwann was the assisting organist.

Under the direction of J. Vernon Butler, organist and director at the Union Congregational Church of Worcester, Mass., Parker's "Hora Novissima" was sung at the vesper service Feb. 9. March 29 Rossini's "Stabat Mater" was sung.

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Federal Music Project Reports on Work Done to Aid Victims of Depression and to Benefit Public Through Concerts, Etc.

What the government is doing to help unemployed musicians through the Federal Music Project, a part of the Works Progress Administration, is recorded in detail in a report just issued at Washington by this organization, the director of which is Nikolai Sokoloff.

The Federal Music Project was created by the WPA to employ and rehabilitate musicians who because of the depression faced deterioration of skill, loss of employment and desperately waning morale. It had transferred 15,639 individuals to its payrolls by March 21. This nation-wide cultural reclamation movement embraces instrumentalists, vocalists, composers, teachers, librarians, copyists and arrangers, tuners and music binders. Projects for these distressed musicians have been approved for 163 symphony and concert orchestras, fifty-one bands, a composers' project, fifteen chamber music ensembles, twenty-two choruses and quartets, sixty-nine dance orchestras, 146 teachers' projects, in function or formation; grand opera, chamber opera and operetta projects, several soloists' projects, thirty-one projects for copyists and librarians and, in the Kentucky hills, one folksong project charged with the preservation of early vernacular music.

The administration has had no intention of fostering incompetence, and every applicant has been examined by audition boards of established musicians in his community to determine whether an individual on relief should be aided as a musician or helped to another livelihood.

More than 1,300 teachers of music who faced the loss of professional skill and grip on morale as their classes dwindled and vanished in the depression years are on the Federal Music Project rolls. They are at work in the great metropolitan centers and the farthest reaches of rural areas, at CCC camps, in hospitals and orphanages and in township schools; they preside as music teachers, counselors and consultants at community gatherings and train and direct choruses, orchestras and bands. They do not teach individuals, nor are they permitted to compete with music teachers who are self-sustaining. Nevertheless, they serve hundreds of thousands of their countrymen among the relief population, the families of WPA workers and the under-privileged.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., April 20.—The Wooster College men's glee club, under the direction of William C. DeVeny, made its bow to Washington March 29, singing three services in as many different Presbyterian churches. The young men provided the entire musical program for morning and evening services of the Eckington Presbyterian Church and the Covenant-First Presbyterian respectively. At a special vesper service they sang in a joint program at the Georgetown Presbyterian Church with the choir under the direction of Mrs. Frank Akers Frost. In all of these services they were assisted by Genevieve Rowe, New York soprano, winner of the Atwater Kent first prize in 1929, of the National Federation of Music Clubs' first honor in 1932, and

of the first prize in the Macdowell Club contest in New York in 1934. Miss Rowe is principal soprano of the Juilliard Opera Company.

Harriet Frush, gifted young Washington organist, was presented by Louis Potter at Calvary M. E. Church April 1 in her first full-length recital. Miss Frush's program was as follows: Fantasia in G minor, Chorale Prelude, "Christians, Rejoice," Adagio in A minor and Chorale Fantasia, "How Brightly Shines the Morning Star," Bach; "Sunrise" and "Rain," from the George Jacob suite "A Day in Burgundy"; Pastorale, Corelli; "Piece Heroique," Franck; Gavotte in F, Wesley; "Sunday Morning," Evans; Allegretto, Godard-Potter; Allegro (Variations) from Fifth Symphony, Widor. Miss Frush was assisted by Louis Potter, Jr., cellist of the Peabody Symphony Orchestra.

The choir of the Washington Cathedral sang Dubois' "The Seven Last Words of Christ" March 22 under the direction of Robert G. Barrow, organist and choirmaster. March 29 a special memorial vesper service was arranged by the cathedral choir, marking the first anniversary of the death of Edgar Priest, for many years organist and choirmaster of the cathedral. Mr. Priest died March 30, 1935. Compositions of Mr. Priest were featured on the following program: Hymn, "In the Cross of Christ I Glory" (tune by Stainer); "Psalm 91" (chant by Lord Mornington); Magnificat and Nunc Dimittis in E flat, Edgar Priest; anthem, "Hide Me under the Shadow," Priest; hymn, "Softly Now the Light of Day." This hymn was the last one played by Mr. Priest.

Adolf Torovsky, organist and choirmaster at the Church of the Epiphany, played compositions of Karg-Elert in his fourth Lenten recital at the Church of the Epiphany March 22.

The choir of St. Margaret's Church, Charlotte Klein, organist and director of music, sang "The Crucifixion," by Stainer, to a large audience on Palm Sunday.

Miss Klein has been re-elected chairman of the program committee of the Friends of Music of the Library of Congress. She has also been appointed a judge in the original anthem contest being conducted by the Chesapeake Chapter, A. G. O. As a member of the national extension committee of the Mu Phi Epsilon musical sorority, Miss Klein has been invited to be one of the judges of an original manuscript contest sponsored by the sorority.

Katharine E. Lueke, acting dean of the Chesapeake Chapter, A. G. O., was presented in a musicale at the Burlington Hotel, honoring the national president of the League of American Pen Women, Victoria Faber Stevenson, April 12. The program consisted of Miss Lueke's own compositions, April 15 Miss Lueke and Louis Potter, Jr., cellist, presented a joint recital at the Willard Hotel. Both programs were features of the biennial convention of the League of American Pen Women.

The National Capital Choir, directed by Dr. Albert W. Harned, presented part 2 of the "Messiah" and "Jesu, Priceless Treasure," by Bach, on Palm Sunday afternoon at the Universalist National Memorial Church.

Christopher S. Tenley, organist and director at St. Peter's Catholic Church, has returned from a six-weeks' business trip to South America. He made the trip by plane both ways, visiting Mexico, Guatemala, Colombia, Venezuela, Trinidad and Panama. He reports a very interesting time, taking the opportunity to observe some fine

EDITH HELLER KARNES



EDITH HELLER KARNES has been appointed organist of the First Church of Christ, Scientist, Oak Park, Ill. Mrs. Karnes is president of the Chicago Club of Woman Organists, a member of the American Guild of Organists and a member of Sigma Alpha Iota national musical sorority. For the last fourteen years she served as organist of the Euclid Avenue Methodist Church, Oak Park.

old organs in Mexico, Columbia and Guatemala. Particularly noticeable were the cases of the South American organs. The organs were all built by French companies.

The choir of Calvary Episcopal Church at Memphis, Tenn., directed by Adolph Stenterman, F. A. G. O., gave Dubois' "Seven Last Words" and Gounod's "Gallia" with accompaniment of organ and an orchestra of ten pieces Sunday evening, April 5.

Heaps Presents Clokey Cantata. Joseph W. Clokey's cantata for Eastertide, "Adoramus Te," was sung at the Palm Sunday vesper service in the New England Congregational Church, Chicago, by the choir under the direction of Porter Heaps.

Hamlin Hunt, organist and director at Plymouth Church, Minneapolis, Minn., gave a Cesar Franck program at a vesper service in his church March 22, with his quartet and chorus. Dr. Benjamin T. Marshall, the pastor, delivered an address on Franck.

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ESTELLA FRETWELL BOWLES

BUSY SEASON FOR EINECKE



ESTELLA FRETWELL BOWLES, M. S. B., celebrated her tenth anniversary as organist and director of music of the First Baptist Church of Jacksonville, Fla., on April 5, at the evening service, with a program of her own compositions, as follows: Organ Prelude, Scherzo; Suite for Four Violins and Piano (played by Alice Biscow Sager, Frances Bond, Elaine Barton, Mary V. Mathis and Reuben Segal); anthem, "A Prayer" (Hughes-Bowles); offertory, Nocturne; baritone solo, "Saviour, Thy Dying Love" (sung by Horace R. Fretwell).

During her ten years at this post Mrs. Bowles has developed a chorus of forty voices, with a solo quartet. Mrs. Bowles has served the A. G. O. as regent of the Jacksonville branch and on the Florida state executive board. Her recital work is favorably known in the South. At the First Baptist Church she plays a four-manual Pilcher organ.

Many Grand Rapids Events to Culminate in Church's Centenary.

C. Harold Einecke has had a very eventful season in his work as minister of music at the Park Congregational Church of Grand Rapids, Mich., and still has before him the services in connection with the church's centenary this year. Throughout the year twelve choir rehearsals a week have been on the schedule. Mozart's "Requiem" was sung by the chancel choir March 22 with marked success and 500 people had to be turned away. Mr. Einecke reports.

During the Lenten season one of the choirs sang at the Wednesday evening services and evensong was held once a month, at which time the music of England, Germany and Russia has been played, the choir singing Parry's "Blest Pair of Sirens," Bach's "Jesu, Priceless Treasure," Bach's "Bide with Us" and Russian motets from the ancient masses, including an arrangement of "Tebe Pojem" by Mrs. Einecke. Over 500 attended Mr. Einecke's Holy Week organ recital. A unique event was the Easter Eve service, which was mostly choral and followed the traditional ancient order. A nine-foot candle was at every second pew and the altar. On May 24 at the morning service the annual choir awards will be made and in the afternoon choirs from all of the state (all Congregational) will hold a festival in the sanctuary. The choral union, acolytes' guild and choir mothers' guild have given the church two grand pianos for the anniversary gift.

Program by Women at Wheaton.

The Chicago Club of Woman Organists sponsored a beautiful vesper musicale April 19 at the Gary Memorial Church, Wheaton, Ill., where LeRoy Hamp is director and Elisabeth Spooner Hamp organist. A program of Easter organ music was played by Ora E. Phillips, Margaret Zoutendam Schwarz, Mrs. Hamp and Helen Searles Westbrook. The choir of the church sang Cesar Franck's "Psalm 150" and Mr. Hamp sang a group of solos.

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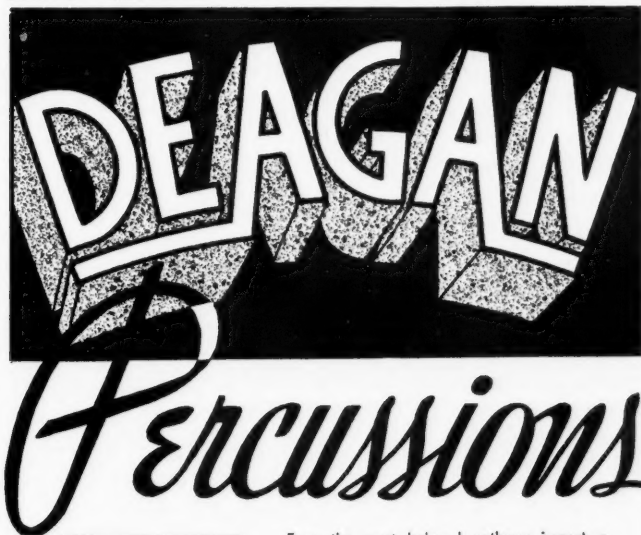
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James H. Rogers' Work a Splendid Record by Native Composer

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

When you are making your selections for America's music week, it will be fitting that you remember first a native American composer who has been adorning the worship of God for more than fifty years. James H. Rogers has made a national reputation in three ways—as an organist, as a critic and as a composer universally admired. Now that he has retired from his tasks as organist and critic in Cleveland and has gone to Pasadena to enjoy the sunshine and comradeship of California, we can stand off and survey that astonishing output of good music which Mr. Rogers has signed. That he continues to compose splendid works is attested by his new Mass in F, but it is high time that we record our favorites among his works already published. First, however, you may wish to know a few facts about his life.

James Hotchkiss Rogers was born in Fair Haven (now part of New Haven), Conn., Feb. 7, 1857, the son of an Episcopal minister (Yale, 1839) and of a granddaughter of the founder of Fair Haven. He was educated at Lake Forest Academy, in Illinois, and in 1875 went to Europe for a course of musical studies that lasted five years. In Berlin he studied piano under Ehrlich and Löschhorn and organ under Haupt and Rohde. Then he went to Paris for three years, studying piano under Fissot, organ under Guilman, and both organ and composition under Widor. So it was a thoroughly trained young musician who served in the Congregational Church of Burlington, Iowa, on his return from Europe.

In the following year (1881) he was appointed organist and choirmaster of the Euclid Avenue Temple in Cleveland, holding that important post for fifty years. Concurrently he also filled the position of organist of the Euclid Avenue Baptist Church for nineteen years, the Shaker Heights Neighborhood Church for one year, and the First Unitarian Church for thirty years. For two years he was music editor of the *Cleveland News*; later, for nineteen years (1913-1932) he was famous as the astute critic of the *Cleveland Plain Dealer*. In these busy years he found time to compose over 500 works, including complete Jewish services that are used everywhere in the Reformed Jewish temples. It is hardly exaggeration to say that all of these pieces—even the delightful little piano pieces for the beginners—are melodious and finished in workmanship; some of his things, particularly the solos and organ pieces, have been used everywhere in the United States, and often abroad.

I was talking recently with a person who referred to Mr. Rogers as certainly a most accomplished composer of secular songs, but in his church music a little too "tuneful." Now I am willing to admit that in all his works he is singing; his gift is essentially lyrical—delightfully so. But I know what my friend meant. The trouble with most English and American music in 1880 was not that it was tuneful, but that in an attempt to be tuneful it so often succeeded in being vulgarly cheery in England and vulgarly melancholy in America. Furthermore, anthems were sometimes scraps of tune put together without unity or coherence; and in this country the composers were often insufficiently trained in counterpoint. While some of his early anthems do repeat old clichés of the Victorians, Mr. Rogers usually was too honest a man and too skillful a workman to be content with repetition; besides, he had an unending source of melody himself. "Heart-songs" were in demand; very well, he wrote the most popular of them all—"The Ninety and Nine" by "Edward Campion." If you compare it with "The Lost Chord" it is good music. Quartets were in almost universal favor in America; very well, he wrote quartet anthems, some of them so inevitably done that they have survived the popularity of the quartet. The United States, whatever its other musical faults, has always expected attrac-

tive melody; forty years ago it was getting that in the writings of Parker and Rogers.

In the lists which follow I do not include all of the Rogers works which many have enjoyed. I have selected the ones which seem to me now most valid, and I have discriminated further by using the asterisk to mark those which I specially recommend.

Anthems

There is not the slightest doubt that the most popular of the anthems and the best is "Seek Him That Maketh the Seven Stars" (Ditson, 1915). It is a gorgeously imaginative text set with high originality, vigor and singing quality. There is a little soprano solo. Any choir can sing it; I have done it with a quartet.

Here are other anthems that are both original and popular:

- *"I Will Lift Up Mine Eyes." Eight pages. S. (G. Schirmer, 1914.)
- "O Lord, Our Lord, How Excellent Thy Name." Six pages. Short SB. (Ditson, 1915.) A typical example of his popular praise anthems.
- "Now if Christ Be Preached." Nine pages. ST. Easter. (G. Schirmer, 1908.) "Christ Being Raised." Seven pages. TBar. Easter. (G. Schirmer, 1906.)
- "Doth Not Wisdom Cry?" Eight pages. B. Effective solo. (G. Schirmer, 1908.)
- "Beloved, if God So Loved Us." Four pages. S. Quartet. (G. Schirmer, 1908.)
- "I the Lord Have Called Thee." Nine pages. SB. Good solos. (Ditson, 1935.)
- "Great Peace Have They Which Love Thy Law." Nine pages. Short ST. Arranged from the very popular solo. (G. Schirmer, 1927.)
- "Sing unto the Lord with Thanksgiving." Nine pages. SB. (Ditson, 1903.)
- "Ho, Everyone That Thirsteth." Four pages. T. (Schmidt, 1903.)
- "Still, Still with Thee." Seven pages. SAB. Hymn-anthem for quartet. (Ditson, 1901.)
- "O How Amiable." Nine pages. (Ditson, 1901.)
- "Every Valley Shall Be Filled." Eleven pages. T. (G. Schirmer, 1923.) For Christmas.
- "The Guiding Star." Ten pages. SAT. (G. Schirmer, 1930.)
- "O Taste and See." Five pages. T. For quartet. (G. Schirmer, 1907.)
- "Who Is Like unto Thee?" Five pages. A. (Ditson, 1916.)
- "Lift Up Your Heads." Palm Sunday. (Schirmer.)

As you will observe, most of these were written early in the twentieth century; and yet the Rogers anthems still ranked third in 1923 in popularity and fifth in 1930 when I came to tabulate questionnaires sent to leading organists. One reason is their healthy spirit of joy and praise and confidence; another reason is that congregations like them; another reason is that most of them may be used in the Jewish service as well as in the Christian.

The Episcopal Service

Of the settings of parts of the Episcopal service I shall mention only a few, all of them melodious, particularly in the solos:

- Magnificat and Nunc Dimittis in D. (G. Schirmer, 1906.) The Magnificat has a solo for S; the Nunc Dimittis one for A. Magnificat and Nunc Dimittis in F. Short solos for ST. (G. Schirmer, 1911.)
- Magnificat in C. S solo. (Schmidt, 1902.)
- Nunc Dimittis in C. (Schmidt, 1902.)

Of these I like best the Nunc Dimittis in D and the Magnificat in C.

The Jewish Service

Few Jewish services have been as popular as the following:

- Service for Sabbath Evening. (G. Schirmer, 1912.)
- Sabbath Morning Service. (Ditson, 1913.)
- Temple Service for the Evening of the New Year. (G. Schirmer, 1916.)
- Second Sabbath Evening Service. (Jewish Book Shop.)

Undoubtedly some of the composer's best work is found in these. I wish that he would edit a book of traditional melodies in these services, with English words suitable to the Christian Church. Some of the old tunes are magnificent, and they are arranged in a way which brings out their power and flame.

For Catholic Services

The masterpiece here, and the masterpiece of all his choral work, is the beautiful Mass in F, recently published (G. Schirmer, 1934). I am not well acquainted with the "Motu Proprio," to be sure, but this seems to me modal and dignified enough to meet all requirements, and at the same time it is

highly original and filled with devotional fervor. Certainly it should have an edition with English words for Anglican use. I recommend this as a splendid choral work for Guild services; it is not difficult, but it is elevated and grand.

Sacred Cantatas

Mr. Rogers has given us a number of easy and very effective and melodious cantatas, the most popular of which is probably "The Man of Nazareth" (G. Schirmer, 1903), which I used to give often when I had a quartet. It runs to forty-six pages and has solos for STBar. In fact, it is in these cantatas that you find some of Mr. Rogers' finest short solos. The first section makes a lovely communion anthem for quartet or mixed chorus. "Greater Love Hath No Man" is an exquisite, simple solo for soprano. This is not complicated music, but it hasn't a dull page.

Probably the cantata second in popularity is "The New Life" (Ditson) for Easter—and how few attractive cantatas there are for that season! In its thirty-nine pages are solos that can be distributed among your four voices. I like the solo for real bass, "God Created Man to Be Immortal"; and there are two sections which I recommend as separate anthems—"The Promise" (S and quartet) and "The Fulfillment" (ST and quartet).

A later work is the excellent and easy cantata "The Mystery of Bethlehem" (Lorenz, 1929). This runs to forty pages and has solos for SATBBar. It uses two fine chorales and the "Adeste Fideles"; the text is equally sound—Scripture and fine hymns. Parts could be used as anthems: Section 3, "The Shepherds" (SA and quartet); 4, "O Little Town" (alto solo of two pages), and section 5, "The Wise Men" (TBar and quartet).

The same publisher has another Rogers cantata, "Faith's Easter Heritage," which I am sorry not to know. The three which I have mentioned I recommend enthusiastically to quartets and volunteer choruses. Many good choirs of high ability have found pleasure in these charming little works.

Sacred Solos

The most popular of the sacred solos is "Great Peace Have They which Love Thy Law" (G. Schirmer); it comes in two keys, for high voice and for medium. I expect to see renewed interest in "A Prayer" (G. Schirmer, 1918), with a noble text by Alfred Noyes about the plight of humanity; the words are as appropriate today as in 1918. Two other solos that I put in the same class are "Rend Your Hearts" (high or medium; Schirmer, 1916) and "Out of the Depths" (two keys; Schmidt, 1904). And here are other good ones:

- "Today if Ye Will Hear." Two keys. (Schmidt, 1904.)
- "How Long, O Lord." Medium, preferably alto or baritone. (Schirmer, 1908.)
- "They That Sow in Tears." Medium. (Schirmer, 1908.)
- "Candlelight," or "How Many Miles to Bethlehem." Two keys. Really a concert song for Christmas, but sometimes used in church. (Schirmer, 1921.)

As I said, Mr. Rogers composed a number of songs under the pen-name of Edward Campion, the most famous of which is "The Ninety and Nine" (three keys, Schirmer, 1889). You might like "Crossing the Bar" (two keys, Schirmer, 1893), about the best of the other sacred solos by "Campion."

Organ Music

The organ pieces certainly rank among the composer's most valuable works. They are all beautifully clear and finished in form, idiomatic to the instrument, easy to appreciate, and

most of them fairly easy to play. The sonatas are somewhat in the style of Faulkes and Hollins, but much more interesting, I think. The longer works are specially valuable to students for study of form. Throughout flows the unquenchable melody and sanity and health of the composer's mind—thoroughly American, rather conservative, but to me never dull. Here are the works in extended forms:

First Sonata, in E minor. (Schirmer, 1910.) Allegro con brío, Adagio, Scherzo, Interludio, Fuga. Twenty-eight pages of charming melody.

Second Sonata, in D minor. (Schirmer, 1921.) Chorale, Theme and Variations, Pastorale, Toccata. Thirty-one pages. More rugged.

Third Sonata, in B flat. (Schirmer, 1923.) Allegro con brío, Capriccio, Cantabile, Passacaglia. I like the last movement specially well.

First Suite for Organ, in G minor. (Schirmer, 1905.) Prologue, March (popular), Intermezzo, and Toccata. Twenty-five pages. So popular that the movements are published separately. Easy and tuneful.

Second Suite for Pipe Organ. (Presser, 1915.) Preambule, Theme and Variations, Pastorale, Scherzo, Epilogue. Twenty-five pages. Very tuneful and easy.

Miniature Suite for the Organ. (Presser, 1925.) Prelude, Intermezzo, Pastorale, Toccata. Ten pages. Very short, but pretty and easy.

First Sonatina. (Presser, 1929.) Vivo Giocoso, Andante, "Carillon" (popular). Thirteen pages. Easy, pretty.

Sonatina No. 2 in F minor. (G. Schirmer, 1929.) Prelude, Pastorale, Finale in the Gregorian manner. Twelve pages. Last movement worth the price.

Concert Overture in B minor. (Schirmer, 1913.) Thirteen pages.

International Fantasy. (Presser, 1917.) On national hymns; much used during the war.

Six Short Pieces. (Presser, 1930.) These are very easy; published separately, not in a suite. "Song of Triumph," "Joyous March," "Song of April," Scherzino, Capriccetto, Postlude. These are teaching pieces of good quality.

Mr. Rogers has a number of brisk and easy pieces of the postlude type:

- Sortie in G. (Schirmer, 1905.)
- Sortie in D minor. (Schirmer, 1905.)
- Sortie in F. (Ditson, 1911.)
- Scherzoso in B minor. (Schirmer, 1907.)

Of the quieter pieces I recommend:

- Berceuse in A. (Ditson, 1911.)
- Arioso in the Ancient Style. (Schirmer, 1915.)
- Christmas Pastorale in G. (Schirmer, 1908.)

The most ambitious of his transcriptions for organ are the "Feuerzauber" and the "Waldweben" (separate, Schirmer, 1911). These are not easy, but very well done.

The most popular of his transcriptions is a set of eight Russian pieces, published separately, all fairly easy and all very useful and attractive:

- Glazounow—Prelude in D flat.
- Tschaikowsky—Andante Cantabile in B flat from a String Quartet (the most popular of the set).
- Ljadoff—"Fuga Cronatica" in G minor.
- Gretchaninoff—Meditation in B minor.
- Iljinski—Berceuse in G flat (popular).
- Youtouff—Elegie in F.
- Rubinstein—"Music of the Spheres" (popular).
- Glazounow—In Modo Religioso.

Summary

I have now told you my own favorites and, I think, the favorites of most choirmasters and organists, among the profusion of bright and beautiful sacred compositions of Mr. Rogers. In a later article I will name my favorites among his secular compositions, but there is space left only for a hearty cheer from all of us to an American who makes us proud of his varied and high accomplishments, and of his vindication of genuine art, made by honest, sure craftsmanship and a heart whose qualities we venerate.

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Royal A. Brown, official organist of the San Diego, Cal., Exposition, is one musician who has not been "off duty" since the opening day of the first exposition down to the present moment. Most of his programs at the great outdoor organ in Balboa Park have been broadcast and have continued throughout the winter—a musical tie-up between the two expositions which has been commented upon by newspapers all over the country.

Since his selection as the successor to the late Dr. Humphrey J. Stewart, city organist when the 1915 exposition opened its doors, Mr. Brown has won favor with his daily afternoon programs at the organ amphitheater. During the 1935 exposition his fame as an organist grew as some of his recitals were carried on short wave to other lands. In addition to his duties for the city and the exposition, he is organist at St. Joseph's Church.

In his plans for the coming summer recitals at the exposition, Mr. Brown is including novelties in the way of special programs. Some of them will be similar to his recital devoted exclusively to the works of San Diego composers. Another will be devoted to the works of those from the county outside of San Diego, and a third to those of southern California. His regular programs will be made up from standard works and new compositions.

Five Winners Play Program.

A recital of the Van Dusen Organ Club took place at Grace Episcopal Church, Chicago, on the evening of April 21, when the program consisted of the following: Toccata in D minor (Doric), Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach, and "Fanfare d'Orgue," Shelley (Erwin Miller); Canzona in D minor, Bach, and "Fiat Lux," Dubois (Alfhild Hvass); Allegro Moderato (Concerto No. 4), Handel; Fugue in G minor, Bach, and Allegro Vivace (Symphony No. 1), Vierne (Frances Biery); Chorale in A minor,



To MARK CENTENARY WEEK at the First Congregational Church of Battle Creek, Mich., a cantata entitled "Church of a Hundred Years" was composed by Paul H. Eickmeyer, organist and director, to verse by Mrs. Fred W. Gage, and the work was sung by the united choirs of the church on the evening of March 27. The service made a deep impression on a large congregation. Mr. Eickmeyer directed and Mrs. Shir-

ley Lipscomb was assistant organist. The rendition of the cantata closed the formal observance of the church centennial, which continued throughout the week. Since the marked success of its rendition and the discovery of its high artistic merit both from the standpoint of the music and the poem, it is planned to repeat it in connection with one of the church services, so that it may be broadcast.

Quinney was awarded a scholarship by Gamma Chapter of Phi Beta Fraternity. Miss Hvass and Messrs. Miller and Salvador won Van Dusen Organ Club scholarships. All are members of the Van Dusen Organ Club.

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Recital Programs

Continued

Alexander Schreiner, Los Angeles, Cal.—At his thirtieth Sunday recital at the University of California, Los Angeles, on Easter afternoon, Mr. Schreiner played: "Jubilate Deo," Silver; Second Sonata for Organ, in C minor, Mendelssohn; "Ave Maria," Arkadelt-Liszt; "The Lost Chord," Sullivan; Good Friday Music from "Parsifal," Wagner; "Tannhäuser" Overture, Wagner.

April 5 and on Friday, April 3, Mr. Schreiner played a Bach program, with this list of offerings: First Trio-Sonata, in E flat major; Fantasie and Fugue in G minor; Two Chorale Preludes; Prelude and Fugue in G major; Celebrated Air; Toccata in F major.

Alice Emmons McBride, Chicago—Mrs. McBride gave a recital April 7 at the Alendale School for Boys, Lake Villa, Ill. The recital was sponsored by the Woman's Club of Lake Villa. The program follows: "Jesu, Joy of Man's Desiring," Bach; "Ave Maria," Schubert; Sonata No. 3, in A major (First Movement), Mendelssohn; "Kamennoi Ostrov," Rubinstein; Prelude to "Lohengrin," Wagner; Three Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey.

Charles Black, M. S. M., Passaic, N. J.—In the last of his Lenten noon recitals at the First Presbyterian Church April 3 Mr. Black played: "The Bells of St. Anne de Beaupré," Russel; "Siellienne," Bach; "To a Deserted Farm," MacDowell; "Valse Triste," Sibelius; "Moment Musical," Schubert; "The Musical Snuff-Box," Liadoff; "The Storm," Lemmens; "Praeludium," Jarnefeld; "Songs My Mother Taught Me," Dvorak; "Liebestod," Wagner.

C. Harold Einecke, Grand Rapids, Mich.—In a Holy Week recital at the Park Congregational Church on the afternoon of April 8 Mr. Einecke played these compositions: Prelude on the Tune "Olivet," H. A. Matthews; "Weeping Mary" (from "Across the Infinite"), Shure; Chorale Preludes, "When on the Cross Our Saviour Hung" and "O Man, Bewail Thy Grievous Fall," Bach; "A Song of Triumph," Carl Mueller; "Ave Maria," Bach-Gounod; "Christus Resurrexit," Ravanello; Chorale Improvisation on "Stabat Mater," Kreckel; Postlude on "Sleepers Awake," Miles F.A. Martin.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave three recitals at the South Congregational Church in Holy Week. April 7 he played a Bach program. April 6 his offerings included: Passacaglia, Frescobaldi; "Clair de Lune," Karg-Elert; Psalm-Prelude No. 1, Howells; Prelude to "Parsifal," Wagner; Passion Chorale, Reger; Introduction and Finale, Reubke.

April 8 Mr. Beebe played: Concerto in D minor, Vivaldi; Psalm-Prelude No. 3, Howells; "Piece Heroique," Franck; Good Friday Music ("Parsifal"), Wagner.

Wallace Seely, Seattle, Wash.—Mr. Seely, organist of the Queen Anne Methodist Church, gave a recital at the Church of the Epiphany on the afternoon of March 22, playing: Fantasia in C minor,

Bach; Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Bach; Intermezzo (Pastoral Sonata), Rheinberger; Selections from "Water Music" Suite, Handel; Meditation, Klein; Berceuse, Vierne; "Priere a Notre Dame" ("Suite Gothique"), Boellmann; "Laus Deo," Dubois.

Melville Smith, Cleveland, Ohio—Modern music featured the Sunday afternoon recitals in April at the Cleveland Museum of Art. Mr. Smith, substituting for Arthur W. Quimby, played: Toccata on the Chorale, "How Brightly Shines the Morning Star," Heinrich Kaminski; "Symphonie de la Passion," Prologue and "The Tumult in the Praetorium," de Maleingrean; Passacaglia, Aaron Copland.

Dr. Ray Hastings, Los Angeles, Cal.—In recent programs at the Philharmonic Auditorium, Dr. Hastings played: Fugue in C major, Rinek; "Album Leaf," Wagner; "Consolation," Numbers 1 and 4, Liszt; Festival Prelude, Sullivan; Serenade, Widor; Elegy, Massenet; "Song of the Mariners," Paderewski; Selections from "Norma," Bellini; Symphonic Poem, "Immortality," Ray Hastings.

Thelma Pyle, Emporia, Kan.—In her graduation recital at the College of Emporia, played March 26, Miss Pyle, a talented pupil of Daniel A. Hirschler, dean of the school of music of Emporia College, played: Fantasie and Fugue in G minor, Bach; Two Chorale Preludes, Brahms; Chorale in B minor, Franck; Third Symphony (Allegro Maestoso, Intermezzo and Finale), Vierne.

Miss Mary Ryan, Chicago—Miss Ryan played a recital at Rosary College, River Forest, March 20, presenting the following program: "Ave Maria," Arkadelt-Liszt; "Prayer," Gingrich; Sonata No. 2, Mendelssohn; Chorale, "Jesu, geh' voran," Karg-Elert; "Carillon," Sowerby; Toccata and Fugue in D minor, Bach.

Alma Abbott Lundgren, Bloomington, Ill.—Mrs. Lundgren, instructor in organ at Illinois Wesleyan University, played the following program at chapel for the university in April: Preludio, Corelli; Sonata ("God's Time Is Best"), Bach; "Sportive Fauns," d'Antalfy; "Noel," Mulet; "Carillon-Sortie," Mulet.

Archer Lambuth, Chicago—Mr. Lambuth, organist of the Central Church, played the following selections in a recital at the First Baptist Church of Oak Park Sunday afternoon, March 22: "Piece Heroique," Franck; Fourth Symphony (Andante Cantabile and Scherzo), Widor; Three Chorale Preludes (manuscript), Gardiner Read; "Song without Words" (from "Sonata Dramatica"), Caudlyn; Toccata in G minor, Matthews.

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

April 5—Prelude-Improvisation, Nicholas Chouvaux; Scherzo, Lemare; Berceuse, H. W. Nicholl.

April 12—Suite, "The Death and Resurrection of Christ," Otto Malling.

April 19—Passacaglia and Fugue, Roland Diggle.

April 26—Symphonic Chorale, "Jesus, My Joy and Treasure," Karg-Elert.

Mary E. Williams, Frenchtown, N. J.—In an Easter recital Miss Williams played these compositions: "Christo Triumfante," Yon; "Echoes of Spring," Friml; "Resurrection Morn," Johnston; Largo, Handel; "Ave Maria," Gounod; "Easter Morning," Malling; "Hallelujah Chorus," Handel.

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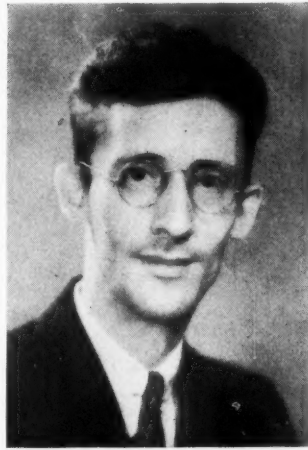
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Historic St. George's Church, Newburgh, N. Y., established when a royal charter was granted the parish July 30, 1770, has an energetic and progressive organist in O. Roy Greene, who has just completed five years as choir-master and organist. In March he played a series of three recitals on Monday evenings. The first program, March 9, consisted of works of forerunners of Bach, and was made up of the following compositions: Prelude and Canon, Frescobaldi; Sarabande and Largo, Lulli; Gavotte, Martini; "Tempo di Ballo," Scarlatti; "Le Tambourin," Rameau; Giga and Sarabande and "Concerto Grosso" No. 10, Corelli. The recital March 16 featured works of seventeenth and eighteenth century composers and consisted of: Prelude and Fugue in D minor, Bach; Gloria from Mass in B flat, Mozart; Minuet and Trio and Largo from Symphony in D, Haydn; Minuet in A, Boccherini; Larghetto and Fugue in C minor, Rink; Nocturne in B flat, Field; Prelude and Fugue in D, Largo and "Hallelujah Chorus," Handel.

March 23 Mr. Greene played a program of nineteenth and twentieth century music as follows: "Jubilate Deo," Silver; "In a Monastery Garden," Kettleby; Grand Chorus in B flat, Dubois; Elegy in C minor, Lemare; "Nachspiel," Noble; "Vision," Bibl; Toccata in D minor, Reger; Chorale Prelude on "Adorn Thyself, O My Soul," Brahms; Communion in G, Batiste; Triumphant March from "Naaman," Costa.

Mr. Greene has a solo quartet, six adult sopranos and four adult altos, five basses, five tenors and eighteen boy sopranos. The boys are the special pride and joy of the choir-master. They are a fine group of hard-working lads who rehearse three times a week and sing twice on Sundays, with a 95 per cent attendance record. In addition there is an auxiliary choir of eighteen girls, singing in three parts, who take the mid-week Lenten services.

An honor cross is given to the best boy once a year, besides a camping honor, entitling the boy's name to be engraved on a silver loving cup. Money prizes are awarded for behavior and attendance.

Service lists are prepared in August for the year from Sept. 15 to the next June 30.

The choir this year founded a monthly mimeographed paper, *Chancel Love*.

Mr. Greene was born in Kingston, N. Y., July 14, 1896, and was graduated from Kingston Academy in 1914. He studied piano and organ with William Taylor there. Later he studied organ and harmony with P. J. Paul in Newburgh. Professor Paul is now choir-master and organist of Cork Cathedral, Ireland. More recently Mr. Greene studied with Frederick Mayer at West Point. His courses have included choral conducting and boy voice production. Mr. and Mrs. Greene have two children, a boy and a girl. Their son, whose voice is now changing, was a soloist of high reputation and was in demand as guest soloist in three adjacent counties.

Dickinson Work at Warren, Ohio.

At an Easter afternoon musical service in the First Presbyterian Church, Warren, Ohio, "The Redeemer," by Clarence Dickinson, a choral meditation on the Resurrection, was sung by the motet choir, the junior choir and the high school choral club sextet under the direction of W. Frederic Miller. Instrumental and vocal soloists assisted in the first performance.

Boston Man Takes Up Duties at St. Mark's in Pennsylvania City.

Paul Akin took charge of the music at St. Mark's Episcopal Church, Mauch Chunk, Pa., March 22.

Mr. Akin went to St. Mark's from Boston, after serving for nearly fifteen years at St. John's Church, Arlington, Mass. He was born in Pittsfield, Mass., June 6, 1902. As a boy he sang in choirs in All Saints', Boston, and Christ Church, now the cathedral, in Springfield, Mass. His early training in piano work was under the organists of these churches. Later he devoted himself to intensive piano study at the Faellen Pianoforte School in Boston, working privately there under the eminent director of the school, the late Carl Faellen. As a student and later as a faculty member he played many recitals and also appeared as piano soloist with the People's Symphony Orchestra of Boston under its first conductor, the late Emil Mollenhauer. Several years ago he decided that church music offered a more congenial field for his talents and started to develop his organ playing, which before this had received less attention than had the piano. After doing organ work with Frederick Johnson, he began to attract notice as an organist, playing at many events for the New England A. G. O. Chapter. In 1934 he became the secretary of the New England Chapter, in which office he continued until he left for Mauch Chunk.

Mauch Chunk is one of the most famous beauty spots in that part of the country and St. Mark's is one of the most striking sights in the landscape. The church is equipped with a three-manual Austin organ and admirable facilities for choir work. The choir is of boys, women and men. The parish is over 100 years old and has a tradition for fine choirs almost as old as the parish itself.

Cantatas at Waterbury, Conn.

On Good Friday the combined choirs of the Second Congregational and First Baptist Churches of Waterbury, Conn., under the direction of Frances Beach Carlson, with Carl J. Jensen at the organ, gave a very creditable rendition of "The Seven Last Words" by Dubois before a large congregation. Palm Sunday the choir of the First Baptist Church gave the "Crucifixion" by Stainer, Frances Beach Carlson directing. This service was broadcast. Seldom has the Easter season brought out more beautiful or musically enjoyable programs in Waterbury.

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RECITALS A SPECIALTY

Press Pays Unusual Tribute to Hammond on Leaving College

[The following remarkable editorial tribute to Dr. William Churchill Hammond on the occasion of the announcement of his approaching retirement from his work at Mount Holyoke College, announced in this paper last month, was published by the Holyoke Daily Transcript and Telegram March 12.]

The saddest part of the story that goes with the resignation of Dr. William Churchill Hammond as head of the music department at Mount Holyoke College, after thirty-six years of devoted service, is that, even to one to whom music is life, the challenge of the passing years holds. Some way we had expected that Dr. Hammond would carry on in the full and tremendous vigor of his life indefinitely. We have come to look on him as our ideal for all that a great musician might and should be, our shining knight in musical armor, so that the discovery that he is also a human being, subject to illness and the infirmities of old age, is most distressing.

Yet there are consolations, too. Dr. Hammond is coming back to his own. It was as the Second Church organist that he first won the hearts of his fellow citizens and laid the foundation for the ascending curve of his activities to include his school and college work and his vast outside activities. Forty years ago, this week, it is recorded in the files of *The Transcript*, that Dr. Hammond—then just Organist Hammond—gave recitals at Vassar College, Hartford, Worcester, Northampton and Holyoke on successive evenings. Every one of them won, and merited, applause of musical critics at a time when musical criticism was much more widely cultivated than it is today. Through the intervening years he has kept steadily before him the ideal that only by such tremendous personal effort could he lift the level of musical appreciation in this section of the world as it has been lifted.

When, a year ago last month, people hereabouts took a whole week-end off to express their appreciation for Dr. Hammond's fifty years among us, some of the tribute as an organist, but more as a great citizen of no mean community, Dr. Hammond probably felt that he had reached the crest of the highest of the peaks allotted to him in life. Certainly no other Holyoker has been so honored during his lifetime. Yet, the next day, Dr. Hammond was around doing his usual musical and good citizenship chores. What greater test of real greatness could one ask?

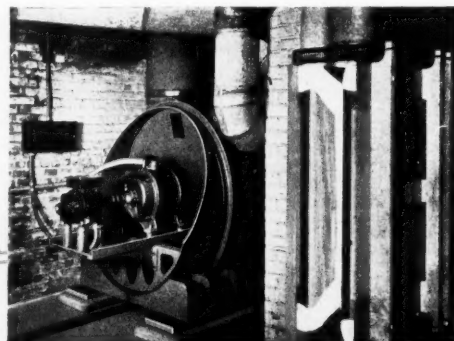
If we might wish for Dr. Hammond anything further in the way of tribute than has already been given him by his grateful fellow citizens, and the students of thirty-six years at Mount Holyoke College, it would be a framed gold-letter quotation to hang over his organ console, of the words that Mr. Justice Holmes spoke over the radio as the country paid its tribute to him on his ninetieth birthday:

"The riders in a race do not stop short when they reach the goal. There

is a little finishing canter before coming to a standstill. There is time to hear the kind voices of friends and to say to one's self, 'the work is done.' But just as one says that, the answer comes: 'the race is over, but the work never is done while the power to work remains.' The canter that brings it to a standstill need not be only coming to rest. It cannot be while you still live, for to live is to function. That is all there is in living."

Cheney Pupils in Recitals.

Two artists studying with Winslow Cheney will make public recital appearances in May. Miss Elizabeth Wright, head of the music department of Packer Collegiate Institute, a fashionable girls' school in Brooklyn, and formerly organist of the Brooklyn Heights Methodist Church, will play a Bach program at Packer Institute the last week of May. Miss Wright has studied in Paris with Bonnet and in Brooklyn with R. Huntington Woodman, and has been working with Mr. Cheney for the last two years. Her program includes the Fantasy and Fugue in G minor; two of the Eighteen Great Chorales (numbers 9 and 16); the Passacaglia and Fugue; the Third Trio-Sonata; the Chorale "Jesu, Thou My Joy;" and the Prelude and Fugue in D major. Miss Janet Kirner will be presented in her second joint program at Aeolian Hall Saturday evening, May 16, and will play the Prelude and Fugue in A minor, Bach; Chorale, "Jesu, Thou My Joy," Bach; "Will-o'-the-Wisp," Nevin, and the "Carillon-Sortie," Mulet. A special recital was given by Mr. Cheney April 27 at the David Mannes Music School, New York City, where he is head of the organ department. This was one of the few faculty recitals of the year, and at the request of the school direction was an all-Bach program. The audience included many prominent persons.



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**Los Angeles News;
Mozart Mass Sung;
Guild at Redlands**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 17.—A fine performance of the Requiem Mass of Mozart was given by the choir of the First Congregational Church under the direction of John Smallman March 22. This magnificent work is heard all too seldom and both Mr. Smallman and the excellent choir he has built up are to be congratulated on a first-class rendition. Clarence Kellogg presided at the organ and, as usual, proved himself an accompanist *par excellence*.

At St. Matthias' Church an enjoyable evening of organ-piano music was given by Ernest Douglas and Miss Czarine Boxall March 22. Works by Bach, MacDowell, Wagner, Widor and Mendelssohn were played in arrangements for organ and piano by Mr. Douglas. The "Vorspiel" to "Die Meistersinger" was most effective and was the high light of the evening.

On April 9 the Federal Music Project Symphony Orchestra under the direction of Modest Altschuler gave a benefit concert for the flood sufferers at the Wilshire Temple. After a fair performance of the Fifth Symphony of Tchaikowsky we heard a first-rate performance of the Bossi Organ Concerto, with Edouard Nies-Berger at the console of the Kimball organ. I believe this was the first performance of this excellent work in the West. Certainly this is one of the best organ concertos I have heard.

Archibald Sessions will play the Guilman Symphony for organ and orchestra at Bovard Auditorium May 15. The orchestra will be under the direction of Max van Lewen Swarthout. At his monthly recital April 15 Mr. Sessions played works by Mendelssohn, Russell, Malling and Franck, and the day was saved for the American composer when we heard the Chromatic Prelude of Fannie Dillon—not the best work she has written, but worth hearing all the same.

We have had a huge dose of church music during the last month and I do not believe there can be one of the 250 churches that has not put on a musical service. Among the churches whose services were well attended I would mention the First Baptist, with a performance of Gounod's "The Redemption"; Immanuel Presbyterian, with Dvorak's "Stabat Mater"; St. James' Episcopal, with Stainer's "Crucifixion," and the Temple Baptist, with Ross Hastings' "Easter Cantata," given for the fourth or fifth time with fine success.

Otto T. Hirschler gave a recital at the Rosewood Methodist Church April 1, playing works by Bach, Bonnet, Malling, Karg-Elert, etc. The organ here is a very modest two-manual Kimball, but Mr. Hirschler made the most of it and gave a good account of himself.

The Pasadena branch chapter will receive its charter as a full-fledged chapter next month and will have a two-day celebration which will include a recital by Alexander Schreiner.

For an organist to leave some \$250,000 is news. This happens to be the estate left by Wilfred Sanderson, who died recently. I knew him years ago when he was organist of Doncaster Parish Church, with its fine old five-manual organ. Later he wrote such

very popular songs as "Until" and "Friend of Mine," which sold some millions of copies in the days before the radio cut into such sales. His few organ numbers are not very interesting, but many of his songs will be sung for some years to come.

The April meeting of the Guild was held in Redlands April 13 with a recital at the university by Arthur Poister, assisted by Irene Robertson and the choir under the direction of W. B. Olds. This was perhaps the best meeting of the season, with some seventy-five persons at the dinner. The program was interesting and performed in a way that left no room for criticism. The outstanding number was the Sowerby "Poem" for organ and orchestra. While one missed the richness of the orchestral parts, Miss Robertson did a magnificent job with the piano part, and the work really sounded stunning. Mr. Poister played some Bach as only he can play it and the choir was a joy to hear, especially in the work by its composer director, Mr. Olds. A Sonata for violin and piano by Rowland Leach of the music department of the university did not quite come off, although it had the earmarks of true musicianship.

St. Paul's Choristers Broadcast.

On Good Friday evening at St. Paul's Church, Brooklyn, St. Paul's Choristers presented Stainer's "Crucifixion." The soloists were Allen Stewart, tenor, of the Juilliard Graduate School of Music, and Louis Noll and Howard Spedick, baritones, of St. Paul's Choristers. Ralph A. Harris conducted and played the organ effectively. Master Robert C. Persike, soprano, was soloist on Easter Sunday morning, when the choristers sang Vincent's "As It Began to Dawn." Easter evening St. Paul's Choristers had the distinction of a coast-to-coast broadcast through the facilities of the National Broadcasting Company, as guest artists on the Paul Whiteman hour. Stuart Churchill sang Schubert's "Ave Maria" to a humming *obligato* of the choristers, as arranged by Ralph A. Harris. The singing was accompanied by orchestra and harp. On May 2 the choristers will give an *a cappella* concert at the Westminster Choir School, Princeton, N. J. On May 6 they will give a short recital at the Knights of Pythias Temple, Long Island City.

Classified Advertisements

WANTED—MISCELLANEOUS.

EXCHANGE OFFERED—ORGANIST of a Chicago suburban church desires to exchange with organist in some other part of the country during July or August. In addition to small substitute's pay will place own apartment at organist's disposal for month if substitute can make similar arrangements. Communicate with Myron P. Boehm, 15 South Spring, La Grange, Ill.

WANTED—AMATEUR ORGAN builder desires to purchase detailed working plans for construction of electro-pneumatic straight chests, console, other action parts for small two-manual. Simple, sturdy construction essential. Address E-3, THE DIAPASON.

WANTED—YOU TO KNOW THAT Preschley's Gem pressure blower is one of the quietest and most efficient on the market. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

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WANTED—AUDSLEY'S "ART OF ORGAN BUILDING." Must be in excellent condition. Write in full, stating lowest price. Address D-4, THE DIAPASON.

WANTED—SIXTY-FIVE USED copies, in good condition, of Horatio Parker's "Hora Novissima." Fred Morris, 1722 North Delaware, Indianapolis, Ind.

Tribute to the Late Roger P. Conklin.

At St. John's Episcopal Church, Huntington, Long Island, N. Y., Sunday afternoon, March 15, a tribute was paid with a memorial musical program to the late Roger P. Conklin, for thirty-three years organist and choirmaster of the Central Presbyterian Church. Back of this idea was G. Everett Miller, organist of St. John's and a warm friend of Mr. Conklin. Another friend, Edward F. Cheshire, baritone soloist at St. John's, assisted with the recital. The choir of the Central Church was present in a body.

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FOR SALE—ONE USED 3½-H.P. KINETIC blower; one used Eck generator, 20 amperes, 8-9 volts; one used Spencer Turbine Company electric vacuum cleaner, with Westinghouse ¾-H.P. motor installed in blower. Organ material—valves, tap-wires, discs, nuts and clamps, felt in rolls, phosphor-bronze contacts, some with silver applied, some with platinum. Library of organ books, including Audsley's "Art of Organ Building," two volumes; also Audsley's "Organ of the Twentieth Century." HOOK & HASTINGS COMPANY, Kendal Green, Mass.

FOR SALE—USED TWO-MANUAL reed organs; two and three-manual pipe organs. New and used organ actions, pipes, chimes, blowers, exhausts. Anything pertaining to an organ you need. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb. Established 1923.

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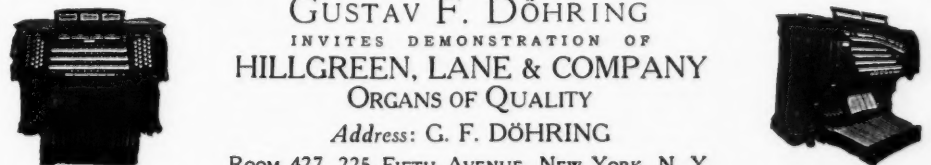
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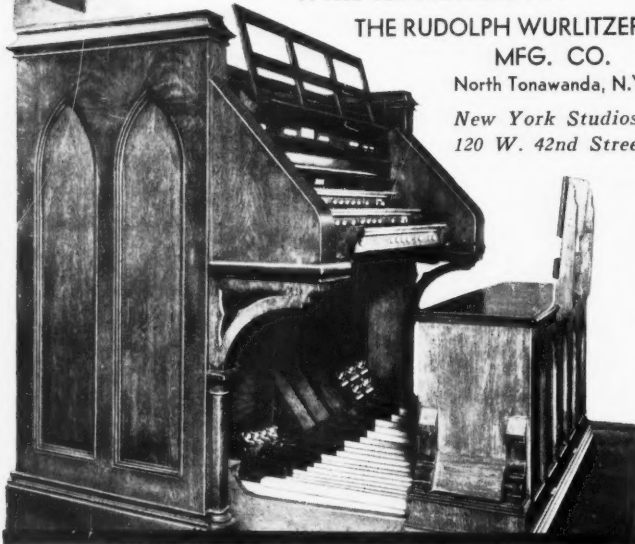
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