

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 Seven

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

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CALVARY EPISCOPAL, NEW YORK, GIVES ORDER

ORGAN BY AEOLIAN-SKINNER

Design of New Instrument as Drawn Up by Vernon de Tar and G. Donald Harrison, with Old Roosevelt as Foundation.

An important contract which will add one more to the large modern organs in New York City was awarded last month when Calvary Episcopal Church entrusted the Aeolian-Skinner Organ Company with the task of reconstructing and enlarging its organ. The present organ is a three-manual, built by Roosevelt. Most of the pipe-work in the old instrument is to be incorporated in the new one, everything else to be new.

The design, as drawn up by Vernon de Tar, organist and choirmaster of Calvary Church, in consultation with G. Donald Harrison, technical director of the Aeolian-Skinner Company, provides for a straight, independent pedal organ. A number of mixtures and other mutation stops also are incorporated in the scheme to bring the tonal resources into line with the latest practice.

Calvary is a church of great prominence, whose rector is Dr. Samuel M. Shoemaker, Jr. Under Mr. de Tar the music has been a splendid feature.

Following is the specification for the organ:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Waldflöte, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Quint, 2½ ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Fourniture, 4 rks., 244 pipes.
 Cymbel, 4 rks., 244 pipes.
 Trumpet (from Choir), 8 ft. Chimbes.

SWELL ORGAN.

Flute Conique, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Viole de Gambe, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 Flute Celeste, 2 rks., 8 ft., 134 pipes.
 Octave, 4 ft., 73 pipes.
 Hochflöte, 4 ft., 73 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Cornet, 2 to 5 rks., 259 pipes.
 Plein Jeu, 4 rks., 244 pipes.
 Bombarde, 16 ft., 73 pipes.
 First Trompette, 8 ft., 73 pipes.
 Second Trompette, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.

CHOIR ORGAN.

Dulciana (stopped bass lower 12), 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dolean, 8 ft., 73 pipes.
 Dolean Celeste, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Fugara, 4 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Nazard, 2½ ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Tierce, 1½ ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Harp and Celesta, 61 bars.
 Chimbes.
 Tremolo.

PEDAL ORGAN.

Contra Bourdon (lower 12 resultant), twelve separate quints, 32 ft.
 Principal (metal), 16 ft., 32 pipes.
 Diapason (wood), 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Flute Conique (from Swell), 16 ft., 32 notes.
 Violone, 16 ft., 32 pipes.
 Lieblich Gedeckt, 16 ft., 32 pipes.
 Octave, 8 ft., 32 pipes.
 Flute Conique (from Swell), 8 ft., 32 notes.
 Lieblich Gedeckt, 8 ft., 12 pipes.
 Flute Overtre, 8 ft., 32 pipes.

FRANK TAFT IN HIS FAMOUS BACH GALLERY



Photograph by The Newark Evening News

Fifteenth, 4 ft., 32 pipes.
 Flute Harmonique, 4 ft., 32 pipes.
 Flute Conique (from Swell), 8 ft., 32 notes.
 Lieblich Gedeckt, 4 ft., 12 pipes.
 Mixture, 3 rks., 96 pipes.
 Fourniture, 2 rks., 64 pipes.
 Bombarde, 16 ft., 32 pipes.
 Trumpet, 8 ft., 32 pipes.
 Clarion, 4 ft., 32 pipes.
 Chimbes.

DR. NOBLE UNDER THE KNIFE

Distinguished Church Musician Undergoes Operation in New York.

Dr. T. Tertius Noble, distinguished church musician, and organist and choirmaster of St. Thomas' Church, New York City, underwent a major operation at St. Luke's Hospital in May. Dr. Noble's condition as this issue goes to press is greatly improved and he expects in a few weeks to leave the hospital, a fact which will be welcome news to his host of friends both in this country and in England.

READY FOR BACH FESTIVAL

Large Attendance Expected at Event in Berea, Ohio, June 11 and 12.

A greater attendance than at the three preceding annual Bach festivals at Baldwin-Wallace College, Berea, Ohio, is indicated for the fourth of these events, on the schedule for June 11 and 12, as a consequence of the reputation achieved by these performances under the direction of Albert Riemenschneider. Those taking part will be the festival chorus, Mr. Riemenschneider, conductor; the festival orchestra, Carl G. Schluer, conductor; the *a cappella* choir, Cecil Munk, conductor; the chamber music group, L. N. Kurkdjie, conductor, and the brass choir, Cecil Munk, conductor. Soloists are to be: Alma Babb, Akron, soprano; Jean Erisman, Cleveland, soprano; Lila Robeson, Cleveland, contralto; Joseph Koutsky, Cleveland, tenor; James Houghton, Boston, bass; Arthur Loesser, Cleveland, piano; John Challis, Ypsilanti, Mich., harp-sichord; Parvin Titus, Cincinnati, organ; Delbert Beswick, Berea, piano and harpsichord, and William Cook, Berea, organ.

Standerwick Is Appointed.

John Standerwick, who has been organist and director of music at the Morrow Memorial M. E. Church, Maplewood, N. J., for the last five years, was appointed May 1 to a similar position at Bethel Presbyterian Church, East Orange, N. J.

PITTSBURGH PROGRAM HAS MANY FEATURES

READY FOR THE CONVENTION

Last Week of June to Be Filled with Recitals, Choral Performances, Dinners, Etc., for American Guild of Organists.

Plans for the annual convention of the American Guild of Organists to be held in Pittsburgh the week of June 22 have been virtually completed. To the list of attractive features announced in the last issue of THE DIAPASON have been added others and the committees at work on the program for the last year have reason to believe that they are offering a menu that will draw every organist who can arrange to spend the five days in the steel city. The new low railroad rates in the East will be in effect in time for the convention and the city is accessible by automobile from every point in the United States via direct routes. Some who plan Eastern trips will make Pittsburgh a stopping point along the way during the sessions.

It is announced that at the Hotel Schenley single rooms with bath will be \$3 and double rooms \$5. At the Hotel Webster Hall single rooms with bath are \$2.50 and double rooms \$3.50 and single rooms with running water will be \$2 and double rooms \$3. Transient accommodations also are available in the neighborhood.

The program as thus far completed will be as follows:

MONDAY, JUNE 22.

3 p. m.—Registration begins at the Hotel Schenley.
 4 p. m.—Automobiles at the Schenley; pleasure rides available.
 7 to 8 p. m.—Informal reception at Carnegie Institute, music hall foyer.
 8:15 p. m.—Concert by the String Symphonic Ensemble, Oscar Del Bianco, conductor. Program: Serenade, Allegro, Romanza, Minuetto and Rondo, Mozart; Sinfonietta, Op. 52, A. Roussel; "Acuarolas Valencianas," Edward L. Chavarrí; Fugue in A minor, Bach.
 10 p. m.—Social hour, Schenley lawns. Refreshments.

TUESDAY, JUNE 23.

9 a. m.—Registration all day and evening, Hotel Schenley.
 10 a. m.—Get-together, Carnegie Music Hall. Greetings by Dean Goodell and Mayor McNair. Response by Warden Doersam.
 11 a. m.—Recital by Marshall Bidwell, organist and music director of Carnegie Institute, Pittsburgh. Program: Passacaglia and Fugue in C minor, Chorale Prelude, "Nun Komm", der Heiden Heiland" and Allegro from "Trio-Sonata in E flat, Bach; Finale from "Symphonie Liturgique," Harvey Gaul; "May Night," Palmgren; Allegro Scherzando from Concerto in G minor, Saint-Saens (Henry Harris at the piano; orchestral part by Dr. Bidwell on the organ); Symphonic Poem, "Death and Transfiguration," Richard Strauss.
 12:45 p. m.—Warden's luncheon to deans and regents, at the University Club.
 12:45 p. m.—Luncheon for delegates. Speaker, Dr. Alt of Edinburgh, Scotland.
 3 p. m.—Recital at the Third Presbyterian Church by Dr. Greenhouse Alt, E. R. C. O., F. T. C. L., of Edinburgh, master of music, St. Giles' Cathedral, organist to Edinburgh University and conductor Royal Choral Union. Program: Old English—Voluntary in G, John Stanley (1713-1786); Trumpet Voluntary, Henry Purcell (1658-1695); Largo and Fugue on a whole-tone subject, William Russell (1777-1817). Italian—Capriccio for the Flutes, Capocci. German—Fantasia in G, Bach; Fugue on "B-A-C-H," Schumann. Contemporary English Composers—Prelude on Rhosymedre," Vaughan Williams; Prelude on "The Old 104th," Barry; Imperial March, Elgar.
 4:30 p. m.—Service at Rodef Shalom Temple. Avodath Hakodesh (sacred service), Ernest Bloch. The Y. M. and W. H. A. Society and Frederic Baer of New York, baritone.
 6 p. m.—Dinner. THE DIAPASON award.

TO REPAIR FLOOD DAMAGE

Kilgen Four-Manual at Johnstown, Pa., Will Have New Console.

The large four-manual Kilgen organ installed a few years ago in Zion Lutheran Church at Johnstown, Pa., was severely damaged by the recent flood, the console being a total wreck. Late in May the church ordered this damage repaired and the wrecked console replaced with a new type four-manual console with the new electro-magnetic combination action of the builders, George Kilgen & Son, Inc., will furnish the console and repair the damage caused by the flood.

George Kilgen & Son, Inc., St. Louis, have received the contract to build a two-manual for Emmanuel Baptist Church, Johnstown. The organ will be installed in specially prepared expression chambers and concealed by an artistic screen. Installation will be completed late this summer.

WILL REBUILD HEINZ ORGAN

Kimball to Restore Flood-Wrecked Instrument, with Additions.

The W. W. Kimball Company has been awarded the contract for an extensive rebuilding of the flood-wrecked organ in the H. J. Heinz Auditorium at Pittsburgh. The auditorium was covered by eight feet of water, with great damage to the organ.

An unenclosed diapason chorus on the great and an entirely new solo organ are the main features of the additions. A four-manual console of the most recent design, with remote control combination action, will also be installed.

Clark Fiers is the organist for the Heinz Company.

Sing Abram Ray Tyler's Compositions.

The Orpheus Club of Detroit, a group of fifty men who are rehearsed through the winter by Charles Frederic Morse, gave its spring concert at Orchestra Hall April 21. The veteran organist and composer, Abram Ray Tyler, had written for them this year a setting for the words of Longfellow's "The Day Is Done." The chorus presented this number before a crowded house which contained many of the Motor City's most prominent patrons of music. The baritone soloist, Cameron MacLean, also sang a Tyler number, "The Clown's Song," from "Twelfth Night." Both of Mr. Tyler's compositions received well-merited applause.

Dinner topic: "Academic Attainment in the A. G. O." Speaker, Dr. Mark Andrews of Montclair, N. J.

8:15 p. m.—Concert at Carnegie Music Hall by the Mendelssohn Choir of Pittsburgh. Ernest Laut, conductor. Bach's B minor Mass.

10:30 p. m.—Social hour, Hotel Schenley.

WEDNESDAY, JUNE 24.

9:30 a. m.—Short talk on the music commission of Philadelphia by Harold W. Gilbert, St. Peter's Choir School, Philadelphia.

10 a. m.—Lecture on "The Science of Musical Sounds" ("Visible Sound"), illustrated, by Dayton C. Miller, D. Sc., LL. D., Case School of Applied Science, Cleveland.

11:15 a. m.—Recital by Francis W. Snow, Trinity Church, Boston. Program: Toccata on "O Fibi," Farnam; "Carillon," DeLamarter; Scherzo, Gigout; Toccata in C, Bach; Apostolic Symphony (dedicated to Dr. Snow), Garth Edmundson; Scherzo from Symphony 6, Vierné; "Legend of the Mountain" and Choral Prelude, "Lord Jesus, Turn to Us," Karg-Elert.

12:45 p. m.—Luncheon. Luncheon topic, "Music and the Psychology of Worship." Speaker, the Rev. Philip S. Watters, D. D., president of the Hymn Society, New York.

2:30 p. m.—Group photograph for all delegates, on steps of the Mellon Institute.

3:30 p. m.—Address and concert. Music in the public schools. The Taylor Alderdice High School Orchestra, Laura Zeigler, conductor; the Peabody High School A Cappella Choir, Florence Shute, conductor. Speaker, Dr. Will Earhart, director of music, Pittsburgh Public Schools. Program: Introductory statement, "A Survey of Aims, Agencies and Activities," Dr. Earhart; Overture, "Iphigenia in Aulis" (with the Wagner ending), C. W. Gluck (orchestra); "Planets, Stars, and Aims of Space," Bach (melody by Christoph Peter, 1655; alto and tenor parts added by Franz Willner to Bach's figured bass); "Honor with Earthly Treasure," Chorale from the Motet, "Jesus, Priceless Treasure," Bach; "Dormi, Jesu," Edmund Rubbra; "The Only Begotten Son," Gretchenhoff, and "Hosanna to the Son of David," Orlando Gibbons (choir); Andante from Second London Symphony, Haydn (orchestra); Two Russian Songs, "Chorus of Villagers," from "Prince Igor," Borodin; and "The Gypsy Dance Song," Zolotareff; "The Love Bird," from the First Book of "Canzonette Villanelle" (Venice, 1589), Jacques de Wert; "The Turtle Dove" (folk-song), arranged by Vaughan Williams; "The Piper of Dundee" (folk-song), arranged by H. E. Sanderson; "Mister Baudy" (Czech song), arranged by H. E. Burleigh (choir); "Rakoczy" March, Berlioz (orchestra).

6 p. m.—Dinner. Dinner topic, "Hymns, Organs and Humanity." Speaker, the Rev. William Chalmers Covert, D. D., Litt. D., Philadelphia.

8:15 p. m.—Annual service at the East Liberty Presbyterian Church. Boy choirs from the Church of the Ascension, Calvary Church and Trinity Cathedral. Director, Harvey B. Gaul. Service accompanist, Alfred Hamer. Founders, fellows and associates are invited to march in the procession in academic robes. Program: Prelude and Fugue on "E-A-C-H," Liszt; Choral Prelude, "Erharm' dich mein, O Herre Gott," and Fugue in D major, Bach; Adagio from Symphony 5, Widor (Miss Dora Potot, Mus. B., A. G. O., Dallas, Tex.); professional hymn, "Fight the Good Fight," Parker; Magnificat and Nunc Dimittis in E major, Horatio Parker; anthem, "The Twilight Shadows Fall," David D. Wood; hymn, "He Who Would Vallant Be," Winfred Douglas; address by the Rev. Hugh Thomson Kerr, D. D., pastor of Shady Side Presbyterian Church; offertory anthem, "The 100th Psalm," Carleton H. Bullis; Te Deum in A major, Arthur Whiting; Benedictus, Alfred Hamer; recessional hymn, "Rejoice, the Lord Is King," H. C. Peabody; postlude, Toccata, Adagio and Fugue in C major (F. Carroll McKinstry, Springfield, Mass.).

10:15 p. m.—Social hour at the Schenley Hotel. Jocular program.

THURSDAY, JUNE 25.

9:15 a. m.—Lecture at Carnegie Music Hall on "Johann Sebastian Bach and the Organist," by Albert Riemenschneider, director of Baldwin-Wallace Conservatory of Music, Berea, Ohio. Part 2 of lecture a recital of compositions by Bach, illustrating several principles stressed in the address: 1. Prelude and Fugue in E flat major, illustrating symbolism. The Trinity as the basis of the conception of both the prelude and fugue. 2. Choral Prelude, "The Old Year Now Hath Passed Away." Illustrating the three manners which Bach used to portray grief. 3. Choral Prelude, "To Shepherds as They Watched." Pictorial features. 4. Choral Prelude, "Our Father Who Art in Heaven." Short Prelude in C (Schermer Book 2, No. 11). This choral prelude is one of several in which the

descending figures portray the penitent in thoughtfulness and humble prayer. The Prelude in C major is introduced as an application of pictorial elements to the pieces classified as Bach's so-called absolute music. 5. Choral Prelude, "In Thee Is Gladness." Illustrating the motives of joy and happiness.

10:15 a. m.—Symposium on "Choir Training." Adult choirs, speaker, Morten J. Luvaas of Allegheny College, Meadville, Pa. Boy choirs, speaker, Harold W. Gilbert of Philadelphia. Junior choirs, speaker, Miss Grace Leeds Darnell, F. A. G. O., New York.

11:45 a. m.—Recital at the Church of the Ascension by Mrs. Ethel S. Brett, dean of Sacramento, Cal., Chapter. The program: Chorale in E major, Franck; Toccata on "O Fibi et Filiae," Farnam; Andante, Stamitz; Fantaisie, "Saint-Saens; "Lobe den Herrn," Karg-Elert; "Meditation a Sainte-Clotilde," James; "Komm, Gott, Schöpfer, Heiliger Geist," Bach; "Komm, süsster Tod," Bach; "Marche Champêtre," Boeck; "Attonfrid," Hägg; Toccata (Op. 7, No. 3), Barlé.

1:15 p. m.—Luncheon. Luncheon topic, "Dr. Albert Schweitzer and His Work"; speaker, Dr. Charles N. Boyd.

3 p. m.—Lecture at Carnegie Music Hall on the Reubke Sonata, by Dr. Caspar Koch.

3:30 p. m.—The Sonata, played by Parvula Titus of Cincinnati.

4 p. m.—Program of madrigals by the Madrigal Choir of Carnegie Institute of Technology, Miss Hulda Jane Kenley, director; "On the Plains, Fairy Trains" (1598), Thomas Weelkes; "Sweet Honey-sucking Bees" (1609), John Wilbye; "The Messenger of Spring" (1613), Thomas Pilkington; "Come, Shepherds, Sing with Me" (1622), Thomas Tompkins; "Sweet Suffolk Owl" (1619), Thomas Vautour.

4:30 p. m.—Cantata, "O Haupt voll Blut und Wunden," Max Regor, Director, Edward Johé, Soloists; Oboe, Chauncey Kelley; Violin, William Stone; organ, Robert Reuter; soprano, Margaret Spaulding Stockdale; contralto, Mabel King; chorus, the Madrigal Choir.

6 p. m.—Dinner. Dinner topic, "Fagcountry." Speaker, Stanley R. Avery of Minneapolis.

8 p. m.—Solemn vespers and benediction at Sacred Heart Church, the Rev. Thomas F. Coakley, D. D., pastor; Edgar Bowman, organist and choirmaster. First vespers of the octave of the Feast of the Sacred Heart. Prelude, "Grand Jeu," Du Mage; Vespers of the Feast, Gregorian; Hymn, "En tu Superba," Mode 3, Gregorian; Magnificat, Tone 1, ending B, with *falso bordone*. Commemorations of St. William, abbot; Saints John and Paul, martyrs; Nativity of St. John the Baptist, Gregorian; Antiphon of Our Lady, "Salve Regina," Antonio Lotti (1667-1740). Benediction of the Most Blessed Sacrament, "Ave Verum," William Byrd; invocation to the Sacred Heart, Gregorian; "Tantum Ergo," Victoria; "Te Deum Laudamus," Gregorian, Postlude, Prelude, Fugue and Chaconne, Buxtehude.

9 p. m.—Recital at Calvary Church by Claude L. Murphree, F. A. G. O., University of Florida. Program: "Sonata Eroica," Jørgen; Concerto in G, Op. 2, No. 3, John Stanley; Allegretto Grazioso, Roland Diggle; Prelude and Fugue in G major, Bach; "The Wind and the Grass," Harvey Gaul; "Imagery in Tabernaculum," Garth Edmundson; Fantasy for Flute Stops, Leo Sowerby; "Sunshine" (Toccata) from Suite, "Longwood Sketches," Firmin Swinnen.

10:30 p. m.—Social hour on Schenley lawn. Refreshments served.

FRIDAY, JUNE 26.

9:15 a. m.—Business session, Carnegie Music Hall. Vote on 1937 convention city, etc., the warden presiding.

10 a. m.—Seminar on "Improvisation in the Church Service." A work-out period. Speaker, T. Carl Whitmer.

11:15 a. m.—Program by the Allegheny singers, the *a cappella* choir of Allegheny College, Meadville, Pa., Morten J. Luvaas, director. (A study in the Christianson method.) Program: "Blessing," Glory; "Wisdom and Thanks" (a motet for double choir, ending with one of the finest of chorales, by Phillip Nicolai), Bach; "Come, Sweetest Death" (freely arranged by Luvaas from a chorale sketch), Bach; "The Kingdom of God" (chorale from the sixteenth century), F. Mellius Christiansen; "He Is Blessed" and "Hosanna" (from the Song Cycle "Hear Us, Lord"), August Soderman; "From Heaven Above" (Schumann, 1539), Mellius Christiansen; "When God Paints the Sunset" (Norwegian folk-tune), Christiansen; "Regeneration," Christiansen; "Be a Lifeful Saviour" (twelfth century Crusaders' hymn), Christiansen; "God's Son Has Made Me Free" (Norwegian folk-tune), Morten J. Luvaas.

1 p. m.—Luncheon. Luncheon topic, "Practical Methods in Organ Teaching." Speaker, Harold Gleason, Eastman School of Music, Rochester.

3 p. m.—Round-table discussion, Carnegie Lecture Hall, Dr. Caspar Koch presiding. "Present Trends in Organ Building." "The Classic and the Romantic

Schools" and "European and American Organs."

4:30 p. m.—Recital at Carnegie Music Hall by Winslow Cheney of New York City. Program: "Piece Heroique," Cesar Franck; "Vesper du Commun," Antiphon 3, Dupré; Fantasy and Fugue in G minor, Allegro, Sonata No. 1, and Choral Prelude, "Jesu, Thou My Joy," Bach; Pasacaglia (MS.), Seth Bingham; Cantilena, Carl McKinley; "Carillon-Sortie," Henri Mulet.

7 p. m.—Banquet. Toastmaster, the warden.

M'CURDY'S STUDENTS ACTIVE

Services and Recitals by Organ Pupils at Curtis Institute.

Organ students of Alexander McCurdy at the Curtis Institute of Music in Philadelphia have had many appearances during the past season. Walter Baker, organist and director of music at the First Baptist Church, Philadelphia, conducted ten services of music at the church. Oct. 27 to Dec. 8 Mendelssohn's "Elijah" complete was sung on four alternate Sunday evenings. Feb. 23 Franck's Mass in A major was presented with a chorus of thirty and an orchestra from the Curtis Symphony, with Claribel Gegenheimer at the organ. March 22 Rossini's "Stabat Mater" was given and April 10 Dubois' "Seven Last Words." April 7 Mr. Baker gave a recital at the Wanamaker store in Philadelphia.

Richard Purvis, organist and choir-master of Northminster Presbyterian Church, Philadelphia, was heard April 9 in a recital at the Wanamaker store and April 16 in a recital at the home of Mrs. W. C. Weatherill, Chestnut Hill. He was combalst for the performances of the Bach "St. Matthew Passion" at the Second Presbyterian Church.

Richard C. Fairchild, organist at the Hill School, Pottstown, Pa., and in charge of the choir and glee club, April 17 gave a recital at the First Baptist Church of Pottstown.

Claribel Gegenheimer on March 22 was soloist with the Curtis Symphony Orchestra at Casimir Hall, the auditorium of the Curtis Institute of Music, and at Town Hall March 24, playing Handel's Concerto No. 5. Feb. 5 he broadcast from Casimir Hall over the Columbia network.

Samuel A. Baldwin Recovering.

Word comes from the bedside of Samuel A. Baldwin in New York that he is now sitting up and that he will soon try to walk on crutches. He expects to return to his home from the hospital June 1. Mr. Baldwin, for many years organist at the College of the City of New York, was struck by an automobile in New York April 10, as recorded in the May issue of THE DIAPASON.

Miss Haines Heads Club.

At its luncheon-meeting of May 5 the Harrison M. Wild Organ Club elected officers for the season 1936-7 as follows: President, Tina Mae Haines; vice-president, Charles H. Demorest; secretary, Mrs. Florence Smart; program chairman, Alice R. Deal. The nominating committee consisted of Mrs. James I. Ennis, Clara R. Wilson and Alice R. Deal, chairman.

New Compositions by Wheatley.

Bertram T. Wheatley of Dallas, Tex., organist of the Church of the Incarnation in that city, has completed several new compositions. Among them are a tone poem, "A Tale of the Southwest," a suite entitled "The Legend of Sleepy Hollow" and a "Benedictus es Dominus."

IN THIS MONTH'S ISSUE

Reminiscences of the late Alexander Guilman are written on the occasion of the twenty-fifth anniversary of his death by Dr. William C. Carl, one of his most prominent American pupils and closest friends.

Bach museum in the home of Frank Taft, at Montclair, N. J., the work of years by an American organist, is described.

Program for general convention of American Guild of Organists the last week of June in Pittsburgh indicates caliber of recitals and other events on the schedule.

Clifford Demarest is honored by his church in New York on the occasion of twenty-fifth anniversary as its musical chief.

Steps to restore organs wrecked by floods are taken. The W. W. Kimball Company will rebuild the organ in the H. J. Heinz Auditorium, Pittsburgh, and George Kilgen & Son will restore four-manual at Johnstown, Pa.

Edwin H. Lemare in his posthumous series of articles deals with music committees and their peculiarities.

Calvary Episcopal Church, New York City, awards to the Aeolian-Skinner Company the contract to rebuild and enlarge its Roosevelt organ.

Guild chapters elect officers for next season and close their activities before the summer vacation.

Bullis to Teach at Syracuse.

Dean Harold L. Butler of the College of Fine Arts of Syracuse University announces that Carleton Bullis, A. A. G. O., of Baldwin-Wallace College, author of "Harmonic Forms," will teach four courses in harmonic forms at the 1936 summer session of the university, July 6 to Aug. 14. The classes, meeting Monday, Tuesday, Wednesday, Thursday and Friday for an hour a day, will bear undergraduate or graduate credit. Mr. Bullis will be available for shorter intensive coaching groups and private lessons, scheduled for a week or two, to accommodate teachers who are unable to stay for the six weeks of the summer session.

Two Contracts for Frazee.

The Frazee Organ Company of Everett, Mass., has received contracts to build organs for the Norwegian Lutheran Church, Cambridge, and the Methodist Episcopal Church of Falmouth, Mass.

Miss Alberta Heiss, who has been organist and choir director of the First Redeemer Lutheran Church in Buffalo, was appointed organist and director at Christ Lutheran Church beginning May 21. Miss Heiss holds the degree of bachelor of music from Oberlin College.

THE DIAPASON

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**CLIFFORD DEMAREST
RECIPIENT OF LAURELS**

PARISH HONORS ITS ORGANIST

Twenty-fifth Anniversary at Community Church in New York Marked by Service—Music Consists of His Compositions.

Clifford Demarest's twenty-fifth anniversary in charge of the musical ministry of the Community Church of New York was celebrated May 10 with a commemoration service in the Town Hall at which laurels literally were placed at the feet of this American organist and composer.

The service was principally musical, and consisted of compositions by Mr. Demarest. The Beethoven Orchestra of Tenafly, directed by Mr. Demarest, took part in the program. The laurels came when Grace Leslie, director of the Community Choral Group of New York, which also took part, presented the organist with a large wreath.

The Rev. John Haynes Holmes devoted his sermon entirely to Mr. Demarest and his art.

"During all these years, I want you to know," he said, "that we have had two ministers—one in the pulpit and one at the console. He has been our priest and prophet of sound; this man at his instrument has led us again and again in prayer and worship.

"Music is religion in the true sense of the word," said Dr. Holmes.

The minister reviewed Mr. Demarest's musical life with the church. When the church was forced to go from one building to another, encountering all kinds of organs, he said Mr. Demarest must have felt like an organ grinder going from corner to corner. "But we are thankful that he has again an instrument worthy of his art."

At the conclusion of the sermon, Dr. Holmes presented the composer with a scroll from the congregation.

Precedent was broken as the congregation applauded when Mr. Demarest was presented with the wreath, and with the scroll. After the latter presentation Mr. Demarest said: "It is useless for me to try to say what is in my heart. What I have done has just been a little service, and I do it because I love it. If you have derived any pleasure from it I am very happy."

Numbers on the service list, all composed by Mr. Demarest, were: Prelude on "Amsterdam," Andante Religioso, Prelude on "Materna," all for organ, played by Mr. Demarest; "A Festival Procession," played by the Beethoven Orchestra, conducted by Mr. Demarest; anthem, "O Lord, I Will Praise Thee"; organ solo, Aria in D; orchestra, "Sunrise at Sea"; anthem, "My Mouth Shall Speak"; offertory, Rhapsody, for piano and orchestra, the composer conducting, with Walter P. Stanley at the piano, and "America Triumphant," for chorus and orchestra, to words by Mr. Holmes. One of the hymns, "Community Church," was composed by Mr. Demarest for the public service in dedication of the new Community Church Dec. 31, 1922.

Clifford Demarest, F. A. G. O., was born in Tenafly, N. J., Aug. 12, 1874, and has always resided in that town. His first instruction in music was received from his mother, who was an organist and pianist of recognized ability. At the age of 14 he was taking his mother's place at the organ on numerous occasions in the Tenafly Presbyterian Church. It was at this time that he began study of organ, piano and composition with R. Huntington Woodman at the Metropolitan College of Music in New York, where he continued his studies during the next five years.

Mr. Demarest has been organist of three prominent churches of New York and Brooklyn. May 7, 1911, he began his service at the Church of the Messiah (now the Community Church). In 1912 he opened the four-manual organ in the Church of the Messiah. This organ was destroyed by fire in 1919. In the succeeding three years he played pianos and reed organs at the services conducted by the church in the New Amsterdam, Lyric and National Theaters. In 1921-22 he superintended the building of the new organ installed in

CLIFFORD DEMAREST



the restored Community Church, and dedicated this instrument at another public recital. When the Community Church was torn down in 1932, in preparation for the new building planned at that time, this organ was dismantled and stored, and Mr. Demarest took his place successively at the keyboards of the organ at Temple Beth-El and the Town Hall.

In 1916 Mr. Demarest was elected warden of the American Guild of Organists. In 1918 he was honored by re-election to this post.

In the field of composition Mr. Demarest has been highly successful. His published works include eighty compositions for organ, orchestra, voice and miscellaneous instruments.

Since 1919 Mr. Demarest has served as director of music in the public schools of Tenafly and surrounding towns. His work in this field has been outstanding, especially in the organization and conducting of school orchestras. In 1933 he established the Beethoven Orchestra Society of Tenafly, a group of fifty amateur musicians from various cities and towns in Bergen County, and he is the conductor of this organization. The music department of the New Jersey State Teachers' Association recently elected Mr. Demarest president of the organization.

Guilmant School Graduation June 2.

The thirty-fifth commencement of the Guilmant Organ School, Dr. William C. Carl, director, will be held at the West End Presbyterian Church, New York City, Tuesday evening, June 2, at 8:15. Works by Bach, Mendelssohn, Widor, Guilmant and Vierne will make up a brilliant program to be played by the graduates and post-graduates under the direction of Willard Irving Nevins. From July 7 to Aug. 14 Willard Irving Nevins will conduct an intensive course in organ study at the Guilmant School. Each student will receive two private organ lessons and one class lesson a week. This special course is designed for beginners or advanced students. A longer course beginning June 9 also is available. Last year a large group from the Western, Southern and Eastern states took advantage of this course.

Death Takes C. S. Hickok.

C. S. Hickok, city treasurer of Summit, N. J., died May 13 at his home. He was 48 years old. Mr. Hickok was a well-known organist and had served the First Baptist, Central Presbyterian and Summit Methodist Churches in Summit. He served his apprenticeship in the banking business in the Summit Trust Company and later at the First National Bank. He was president of the Passaic Valley Chapter, Sons of the American Revolution. His widow, Louise Metz Hickok; two daughters, Barbara and Jean; his father, Albert E.; a brother, Ernest S. of Cranford, and a sister, Miss Mabel Hickok, survive.

**BALTIMORE CHOIR FESTIVAL
Boys and Men of Five Episcopal Churches Sing Annual Service.**

The annual boy choir festival service in Baltimore, Md., was held this year on May 6 at Grace and St. Peter's Church as part of music week festivities. One hundred and seventy boys and men were massed in the chancel and adjoining chapel, and in spite of the fact that it was impossible to have more than a few minutes for a rehearsal of the combined choirs, it was one of the most impressive services ever witnessed in Baltimore.

The following choirs participated: St. David's, Herbert Austin, choirmaster; Grace and St. Peter's, Ernest M. Ibbotson, choirmaster; St. Michael and All Angels', Donald Ruby, choirmaster; Old St. Paul's, Edmund S. Ender, choirmaster, and St. Paul's Chapel, Miss Ruth Spicer, director. The service was directed by Herbert Austin, A. R. C. O., and accompanied by Ernest M. Ibbotson, Mus. B., F. A. G. O. Mr. Ender played the prelude; Dr. Kinsolving, rector of Old St. Paul's, read the lessons; Dr. Don Frank Fenn, rector of St. Michael and All Angels', delivered a very impressive address. Evensong was intoned by the Rev. R. T. Dickerson, priest-in-charge of Grace and Peter's, with the ferial responses by the choir of that church.

MRS. HOKANSON'S WORK WINS

"Nordic Reverie" Played by Duluth Symphony Orchestra.

"Nordic Reverie," a composition for full orchestra by Margrethe Hokanson of Minneapolis, the Minnesota organist, formerly of Duluth, was chosen among several dozen compositions of Minnesota composers for performance at a concert of the Duluth Civic Symphony Orchestra on its request program May 22 in the Armory Auditorium. A committee chosen by the Minnesota Federation of Music Clubs, with Paul Lemay, conductor of the Duluth Orchestra, announced the selection of Mrs. Hokanson's composition. The competition for an original work by a Minnesota composer was initiated by the Minnesota Federation of Music Clubs in conjunction with its convention in Duluth May 20, 21 and 22.

Mrs. Hokanson is director of the Northland Singers and has a national reputation as an organist and a composer.

St. Paul's Choristers at Princeton.

The Westminster Choir School chapel at Princeton, N. J., with its beautiful surroundings offered a fitting setting for the choral evensong service May 2 by St. Paul's Choristers of Brooklyn under the leadership of their director, Ralph A. Harris. One seemed to feel the consecration of each chorister as he sang the liturgical service of the Episcopal Church in all its dignity and beauty. The boys taking solo parts deserve special mention for their work. Exceptionally lovely were the anthems "God Be in My Head," Walford Davies; the descant to "How Firm a Foundation," "Now Sinks the Golden Sun," Horatio Parker, and an arrangement of Schubert's "Ave Maria" by Mr. Harris with its soft humming accompaniment.

**FINIS WRITTEN AFTER
CAREER OF 109 YEARS**

HOOK & HASTINGS LIQUIDATE

Historic Firm Announces Retirement from Field After Long Activity—Founded by E. & G. G. Hook—Large Organs Among Works.

Memories of the earliest days of American organ building are conjured up by the official announcement within the last month that the old firm of Hook & Hastings has definitely decided to go out of business. The assets of the company are being liquidated and the doors of the factory at Kendal Green, Mass., a suburb of Boston, are to be closed. Several months ago advertisements appeared in THE DIAPASON offering the business for sale as a going concern.

The Hook & Hastings Company looks back on a history of 109 years. Until a few years ago the company was one of the most prominent in the field and among its most famous works of the present generation are the large organ in the Riverside Church, New York, and the older but famous instrument in the Mother Church of Christian Science in Boston. Hook & Hastings organs may be found in all the larger cities of the United States and the reputation of the firm built up by E. & G. G. Hook, its founders, was an enviable one.

In 1827 Elias Hook, who had studied organ building with William M. Goodrich, one of the earliest builders of New England, began the construction of organs in Salem, Mass., with his brother George, under the name of E. & G. G. Hook. Five years later, in 1832, they moved to Boston and located at Leverett and Brighton streets, with a salesroom on Friend street. They continued to build organs at the Leverett street factory until 1853, when they moved to 1131 Tremont street, in that part of Boston known as Roxbury.

In 1855 Francis H. Hastings entered their employment and ten years later was admitted as a partner, the firm name being changed to E. & G. G. Hook & Hastings. The Hook brothers both lived beyond the allotted age of man, and died within nine months of each other, one in 1880 and the other in 1881.

In 1885 the present factory was built at Kendal Green and the business was transferred from Boston to the new factory during that year and the year following. In 1895 the business was incorporated under the name of the Hook & Hastings Company. The present officials of the company are: Alfred R. Pratt, president; Norman Jacobsen, vice-president, and Anna C. Hastings, treasurer.

A number of years before Mr. Hastings' death in 1916 he relinquished the active management to his associates.

The first organ built by the company is still intact, and may be found in the Essex Institute.

Frank Van Dusen presented two of his senior pupils in recitals at Wheaton College. Carol Hahn played May 12 and Eleanor Stephens May 19.

HENRY F. SEIBERT

**ORGANIST AND CHOIRMASTER
LUTHERAN CHURCH OF THE HOLY
TRINITY, NEW YORK—OFFICIAL
ORGANIST, THE TOWN HALL,
NEW YORK**

Alexandre Guilmant; Noted Figure Viewed 25 Years After Death

[This is the first installment of an article written at the editor's request by a noted American pupil and intimate friend of Guilmant to mark the twenty-fifth anniversary of the death of the famous French organist and composer.]

By WILLIAM C. CARL, MUS. D.

Félix Alexandre Guilmant, acknowledged as the greatest organist of his day, passed away at the Villa Guilmant at Meudon, France, twenty-five years ago. The name of Guilmant is known and revered wherever organs are used. It is doubtful if any other modern composer enjoyed such wide popularity or if the organ music of any other is so universally played.

Guilmant was born March 12, 1837, and spent his early life among the hardy fisher-folk at Boulogne-sur-Mer, France. When he was a small boy Napoleon III, visited the city. Every day his band gave concerts and rehearsed under a large tent in a remote part of the city. Young Guilmant was, of course, very fond of music, and while he was permitted to attend some of the time, he had duties and important engagements at home, where his presence was demanded, especially at meals, which his mother had served always with great punctuality. The baton was frequently threatened and applied, and still he was absent or tardy. On investigation it developed that the youngster was in the habit of running away to the tent, where he crept under the canvas and, lying on his back, listened to the music, which he would "drink in," as he expressed it himself, "to the last note of the last measure." He could not spare a single sound, and though the concerts made him late getting home, he was willing to take the consequences frequently dealt out to him.

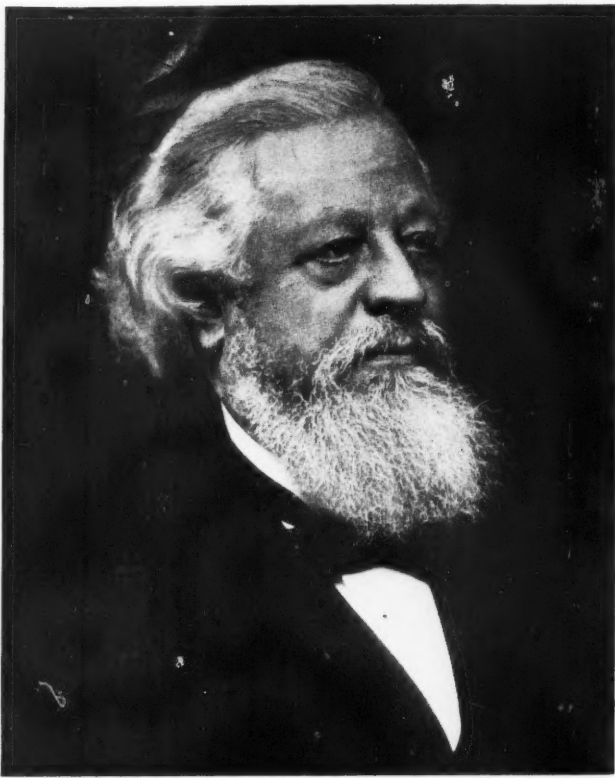
Soon after this the boy began the study of music and was greatly aided by his father, who held the post of organist at the Church of St. Nicholas in Boulogne, where later young Guilmant began his career as choirmaster. His ambitions were at first discouraged, but after his frequent attempts to hear music, the family became convinced that he was in earnest and his studies were then seriously begun. At 12 years of age he substituted for his father and at 16 he became organist at St. Joseph's and began composing organ music, a solemn mass being performed at St. Nicholas' when he was 18. Other works followed in rapid succession, and in 1857, at the age of 20, he received his appointment as choirmaster of St. Nicholas', conductor of a local musical society and teacher in the Boulogne Conservatory.

Studies with Lemmens in Paris

Following Bach's example of walking fifty miles from Arnstadt to Lübeck to attend the "Abendmüsiken" instituted by Buxtehude, and to study with him, so Guilmant journeyed to Paris to learn from Jacques Lemmens, the Belgian organist, then the idol of the French public, who had all Paris at his feet. The young man was so favorably impressed with Lemmens' marvelous playing that he followed him to Brussels and remained to study with him at the Conservatory. Under Lemmens he learned the Bach traditions, acquired a broader and more finished style of playing, and studied improvisation. He soon became an eager student of musical literature and practiced diligently on the organ, often eight or ten hours at a time behind locked doors, tiring out a succession of blowers. Later, when speaking of Lemmens' extraordinary technique and command of the pedalboard, he would say: "No matter how loose or old were the pedals, they were absolutely noiseless when under his control, maintaining at the same time a perfect legato." His studies in harmony, counterpoint and fugue were directed by Gustavo Carulli, a pupil of Paer.

Guilmant was 25 when he first appeared in Paris, playing his "Marche Religieuse," on the theme "Lift Up Your Heads," from Handel's "Messiah," at the inauguration of the grand organ in St. Sulpice. This famous march was dedicated to Thalberg when

ALEXANDRE GUILMANT, WHO DIED TWENTY-FIVE YEARS AGO



Guilmant visited him in Boulogne. It is said that Thalberg claimed his salvation was certain, as his name was on Guilmant's March, which the angels must eternally preserve for their triumphs in heaven. In 1871 he took up his residence in Paris. His remarkable playing at the inauguration of the grand organ at Notre Dame Cathedral, for which he wrote and played his famous "Marche Funèbre et Chant Seraphique," caused his appointment as organist of La Trinité (1871), succeeding Chauvet, who had just died. Guilmant remained there for thirty years.

His international renown dated from the Paris Exposition in 1878, where he gave his first series of concerts on the grand organ in the Salle des Fêtes at the Trocadero and demonstrated that the organ was a solo as well as a church instrument. Thousands flocked to hear his remarkable virtuosity and the concertos of Handel played with orchestral accompaniment. Following the exposition these concerts were continued annually for years.

Appointment at La Trinité

At La Trinité Guilmant reigned supreme for thirty years, from 1871 to 1901, at the keyboard of the grand organ. Although not the largest organ in Paris, it was one of the best Cavallé-Coll, the famous French builder, had produced. It was equipped with remarkable foundation stops of 16, 8 and 4-ft. pitch, with exceptionally fine mixtures and reeds, for which France has always held an enviable reputation. There was also a flute of 1-ft. pitch to which Guilmant always called attention with pride. The pedal organ, which balanced perfectly, was especially resonant and sonorous. The instrument was a magnificent ensemble organ and each manual was perfect in itself. There were no borrowed stops; therefore each stop assisted in maintaining a perfect balance.

In order to reach the organ loft it was necessary to interview an old woman who sold candles in a side chapel near the entrance. When free to leave her duties she would get the key and unlock the door, from which a spiral staircase led up to the organ loft. Guilmant, a genial host, welcomed his friends with great cordiality. His repertoire, as he always expressed it, included all that was good in organ literature, no matter from what country or source it came. He was the

most broad-minded of men and invariably strove to bring forward the works of foreign as well as native composers, not forgetting his confreres. Frequently he would improvise the postlude, and whether it would be a marvelously developed theme or a double fugue, he would hold his hearers spellbound. The ease and mastery displayed was astounding, and the pity of it all is that at that time there was no way of recording it.

The organ loft was invariably filled to overflowing. His students eagerly awaited the opportunity to assist in turning the pages of his music and in drawing the stops. The electric action had not been introduced in French organs and combination pistons were not numerous. Therefore he was assisted by a pupil on each side. The question of organ blowers was an important one, as the occupation passed from father to son.

"We cannot install a motor," said M. Guilmant, "for what would these men do? The son always waits for the father to retire and so it is kept in the family for succeeding generations. They depend on it for their livelihood. It is their profession!"

Guilmant's duties were to play the prelude, offertory, postlude and incidental music on the grand organ during the mass. At vespers he improvised the interludes, of which there were many, besides playing the set pieces. Theodore Salomé, the chancel organist, accompanied the choir of boys and men, conducted by Emile Bouchere. Frequently there would be antiphonal work between the two instruments, and at times a mass for two organs and choir was sung. Because of the absence of the electric action there could be no connection between them, necessitating two organists, one at each end of the nave, a custom still kept up.

Guilmant's Paris Studio

Students from all parts of the world heard of Guilmant's fame and flocked to Paris to study with him. As he was not permitted to use the church organ for teaching he rented a studio in the Rue de Clichy, only a few steps from La Trinité. The organ, a one-manual, was made by his father and used by him during his early studies. The wood, over 100 years old, consisted of perfect specimens from the forest near Boulogne. Although the instrument possessed but four stops, it would show

up one's faults more than did the large organs of modern build. It always amused him to tell of a young man who applied for lessons following his studies in Leipzig. He was asked to play and chose a fugue by Bach. As he proceeded he became so excited that he played with great manual and pedal dexterity—so much so that the master placed his hand gently on his shoulder and said: "Please don't break the organ; my father built it." (The organ is now in the Sorbonne, Paris.)

As a professor Guilmant was very strict. Nothing escaped his attention and he would insist upon the smallest detail receiving attention, even though it required weeks. Every note had to be attacked promptly and sustained at its full depth according to its value. He was particularly insistent on the playing of repeated notes; on maintaining a correct and musical rhythm; on playing embellishments, especially the mordent and trill; the correct valuation of each note, especially sixteenth notes. Nothing was allowed to pass unnoticed. As to playing on the beat, that above all other rules was *en rigueur*. He often said: "Never play a note that does not sing, and when you compose, make each of the inner parts sing as well as the soprano." Frequently at La Trinité when he would be waiting to play the next number in the mass he would call attention to the music before him and say: "See how beautifully it is written, contrary motion always, and the inner parts musical? Write your exercises in the same way." Then he would add: "As an organist you play a musical instrument; therefore, make your playing musical." With all this he was invariably considerate and kind. His students regarded him as a father. He would say: "Don't address me as 'Mr.' but call me *Cher Maître* [dear Master]. I like it better."

Later he installed a large Cavallé-Coll organ equipped with an electric motor in the new music-room in the Villa Guilmant, and from that time the Paris studio was abandoned. His students gladly followed him to Meudon, a ride of twelve minutes from the Gare Montparnasse.

His Famous Recital Tours

Following his early appearances at La Trinité Guilmant's fame as a virtuoso was rapidly on the increase and his marvelous improvisations were heralded far beyond the limits of France. He was called to Russia to play the great organ of 120 registers at Riga and to give the inaugural concert. Then to Rome for a series of recitals, for which he was made commander of the Order of St. Gregory the Great by the Pope. Afterward to England, where he was commanded to play a recital at St. George's Chapel, Windsor Castle, before Queen Victoria, who had studied with Mendelssohn. The queen gave him a theme for improvisation. At its conclusion she graciously congratulated and felicitated him on his brilliant playing. In Scotland he was engaged to play a concerto for organ and orchestra. At the rehearsal the conductor was so impressed that the moment it was concluded he laid down his baton, rushed over to the organ and threw his arms around Guilmant, exclaiming: "You are the first organist able to play with our orchestra, for you play on the beat! Never before have I heard such absolute rhythm, accent, nuance and color as you have demonstrated. It is colossal!"

All this time his concerts at the Trocadero in Paris continued before capacity audiences, and with increased enthusiasm. It was Guilmant who first made known the works of Bach to Frenchmen. After a performance of a prelude and fugue they would jump on their seats, throw their hats and handkerchiefs in the air, cheering lustily and demanding a repetition. Each year he played the entire organ works of Bach for the Count de Chamburn, a wealthy musical amateur, who invited many guests to his chateau each time the master played.

[To be continued.]

Reuter Organ for Higginsville, Mo.

To the Reuter Organ Company has been awarded a contract to build an organ for the First Methodist Church of Higginsville, Mo. The instrument, which is to be a two-manual of nine sets of pipes, plus twenty-note chimes, will be installed early in the summer.

Bach Shrine in Home of Frank Taft Filled with Rare Treasures

A shrine to the memory of Johann Sebastian Bach such as exists nowhere else in America and in perhaps only one other place in the world stands in Montclair, N. J., where it has been created and nurtured with loving care over a period of more than two score years. Frank Taft, for many years a nationally prominent organist, now a vice-president of the Aeolian-Skinner Organ Company, one of whose claims to fame is that he placed and played beautiful organs in the homes of many of the most prominent and wealthy men of this country, is the collector of everything that stands in his Bach Museum and has watched its growth throughout the years. The collection is housed in the home of Mr. Taft and has been visited in this suburban community by hundreds of guests of Mr. Taft from nearby New York and from all parts of the world. The main gallery, on the third floor, is in the style of an old German room, paneled, with leaded glass windows and lighted with Frink Art Gallery reflectors.

There are today in Mr. Taft's collection 200 framed pictures, including oils, engravings, etchings, lithographs, etc., besides many unframed pictures. Glass cabinets contain manuscripts, early edition books, bronzes, busts, statuettes, a medallion, and a large silver cup with an engraving of Bach's head. Here is also a Bach Gesellschaft edition, all standard biographies and numerous pieces of Bach literature of all kinds. There are facsimiles of thirty-seven compositions of Bach, and among the rare volumes are such items as Burney's "History of Music," published in 1789, and "Walther's Lexicon," 1732.

Hundreds of pictures line the walls of the museum, ranging from the five known authentic portraits of Bach to symbolic prints in which he figures. Book shelves contain copies of practically everything available the composer has ever written. And in show-cases in the room are rare treasures in the way of manuscripts and books dating back before the turn of the nineteenth century.

One of the most interesting things in Mr. Taft's glass-enclosed treasures is a bunch of leaves taken from the wreath laid in 1894 on the sarcophagus of Bach in St. John's Church, Leipzig. It was given to him by that church's authorities after Mr. Taft had given a recital there in 1911.

Great efforts and minute care have gone into the assembling of the collection. Mr. Taft has corresponded with authorities, collectors, bibliophiles and print dealers all over Europe. He has established the authenticity of doubtful items and discovered numerous misrepresentations in matters generally accepted as authentic. In one instance he learned that a print supposedly of Bach as a youth was really the picture of one of Bach's grandsons.

Among his manuscripts are originals of an organ sonata by Emanuel Bach,

probably the most famous of Johann Sebastian's numerous sons, and the third act of "Alexander in India," by Johann Christian Bach, another son. He also has copies of a set of Clavier Variations of the great Johann made by the cantor's pupil, Johann Christian Kittel, and a Bach Toccata by another pupil, J. L. Krebs. There also is a first edition of Emanuel Bach's "Art of Clavier Playing" and "System of Fingering," both published in 1787.

In one end of the museum is a harpsichord, one of eight made in this country by Arnold Dolmetsch, noted authority on ancient instruments. There is also a melodeon.

Mr. Taft is one of the foremost Bach enthusiasts and authorities living. He was the founder and director of the Bach Choir, which gave three-day festivals in the First Congregational Church, Montclair, N. J., from 1905 to 1910 and attracted attention throughout the musical world, drawing to the town many eminent musicians of that era, among whom were the conductors Gustav Mahler and Alfred Hertz. This choir sang for the Philharmonic Society of New York in Carnegie Hall under the direction of Wassily Ilyitch Safonoff and later with Gustav Mahler in the Beethoven Ninth Symphony.

Mr. Taft went to Chicago in 1880 as a youth to study organ under Clarence Eddy, and he was Mr. Eddy's pupil for three years. During this period he held positions as organist at the Washburn Avenue Methodist Church and Trinity Methodist. Going to New York, he studied with Samuel P. Warren and was organist of the Clinton Avenue Congregational Church, Brooklyn; the Madison Avenue Reformed Church and Temple Beth-El, New York, and of the First Congregational Church, Montclair. He opened over 100 organs and gave recitals throughout the United States. He was engaged for three recitals at the World's Fair in Chicago in 1897, one on Chicago day. He played twice at the Worcester festival. Mr. Taft has done no public playing since 1901, when he joined the Aeolian Company, of which he is now a director. He is one of the distinguished group of founders of the American Guild of Organists and was general treasurer some years ago.

In 1899 Mr. Taft organized and conducted for Chickering & Sons the Madrigal Singers, consisting of sixteen of New York's best-known church and concert singers, who gave three concerts for the official closing of the famous Chickering Hall on Fifth avenue.

Mr. Taft is engaged in writing a book covering his collection. It will be no musty catalogue, but a record of his treasures and amusing sidelights, in which he says the life of Bach was rich.

A ministry of music service at St. Thomas' Reformed Church, Lancaster, Pa., May 10, was marked by an organ program of compositions of Franz Liszt, played by H. S. Schweitzer, F. A. G. O., organist and choirmaster of the church. He played the "Liebestraum" No. 3, the "Crusaders' March" and the "Prayer" and Hymn from the oratorio "The Holy Elizabeth."

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AEOLIAN-SKINNER**

Calvary Episcopal Church of New York City has awarded an important contract to the Aeolian-Skinner Organ Company for rebuilding and modernizing its old Roosevelt organ in accordance with specifications drawn up by Mr. Vernon de Tar and Mr. G. Donald Harrison.

The tonal structure, when completed, will be in harmony with the ideals developed by Aeolian-Skinner, as exemplified by numerous installations which have brought forth increasingly favorable comment during the past six years.

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SIXTY-TWO CHOIRS IN IMPRESSIVE SERVICE

UNION SEMINARY CENTENARY

Riverside Church in New York Jammed for Festival under Baton of Clarence Dickinson at Which Excellent Work Is Done.

By LILIAN CARPENTER

The centennial celebration of Union Theological Seminary, New York City, opened with the choral festival held on Saturday evening, May 16, at Riverside Church. It was to be expected that the church would be filled, for no less than sixty-two choirs, with Dr. Clarence Dickinson directing, were taking part, but long before the hour set for the festival people were crowding the doorways and many had to be turned away.

Needless to say the spectacle of the professional, the adult and children's choirs marching in opposite directions, to the hymn "Rejoice, Ye Pure in Heart" was most impressive. The choral call to worship, for which the Hebrew Shofar song for baritone, trumpet and chorus was used, was of unusual interest. There were several *a cappella* numbers—some by both adults and children singing antiphonally, some for children's choirs alone and some with elaborate accompaniments using harp, strings, brasses and organ. The music itself ranged from traditional Hebrew and Palestrina to present-day composers. Aside from the thrill of listening to the volume of tone from these 1,500 singers, many of the interpretations rose to considerable heights, notably the Liszt "Resurrection," sung in commemoration of his death fifty years ago. The invocation and benediction were pronounced by the Rev. Henry Sloane Coffin, president of the seminary, and the Rev. Harry Emerson Fosdick, minister of the Riverside Church, offered the prayer.

Splendid teamwork was shown in

CLARENCE DICKINSON



carrying out the entire program, and the work of many individuals contributed greatly to the excellence of the performance. There was the playing of the processional and recessional hymns by Hugh Porter and Luis Harold Sanford with interesting interludes; the work of the soloists, whom it is always a delight to hear—Corleen Wells, soprano; Viola Silva, contralto; Harold Haugh, tenor, and Frederick Baer, baritone; the perfect taste shown by Charlotte Lockwood in her organ accompaniments; Mrs. William Neidlinger's fine directing of the children's choirs, and, most important of all, the masterly work of Dr. Dickinson, who directed the large group of singers and whose pupils were their choirmasters. Dr. Dickinson was also represented on the program as the composer of two splendid numbers. It was an evening long to be remembered.

H. HEEREMANS TO NEW YORK

Seattle Man Appointed to Place on University Faculty.

Harold Heeremans, who has been on the north Pacific coast for a number of years and has established an excellent reputation through his work at the University Temple and on the faculty of the University of Washington, Seattle, has been appointed to the faculty of New York University, where he is to be chapel organist at University College, accompanist for the university glee club and lecturer on opera and piano literature. His resignations at University Temple and at the University of Washington are effective Sept. 1 and his duties at N. Y. U. begin in September.

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

Pittsburgh Man's Golden Jubilee.

Joseph J. Pauley was honored when a solemn high mass of thanksgiving was celebrated May 10 at St. Martin's Catholic Church, West End, Pittsburgh, marking his completion of fifty years as organist and choirmaster of the parish. A testimonial dinner also was served at St. Margaret Hall, Greentree. Mr. Pauley took charge of the organ and choir May 10, 1886, when he was only 19 years of age. The mass was celebrated by the Rev. A. J. Pauley, a son.

McAmis Plays in Famous Church.

A welcome sight was the well-filled Church of the Transfiguration in New York City, when Hugh McAmis, F. A. G. O., organist and choirmaster at All Saints' Church, Great Neck, gave a recital Tuesday, April 28. To count the number of weddings that have taken place at "The Little Church around the Corner," as it is better known, would be no small task, but it is said that an organ recital had never before been given there. The program was designed to show the possibilities of the newly reconstructed organ, the work having been recently completed by M. P. Möller, The Noel with Variations by Robert Bedell, recitalist at the Brooklyn Museum, and the Pastorale arranged by Clokey were especially well chosen for the purpose. Mr. McAmis showed excellent taste not only in his program selection, but in his use of the resources at hand, and his interpretation in general. The two numbers already mentioned were outstanding for their variety of color, while the Vierge Cantabile and the Communion of Tournemire were gems of tonal beauty, soft and restful. Mr. McAmis' musicianship was evident in the Bach Prelude and Fugue in B minor with its breadth of style and steady rhythm. He closed with the "Piece Heroique" by Cesar Franck, showing the organ at its biggest—a fine rich ensemble. The ball has been set rolling and next fall a series of recitals will be given in this church by Franklin Coates, organist and choirmaster of the church.

Summer Courses in Pittsburgh.

Among the comprehensive summer courses offered by the Pittsburgh Musical Institute are a six-weeks' term of organ class instruction from June 24 to July 29 and a six-day church service playing class from July 13 to 18. There is also an interesting music survey course July 6 to 10 which offers an opportunity for students and teachers to become acquainted with new music and recent progress in teaching, at a minimum expense.

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**CHOIR OF ST. JAMES' IN
NEW YORK 50 YEARS OLD**

SERVICES MARK THE JUBILEE

**G. Darlington Richards, in Charge
of Work for Last Twenty-three
Years, Honored—Other Noted
Men Preceded Him.**

The fiftieth anniversary of the founding of the choir of St. James' Church, New York City, was observed in three services with special music on Sunday, May 3.

Half a century ago this organization, under the leadership of G. Edward Stubbs, was the pioneer in the movement for the establishment of vested choirs of boys and men among the up-town Episcopal churches of New York. The movement reached its height in the early part of this century, when there were over thirty such choirs in this section of the city.

St. James' choir has had a notable history under Dr. Stubbs and his successors, Alfred Stubbs Baker, Dr. Walter Henry Hall and G. Darlington Richards, the present master of choristers. Several composers of church music here and abroad have written works especially for it, and former boys are to be found in every business and professional field, including the ministry.

At present the choir numbers forty boy choristers, ten probationers and fifteen men. The tone of the boys is famous for its purity, brilliance and volume throughout its compass. Boy tone production is a hobby with Mr. Richards. The rehearsal room of St. James' Church is a laboratory in which he is constantly carrying on experiments with the voices in his care. Those who hear the choir frequently say that the tone and interpretation grow more beautiful every year.

Since 1929 Mr. Richards has been teaching the principles of his system, and St. James' Church has become an attraction for choirmasters from all parts of the country. His latest achievement is the development of the phenomenal boy soprano, Harry C. Van Zandt, whose singing is a sensation of the season just ending.

When Mr. Richards went to St. James' twenty-three years ago he began the formation of a choir alumni association, which has become a factor in the musical life of the parish and now has a membership of several hundred. It is known as the Choristers' Guild, and an annual service is held for it, at which time there is a specially composed anthem or setting of the Magnificat for the "old boys." In appreciation of his interest in them the members of this group presented the master of choristers with a bronze statue and a beautiful painting at the third of the anniversary services.

Death of Walter J. Ward.

Walter J. Ward, husband of Mrs. Katherine Howard Ward, for many years one of the ablest and best-known organists of Chicago, died at his home May 2, after an illness of four weeks. Death was caused by a cerebral hemorrhage. Funeral services were held at Graceland Chapel and Mr. Ward's ashes were buried in the family lot at Aurora, Ill. The Rev. William Wallace Horsttick, rector of Trinity Church, Aurora, conducted the services. Mr. Ward was known to many Chicago organists and frequently attended events of the Illinois A. G. O. Chapter. He was born in England sixty years ago and married Katherine Howard in 1910 in Trinity Church, Aurora. Mr. Ward was athletic director of the Union League Club, a position he had held for a number of years.

Church to Honor Hewitt's Choir.

The choir of thirty mixed voices of the Prospect Presbyterian Church of Maplewood, N. J., will conclude an active season with the singing of Mendelssohn's "Hymn of Praise" Sunday morning, June 21. Walter N. Hewitt, A. A. G. O., is organist and musical director of the church. Mr. Hewitt is dean of the Union-Essex Chapter of the American Guild of Organists. A testimonial banquet will be tendered the choir by the session of the church in June.

G. DARLINGTON RICHARDS



BUFFALO ORGANIST HONORED

Dinner Marks Seth Clark's Thirty-fifth Anniversary at Trinity.

Seth Clark, organist and director at Trinity Episcopal Church, Buffalo, was honored by more than 100 men and women, most of them members of Trinity Church, at a testimonial banquet in the Hotel Lafayette May 19. The tributes to the veteran musician dwelt upon his service to the cause of the best music and on his influence on the many men who were trained by him in the choirs of Trinity Church.

Mr. Clark is finishing his thirty-fifth year as organist at Trinity Church. Among those who honored him was Bishop Cameron J. Davis of the Episcopal diocese, who began his ministry in Trinity Church the same day Mr. Clark became organist in 1901. Mr. Clark has served the Church of the Ascension, Trinity, old St. John's, Westminster and First Presbyterian Churches, and organized and still directs the Guido Chorus, an organization of male singers. The chorus has done much to interest men of Buffalo in music.

Besides the spoken tributes to Mr. Clark, a double quartet from Trinity choir, under the direction of Robert Hufstader, a former pupil of Mr. Clark, sang "Gracious Lady," one of his compositions. Mrs. William Felthousen, to whom the song was dedicated in 1906, attended the banquet and recalled Mr. Clark's activities thirty-five years ago. Sidney Wertheimer, baritone, sang Mr. Clark's musical setting of Robert Louis Stevenson's "Requiem."

Charles H. Diefendorf gave Mr. Clark a check, the money being subscribed by members of the church, former and present members of the choir and the clergy. Among those who paid tribute to him were the Rev. Elmore M. McKee, rector of the church; Shepard Kimberly, warden; Percy Lapev, and Miss Christine Nunno, missionary to Japan from Trinity.

Beaver College Choir's Season.

The Beaver College choir of Jenkintown, Pa., has had an active season under the direction of Ruth Bampton, associate professor of music at Beaver College. The choir has sung regularly for the Sunday evening vesper services as well as for special services in Philadelphia churches and vicinity. It was chosen to present a program of sacred music for the "Leisure Hour," a series of choral programs broadcast from WIP through the courtesy of the Philadelphia Arts and Sciences. In January it made a trip to Harrisburg, where it sang at the Market Square Presbyterian Church, commemorating Youth Sunday. In April it provided the choral music for the state Christian youth conference held at the Fifth Street Methodist Church in Harrisburg. Its activities came to a climax in May when the singers participated in the second annual music festival of Beaver College. There were heard on this program two songs and a "Dance Eccentric" for orchestra written by W. Lawrence Curry, head of the music department of Beaver College.

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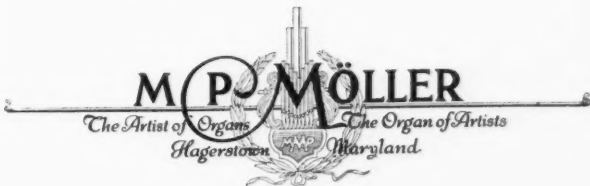
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Harvey B. Gaul's Fine Work as a Composer for Church and Organ

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

As we organists flock to Pittsburgh this month for the convention of the American Guild of Organists we shall be thinking how pleasant it will be to see Harvey Gaul in his home town. (And quite possibly in one of his black shirts.) Of course, there are a number of other very distinguished Pittsburgh organists, but he is Pittsburgh, and this little article is not only a tribute to one of the ablest organists now living, but also to his and Andrew Carnegie's mighty town.

As a matter of fact, Dr. Gaul was born in New York City in 1881 and studied with George LeJeune of St. John's Chapel in Trinity Parish. He continued his education under his namesake Alfred R. ("Holy City") Gaul in Birmingham and Dr. Arnes at Durham, then at the Schola Cantorum and the Paris Conservatory under Guilmant, Widor, Decaux and d'Indy. He has traveled widely and to some purpose, studying Russian church music in Russia, Palestinian folk-music in the Holy Land, Catholic music in Rome, not to forget our own folk-music of the Negroes and the mountaineers. After brief service at St. John's, New York, as associate organist, he played at Emmanuel Church, Cleveland, until 1909, and then proceeded to Calvary Church, Pittsburgh, in 1910. There his talents have developed so remarkably that he and his church are known to all lovers of ecclesiastical music on this continent. He has had connections with the University of Pittsburgh, Carnegie Tech and Washington and Jefferson University. He has conducted leading choral societies in Cleveland and Pittsburgh and has been the leading musical critic of the latter city. His vigorous and breezy style of writing is as delightful as his conducting—which is saying a good deal. He was, I believe, the first concert director of station KDKA. In short, he has been at the very heart of the musical life of his famous city, and at the same time his compositions have won him always increasing fame. Among his recent triumphs were the writing of the Jamestown, Va., pageant in 1932 and his composition for the Four Nations celebration at Niagara Falls in 1934.

Harvey Gaul's activities as a composer are so numerous that all I can do this month is to give an idea of the works suited for use in church and synagogue. In a later article I shall attempt to deal with his secular compositions, including the exceedingly interesting instrumental works that he has composed since he gave up writing criticism two years ago.

The Carols

It is as a composer and editor of carols that Dr. Gaul is best known. Since he brought out his "Carol of the Russian Children" with G. Schirmer in 1918 he has held a place with Clarence Dickinson and later with Alfred Whitehead as a master of that delightful genre. How far these carols have been altered from their original form in some cases I cannot say; but without attempting to make further distinctions between genuinely traditional carols and altered ones I shall list all that have reached me. I fear that the list is not complete, but there are enough excellent numbers here to fill out your programs for years:

- Normandy, sixteenth century—"The Three Holy Women." Easy and excellent. (Ditson, 1904.) Easter.
- French, sixteenth century—"Sing We Noels." Has soprano solo. (Ditson, 1906.) Christmas.
- French—"Gloria in Excelsis Deo" or "Les Anges Dans Nos Campagnes." Fine Gloria. (Boston Music Company, 1911.) Christmas.
- French—"Alleluia, Kyrie Christe." Soprano solo. (Ditson, 1912.) Christmas.
- Five Traditional Christmas Carols, including: "I Know, O Virgin Mary," "One Wintry Night," "Joseph and the Shepherds," "Christmas Day Is Here" and "Here in This Very Town." Two of these, intended for unison singing, I have used as solos. This very popular set for mixed voices was reissued later for women's voices. (Ditson, 1912 and 1919.)
- Four Old Normandy Noels. First set includes "Meadows and Woods," "Oh

Who Can Compare Thee," "Now the Holy Child Is Born" and "O Lord, A Strange Event." A second set with the same title includes "All Things Are Possible," "I Am the Master of the Grange" (popular), "Come, O Come, O Lord Most Amiable" and "Joseph and Mary." (G. Schirmer, 1913, 1915.)

Emmanuel, A Christmas Carol Service, includes the following arranged by Gaul: "Sing Songs of Joy (Glad or sad glad)," "The Bells Are Chiming (Det kimmer nu)" and "Oh Poor and Crippled Children, Come (Her kammer dine arme smaa)." In leadet form. (Gray, 1915.)

Alsation—"Victory—When the Children Went to Play." (Ditson, 1916.) Easter.

White Russia—"Carol of the Russian Children." Unaccompanied *ad lib.* Can be sung in four parts, though there are occasional divisions into six. Also published for men's voices and for women's.

Old Breton—"The Three Lilies." Accompanied. Soprano solo *ad lib.* Divisions at close if desired. (G. Schirmer, 1918.) Easter.

G. Schirmer's Carol Annual No. 18 (1922), a set all arranged as simply as hymns, including: "Covenant Carol," "Seven Joys of Mary," "Holy and the Ivy," "Cherry Tree Carol," "Gloria Tibi," "The Moon Shines Bright," "Jacob's Ladder" and "The Three Ships." Admirable set of English carols.

Provençal—"Three Men Trudging." Accompanied. Latin refrain. Resonant climax. Very popular. (Ditson, 1926.) Easter.

Provençal—"Once upon a Black Friday." S or T solo *obligato*, short. A few divisions *ad lib.* (Ditson, 1926.)

Little Russian-Kopolyoff—"Alleluia, Christ Is Risen." Accompanied *ad lib.* Interesting use of *punctato* for chorus, swooping up. Crashing climax. A little division. (Ditson, 1927.) Easter.

Russian-Kopolyoff—"Russian Easter Priest's Blessing." Short baritone solo against chorus *ad lib.* Accompanied. (Ditson, 1928.) Easter.

Russian-Kopolyoff—"The Dove Flies Low on Whitsunday." Accompanied. Six parts at end. (Ditson, 1928.) Whitsunday.

Russian—"A Russian Easter Alleluia." For SSATTB, unaccompanied after a line of introduction, which comprises chimes. Probably an original composition of Gaul's but in Russian traditional church style. Popular. (G. Schirmer, 1928.)

Three North American Christmas Carols. Published separately by Ditson in 1929 and all very popular. Include: "The Shepherds and the Inn," with baritone solo and accompanied chorus, with occasional division into six parts; "And the Trees Do Moan" (American mountain whites), with accompaniment *ad lib.* and some division into six parts; "Stars Lead Us Ever On" (Shoux tribal chant) high solo voice or voices, and accompanied chorus in six parts.

Italian style—"An Italian Carol of St. Michael." Unaccompanied and at times in six parts. Music by Gaul. (Ricordi, 1929.)

Spanish—"Easter Carol of the Lambs." Accompanied; some six parts. Dance rhythm. Ten pages. (Ditson, 1929.)

Spanish—"Spanish Easter Procession." Accompanied; occasionally in six parts. Popular. Eight pages. (Ditson, 1929.) In 1930 arranged for SSA and S solo.

Russian—"All Praise to God the Eternal." Short baritone solo with humming chorus or quartet. Can all be done by an accompanied quartet. Popular. (J. Fischer, 1929.) Also arranged for TTBB and for SSA. Thanksgiving.

Palestinian—"Palestinian Laborer's Chant." Accompanied, occasional division into six parts. The text expresses the triumph of Zionist faith. (J. Fischer, 1931.)

Russian—"St. Peter's Day Carol." Accompanied; medium solo. (J. Fischer, 1931.)

Palestinian—"Blessed Be the Lord (L'dovid Boruch)." Florid accompaniment suggests Oriental embellishments. Can be done in four parts. (J. Fischer, 1931.)

Portuguese—"The Little Jesus of Braga." Soprano solo *obligato*; accompanied chorus or quartet. Popular. (J. Fischer, 1931.)

White Russia—"Easter Carol of the Trees." For SATTB plus two or three high voices on *obligato*. Unaccompanied. (Ditson, 1932.) Easter.

Russian—"Ascension Day Carol." Accompanied; occasionally in six parts; solos for soprano and a medium voice. (Ditson, 1932.)

Czech—"Carol of the Cattlemen." Easy; four parts, plus soprano solo; accompanied. (Ditson, 1932.) Christmas.

German—"Ancient German Easter Carol" ("Magdalene, Cease All Grief and Tears"). Accompanied, four parts plus soprano. Delightful. (Ditson, 1933.)

Italian—"Ninna Nanna." Accompanied; can be sung in four parts. Very graceful. (Ditson, 1935.) Christmas.

Italian—"Carol of the Bagpipes." Accompanied; parts for TTBB and for high solo. (Ditson, 1935.) Christmas.

Italian—"The Christmas Bells of

HENRY WHIPPLE



UNDER THE DIRECTION OF HENRY WHIPPLE, M. S. M., minister of music, the motet choir and soloists of the Market Square Presbyterian Church, Harrisburg, Pa., and the junior and intermediate choirs of the church under the direction of Mrs. Raymond C. Walker, wife of the pastor, have nearly completed another year of musical activity. The motet choir, composed of thirty members, and the junior and intermediate choirs, of about forty-five members, have presented during the present church year the following musical services:

Oct. 6—Settings of famous prayers by Grieg, Gretchaninoff, Burke, Schuetz and Holst.

Oct. 27—Settings of the Psalms by Gibbons, Purcell, Holst and Vaughan Williams.

Nov. 18—"Elijah." Mendelssohn.

Dec. 15—Christmas carol service.

Dec. 18—Historical carol service (tracing the development of the carol).

Jan. 26—"Choral Meditation on the Lamentations of Jeremiah." Whipple.

Feb. 23—"Manzoni Requiem," Verdi.

March 29—"A German Requiem," Brahms.

April 5—"The Crucifixion," Stainer.

April 12—Easter carol service.

Later in the season Haydn's "Creation" will be given. In addition to the usual Sunday services the choirs and soloists, with the pastor, Dr. Raymond C. Walker, have broadcast "The Sanctuary Hour" every Sunday evening from station WHP, Harrisburg.

Abruzzi." Accompanied; mostly four parts; soprano solo. (Ditson, 1935.) Christmas.

The arrangements have gone through three phases. At first they were hymn-like, in four parts or for unison singing. Then they were obviously intended for a chorus, frequently dividing into six parts, and almost always ending fortissimo on full, high chords. Lately the treatment has been more delicate, with very soft close.

Some of the later numbers have not appeared previously in my reviews, because I have just learned about them. It is unfortunate that the Ditson Company, for instance, has not sent me review copies of Dr. Gaul's carols for two or three years. Please be sure to look at the last five carols; they are delightful. I hope that hereafter I shall not need to apologize again for apparent neglect on my own part.

If I were asked the difference between the Gaul carols and others I should mention their very strong rhythmic vitality, their sense of the dramatic, and their unacknowledged treatment of tunes usually fresh to American ears.

Negro Spirituals

Dr. Gaul was early in his appreciation of the possibilities of Negro spirituals for modern but discreet treatment as solos. In 1918 he published with Gray a delightful little book of "Nine Negro Spirituals," including: "Inch Song," "What a Tryin' Time," "Nobody Knows," "I'm Troubled in Mind," "Boat Song," "Sister to the Angels Shouting," "Feasting on Milk and Honey and Wine," "Oh My Little Soul's Going to Shine" and "I'm

Traveling to the Grave." This volume is listed at \$1. Mr. Gray also published in the "Modern Series" separately the following for men's voices:

"Wheel in a Wheel." T solo plus TTBB.

"Little David." TTBB.

"God's Heaven." TTBB.

"Swing Low." Bar solo plus TTBB.

Here are other spirituals arranged by Gaul:

"Go Tell It on the Mountains." Four parts. (Ditson, 1923, 1928.)

"Ain't It a Shame?" TTBB accompanied. (Summy, 1927.)

"Jesus Is Risen." Unaccompanied; TB solos. Used in some churches as Easter carol. Be careful not to sing it too fast. (Ditson, 1930.)

"Joshua Fit de Battle of Jericho." In arrangements for SATB, TTBB and SSAA; with high solo; accompanied. (J. Fischer, 1930.)

"Go Down, Moses." In arrangements for SATB and for TTBB; accompanied; medium solo. (J. Fischer, 1931, 1935.)

"I Couldn't Hear Nobody Pray." Arrangements for SATB and TTBB and SSAA; accompanied; high solo. (J. Fischer, 1931, 1935.)

"There's a Man Goin' 'Round." Arrangements for SATB and SSAA; low and high solos, or one soloist with wide range; accompanied. (J. Fischer, 1932.)

The series published by J. Fischer gives you concert arrangements of the finest quality.

Beside these choral arrangements and the Gray book of solos there are some excellent solos published by Ditson, including:

"O New-born Baby." Medium and low keys.

"Go Tell It on the Mountains." High and low. (1923.)

"Ride On, King Jesus!" High and medium. (1924.)

The first two are sometimes used in churches at Christmas. The third is magnificent when sung with style by a big, resonant voice.

Anthems

Before the war years Dr. Gaul published about fifty anthems in the facile and rather monotonous style then popular. (What anthems of 1900-1914 except Dr. Noble's and Dr. Parker's are still widely used?) Later there came beautiful works, particularly settings of collects, showing increasing originality and mastery of counterpoint. Here is a chronological list:

"O Brightness of the Immortal Father's Face." S solo. (Boston, 1909.)

"Remember Not, Lord, Our Offenses." (Schirmer, 1910.)

"Praise the Lord, O Jerusalem." (Ditson, 1911.)

"What Is My Hope?" Bar and S or T. (Presser, 1911.)

"The Light at Eventide." A or B. His first fine anthem. (Ditson, 1916.)

"Lighten Our Darkness." Four pages, unaccompanied *ad lib.* Excellent setting of a collect. (Schirmer, 1916.)

"Our Good Cause." For TTBB; war anthem. (Gray, 1918.)

"O Lord God of Hosts." Collect, patriotic; four pages. Unaccompanied *ad lib.* Good. (Schirmer, 1918.)

"Teach Us, Good Lord." Three pages. Unaccompanied preferably. On subject of Christian service. (Schirmer, 1919.)

"Come, Ye Lofly." Fifteen pages. Unaccompanied. Christmas or Epiphany. (Gray, 1920.)

"Praise Is the Day, O Lord." Three pages, mostly four parts. Fine collect for right thinking. (Ditson, 1920.)

"Comes at Times." S and B solos. Tuneful but rather feeble. (Gray, 1921.)

"O Lord, Support Us." Six parts, unaccompanied. Fine prayer by Newman. (Gray, 1923.)

"O Lord, the Maker of All Things." Five pages, preferably unaccompanied; mostly four parts. Text attributed to Henry VIII. Good. (Gray, 1926.)

"Russian Easter Alleluia." See carols. "Let Us Now Praise Famous Men." Twenty-two pages. For commemorative festivals. Solos for Bar and S or T. (Ricordi, 1929.)

"God Be in My Head." For SSATBB, unaccompanied, four pages. The parallel fifths are a little tiresome, but this is probably effective. (J. Fischer, 1932.)

"Canticle of Mount St. Michael." Unaccompanied, eight parts. A concert piece. (J. Fischer, 1932.)

The Episcopal Service

Most of Dr. Gaul's settings of the Episcopal service are early works, not now very interesting. I except from this classification the sonorous "Benedictus es, Domine" in B minor (Gray, 1923) and the very vigorous shortened setting of the "Benedicite Omnia Opera" in C minor (Gray, 1927).

Sacred Cantatas

The better of a pair of cantatas is

"The Babe of Bethlehem" (Gray, 1923), which won a prize in the remarkable Strawbridge & Clothier competition. It is intended to be sung in thirty minutes, but will probably take longer always. There are solos for SATB. The soprano solo, "Song of Mary," is an attractive setting of the Magnificat. Two of the best sections are published as separate anthems: "The March of the Wise Men" (men's voices, three parts) and "At the Lowly Manger," soprano, chorus, bells.

The other cantata is called "By Faith Alone" (White-Smith, 1915). It has solos for TB and runs to fifty-four pages.

Sacred Solos

There are only a few sacred solos, with these my choice:

- "God That Makest Earth and Heaven." High. (Church, now Presser, 1904.)
- "The Homeland." High, effective and popular. (Gray, 1911.)
- "Matthew, Mark, Luke and John." Medium. Text is a seventeenth century orison for a child. (Schirmer, 1924.)

Of course, the best of Dr. Gaul's sacred solos are his splendid arrangements of Negro spirituals.

Organ Compositions

Here we come to compositions almost as well known as the famous carols. Dr. Gaul writes charmingly and idiomatically for the instrument. The early pieces are easy and tuneful. The later ones call upon the resources of a modern organ, but are never willfully difficult:

- "Chant Triomphale." (Ditson, 1907.)
- "Vorspiel." (Ditson, 1908.) Graceful.
- "Eventide." (Schmidt, 1908.) Pretty and easy.
- "Legend." (Schmidt, 1908.)
- Sketch in F minor. (Gray, 1909.)
- Sketch in D flat. (Gray, 1909.)
- Lenten Meditation. (Gray, 1909.) Pretty trifle.
- Fughetta in D. (Gray, 1909.)
- "Noel Normandie." (White-Smith, 1912.) Based upon two old tunes; still played.
- "Yasnaya Polyana." (Gray, 1914.) Ambitious tone-poem based on Russian airs. Seventeen pages. His first important piece.
- "April."* (Gray, 1916.) Popular and beautiful, needs pace. Eight pages.
- "La Bruce." ("Mist").* (Gray, 1916.) Another pretty tune. Six pages.
- American National Anthems (two). (Presser, 1917.) Simple arrangements used during war.
- "The Wind and the Grass." (Gray, 1918.) Needs fleet playing.
- "Chant for Dead Heroes."* (Gray, 1919.) Very popular. Ends with taps.
- "Postludium 'Circulaire.'" (Schirmer, 1921.)
- "Little Bells of Our Lady of Lourdes and Vesper Processional." (J. Fischer, 1924.) Two studies in bells.
- "Bagnere-type of an Old Mother." (J. Fischer, 1925.)
- "The Christmas Pipes of County Clare."* (J. Fischer, 1926.)
- "At the Foot of Fujiyama." (Schirmer, 1926.)
- "Easter Morning on Mount Rubidoux."* (J. Fischer, 1926.) Closes finely with "Lasst uns erfreuen."
- "Easter Morning with the Pennsylvania Moravians."* (J. Fischer, 1928.) Uses the "O Fidi."
- "Ave Maris Stella of Nova Scotia Fishing Fleet." (J. Fischer, 1931.)
- "All Saints' Day of the Pennsylvania Croations." (J. Fischer, 1931.)
- "Ascension Fiesta."* (Gray, 1936.) Inspired by Italian celebrations in America.

"Hebrew Prayer of Thanksgiving."* (J. Fischer, 1936.) Based on old melodies. Florid but impressive.

I have marked with an asterisk the pieces which I happen to like best. The ones published by Fischer are in almost universal use in the United States, especially the numbers for Christmas and Easter.

There are a few transcriptions signed by Dr. Gaul, including a good one of P'ierne's "The Guardian Angel" (Gray, 1922).

I am looking forward to an organ symphony by Dr. Gaul, now in press.

Summary

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Report on Electronic Organs Is Submitted; Approved by Council

The following statement concerning electronic instruments was considered by the council at its meeting on April 27, and its recommendations were then adopted:

The American Guild of Organists fully appreciates the great contributions of science in the field of musical instruments, and it would encourage the use of every new device or instrument thus developed that has artistic value for the interpretation of organ music. The introduction of the present electronic instruments as substitutes for the organ, however, raises serious questions which concern ministers, organists, music committees and all others interested in the organ. Such substitutes must be able to stand the test of comparison with the organ.

The word "organ" is common to the language of most peoples comprising the Western Hemisphere group. For many centuries it has been identified with a musical instrument wherein the sound is generated by pipes blown by suitable means with wind under pressure. During this long period of development the modern organ has evolved, through constant experimentation in the blending of various qualities and pitches of tone, into an ensemble characteristic of this instrument. The beauty of organ tone arises from the combination at will of many ranks of pipes, each possessed of a large and varied number of true harmonics. This tone has never yet been successfully imitated by any other method of tone production.

More important, therefore, than the name given to any such instrument is the question whether it actually obtains the effects to be secured on an organ. The answer is that this is impossible on an instrument in which the tones come from one or more sets of well-tempered pitch-producing units. The characteristic tone colors of the organ are produced by ranks of pipes variously voiced and of different pitch, brought together to form an ensemble in which all the parts perform a distinct auditory function.*

Other important elements in the tonal equipment and mechanical control of an organ should be mentioned. The pedal tone of an organ, except in the very smallest instruments, possesses real variety of color and of volume, obtained through separate ranks of pipes which can be coupled to the manuals. The literature for the organ demands not only a pedal division which can furnish a suitable bass for the wide variety of tonal effects possessed by the manuals, but also a pedal which can hold its own as a voice of equal importance with all others in the playing of contrapuntal or polyphonic music, a style particularly adapted to the organ.

In the changes of volume secured on an organ by the swell expression pedals there is no distortion or loss of char-

acteristic quality, as is the case when the amplifying mechanism of an electronic instrument is operated to its full capacity. On the contrary, the tone becomes brighter as the volume increases, because the harmonics tend to gain in intensity compared with the fundamental. Neither is the attack of the tone when an organ pipe speaks percussive.

The serious student of the organ demands that the console of any instrument designed for his practice be controlled in similar fashion to the standard arrangement prevailing on organs. The method of controlling the tone from the consoles of organs and electronics should not be so dissimilar that experience on the one does not prepare the student to play on the other. Moreover, the system of combination control, so important in organ playing, should not vary greatly between the electronics and the modern organ. The means of changing the registration required in playing an organ composition should be available where and as they are desired. Only thus can a faithful interpretation be given.

The American Guild of Organists has, since 1903, taken successive actions leading to the creation of the present standard measurements for organ consoles. It first established a standard pedal keyboard. Later it made recommendations for the relative positions of the manuals and pedals, and finally, in 1933, it standardized the preferred locations of stops, including couplers, and of combination pistons, and the compass and relative positions of manuals and pedals, etc. Any instrument designed for use as a substitute for the organ should conform to these standards of console measurements and control.

As musicians devoted to the organ we are deeply concerned with its development and with its music. Particularly are we concerned with the character of the music used in the church service, for which our art is in the majority of instances employed. We repeat that further progress in the art of electric tone production should be encouraged, but the present types of electronics, their possibilities and their limitations for use in service accompaniment and in serious study by organ students should be adequately presented and understood. This statement is intended to set forth our best judgment and opinion upon the state of these instruments as they now exist.

Therefore, the council of the American Guild of Organists makes the following recommendations:

1. That this statement be made available for use by all Guild members, and that it be furnished to the official organ of the Guild.

2. That those interested in the matter consult the best experts on organ and tone production within their reach regarding the present relative merits of organs and electronics.

3. That, whenever it is desired to compare the tonal and mechanical features of organs and electronics, a demonstration should be secured of both types in a church or other building which contains a modern organ, prefer-

ably of moderate size, at which time some classical organ music as well as hymn-tunes can be played on both instruments.

*In an organ the nature of the tone depends on the presence of a selective group of harmonics of varying pitch and intensity. These are true harmonics, or upper partials. Such harmonic development is produced in an organ in two ways: (1) Each pipe gives forth its prime or pitch tone and in addition, and inseparably bound up with the prime tone, a series of various harmonics of greater or less intensity, producing thereby the tonal characteristics of flute, string, diapason and reed. Such characteristic qualities are created by variations in size, shape, material and voicing treatment of the pipes themselves. (2) Harmonic reinforcement also comes from the mutation stops and mixtures, which may further qualify the characteristics of the original tone, by reinforcing certain harmonics, which may be undesirably weak without such reinforcement. In either case, all harmonic development is based on true harmonics. The harmonics produced in any organ pipe must from their very nature be true, and mixtures and mutations are also tuned to the true harmonics which they reinforce. Both the natural harmonics and the mixtures extend upwards in pitch far beyond the highest pitches found at present on electronic instruments. This is particularly important for the upper notes of string or chorus reed quality.

Equal tempered harmonics (so-called) are not true harmonics at all, except those which sound some octave of the unison pitch, but are merely the nearest pitches available to approximate the pitch of true harmonics, whether they are obtained by "omit" stops in an organ, or by the admixture of the desired pitches in an all-electric instrument. Such approximate pitches will not combine adequately to produce foundation tone of well varied or truly musical character. It must be remembered that organ mutations are simply additions to the tone of pipes which themselves are of varied color, due to their own harmonics. In an all-electric instrument the basic tone is necessarily devoid of all color, and the synthetic adding of higher pitches to the basic tone, from the same set of equal-tempered tone-producing devices, does not add true harmonics or upper partials. These upper pitches, except octaves of the fundamental, must necessarily be tuned in the tempered scale, and so be off pitch with respect to the natural harmonic scale and as a consequence they are inadequate to produce natural musical reinforcement.

Furthermore, it is impossible to produce the brilliant chorus effects possible on an organ from one or more sets of pure unison tones, no one of which has any tonal character in it but that produced by the fundamental.

Copies of this statement may be obtained by writing to Guild headquarters, enclosing a self-addressed, stamped envelope.

Annual Meeting Is Held.

A dinner at Schraff's restaurant in New York on the evening of May 25 was followed by the annual meeting of the Guild, at which officers were elected and reports for the year were received. The slate already published, headed by Charles H. Doersam for warden, was elected unanimously. The following were elected members of the council: Seth Bingham, Lilian Carpenter, Norman Coke-Jephcott, Grace Leeds Darnell, Channing Lefebvre, Hugh Porter and Morris Watkins. The committee reports included statements from the chairmen of the publicity, examination, public meetings, scholarship, electronic and other committees. Warden Doersam made a report on the state of the Guild during the year and said the slogan for the future should be: "One for all and all for one."

Hyde Dean of Illinois Chapter.

The annual meeting and election of the Illinois Chapter was held on the evening of May 25 at the Harvey restaurant, Chicago. The slate chosen by the nominating committee was elected, headed by Herbert E. Hyde for dean, the other officers being: Sub-dean, Whitmer Byrne; secretary, Walter Flandorf; treasurer, Franklin Stead; registrar, Ernest Melbye. For the executive committee those elected are Mrs. Ora Bogen, Samuel Burkholder and Miss Clara Gronau.

Reports of officers showed the chapter to be in excellent condition, with an active membership of 177 and a long list of events during the year.

After the dinner all went to the Baldwin piano store, where Charles H. Demorest demonstrated the new Muller portable organ with a group of pieces and was followed by William H. Barnes with an explanation of its mechanism and design.

Central New Jersey Chapter.

Members of the Central New Jersey Chapter were guests of Dr. and Mrs. William J. Harman at their home in Trenton Monday evening, April 27. This was the second time in the last year that the chapter was given the opportunity to hear the residence organ in the Harman home. Mrs. Helen Cook, formerly organist at All Saints' Chapel, was heard in a recital at this time. The charming hospitality of the doctor and his wife made the evening one long to be remembered.

Mrs. Cook's program included: Grand Chorus in A minor, Cummings; Intermezzo, Callaerts; "To a Water Lily," MacDowell; Caprice, Mathews; "Eroftikon," Sjogren; "Venetian Love Song," Nevin; "Orientale," Amami; Toccata, Dubois; Folk-song, Torjussen; Triumphal March from "Aida," Verdi.
JEAN E. SCHICKLING, Secretary.

News of the American Guild of Organists—Continued

Rhode Island's First Convention; Snow and McAmis in Recitals

By ANNIE M. RIENSTRA

Three hundred years after Roger Williams was banished from Massachusetts into Rhode Island the Rhode Island Chapter of the A. G. O. met for its first state convention. Providence this year celebrates its tercentenary.

The chapter, being three years old, got up courage to stage a three-day convention May 2, 3 and 4. Registration began Saturday morning, May 2, at the Gloria Dei Lutheran Church, Providence. Fifty-three registered. At 10:30 members gathered for the annual business meeting. The dean, Roy P. Bailey, presided and spoke a word of welcome. The nominating committee, George H. Lomas, chairman, presented the slate with the names of officers for the year as follows: Dean, Roy P. Bailey; sub-dean, Frederick Very; secretary, Blanche N. Davis; registrar, Harold F. Mangler; treasurer, Louise Harris; librarian, Alfa L. Small; auditors, Florence Hirons and Frank Pritchard; executive committee, term expiring 1939, Mary E. Lund, Roscoe L. Dillman and John J. Fitzpatrick. Miss Louise Winsor was chosen delegate from the chapter to the annual convention in Pittsburgh. The prize to the winner of the young organists' contest sponsored by the chapter in April was presented to Ernest Taylor. Ethel E. Knowles received honorable mention.

At the close of the business meeting a young organists' recital was given at Gloria Dei Church. Those participating were Ernest Taylor, Annie M. Rienstra and Robert D. Whitaker. The program follows: Prelude and Fugue in E minor, Bach; Grave and Adagio (Sonata 2), Mendelssohn (Ernest Taylor); Fantasia, Bubeck; "Romance" (Fourth Symphony), Vierne; Canon in B minor, Schumann; and "Now Thank We All Our God," Karg-Elert (Annie M. Rienstra); Interlude on an Old English Air, Ferrari; "Epitaphie," Vierne; and Toccata ("Suite Gothique"), Boellmann (Robert D. Whitaker). Miss Rienstra is organist and director at the Tabernacle M. E. Church and Mr. Whitaker is organist and choirmaster of the Church of the Epiphany.

Luncheon was served in the Hotel Dreyfus. The members then went to Grace Church, where Dr. Carl K. McKinley, organist and director of the Old South Church, Boston, gave a very instructive lecture on "The Organist as Musician." He advised church organists to study the history of church music. He also stressed that conviction, enthusiasm, good taste and musical discrimination be cultivated. On the subject of choir training he said good results may be obtained through careful training. He also approved three-part music in addition to the four-part for some church choirs and said that good literature is obtainable for that combination.

At the conclusion of Dr. McKinley's lecture a recital was given on the organs in Grace Church by Dr. Francis Snow, organist and choirmaster of Trinity Church, Boston. This recital was open to the public and was well attended. Dr. Snow gave a very musically performance of the following program: Toccata on "O Filii et Filiae," Farnan; Adagio, Rowley; "Jesu, Joy of Man's Desiring," Bach-Grace; Toccata in C, Bach; "Rondeau," d'Andrieu; "Soeur Monique," Couperin; Scherzo, Gigout; "Legend of the Mountain," Karg-Elert; "Herr Jesu Christ, Dich zu uns wend," Karg-Elert.

On the evening of Sunday, May 3, the first Guild service was held at the Beneficent Congregational Church. The service opened with the organ prelude, Jacquemin's Chorale, Op. 3, on a Gregorian Theme, and Bach's Sonatina from the Cantata "God's Time Is the Best," played by Herbert C. Thrasher, organist and director at Beneficent

Church. The opening hymn was Luther's "A Mighty Fortress Is Our God." Following the invocation by the Rev. A. E. Wilson, minister of the church, Ippolitoff-Ivanoff's "Bless the Lord, O My Soul" was sung by the male choir of Brown University, directed by Arthur B. Hitchcock, organist and director of the First Congregational Church, Unitarian. The second anthem, Haydn's "Great and Glorious," was sung by a combined chorus directed by George Faulkner, organist and director at Central Baptist Church. The choral response following the prayer was "To Thee We Sing," Arensky. For the offertory the combined chorus sang Vaughan Williams' "Lord, Thou Hast Been Our Refuge," assisted by Harry A. Hughes, baritone, and Sturgess B. Carpenter, trumpet. The address was by the Rt. Rev. Granville Gaylord Bennett, D. D., auxiliary bishop of the Diocese of Rhode Island, who spoke on "Music and Worship." The choral response following the closing prayer was "Now Let Every Tongue Adore Thee," Bach, sung by the male choir. The closing hymn was Cruger's "Now Thank We All Our God." The postlude, the Toccata on Widor's Fifth Symphony, was played by Frederick Very, organist and director at the Westminster Unitarian Church. The accompanist was Miss Louise Winsor, organist and choirmaster at the Church of the Messiah.

At 6:30 Monday, the last day of the convention, members and guests came together at Alumnae Hall, Pembroke College, for the annual dinner, at which time the dean took the opportunity to thank all the committees who helped to make the convention a success, and the officers for their work during the year. The final event of the convention took place at Sayles Hall, Brown University, when Hugh McAmis, organist and choirmaster at All Saints' Church, Great Neck, Long Island, N. Y., played the following program: Trumpet Voluntary, Purcell; Andante, Stamitz; Prelude and Fugue in B minor, Bach; Cantabile (Symphony 2), Vierne; Pastorale, Traditional, arranged by Clokey; Moderato (Gothic Symphony), Widor; Communion, "L'Orgue Mystique" (Suite 5), Tournemire; "Piece Heroique," Franck.

As the week of May 3 was music week, the Guild service and Mr. McAmis' recital were held under the joint auspices of the Guild and the Rhode Island Federation of Music Clubs.

From beginning to end the first Rhode Island convention can be called a success, and it is hoped that it will continue to be an annual affair.

Good Year in Pasadena.

The Pasadena and Valley Chapter closed an exceptionally good year with its April meeting, held at the Arcade tea-room in Pasadena April 20. The Guild was exceptionally pleased with the progress made during the year, as shown in the reports, under the capable direction of the regent, Lora Perry Chesnut. Because the membership was doubled during the year and since nearly every organist in Pasadena is an active member, the chapter sought to be independent and after the usual routine it is now a formally recognized unit of the A. G. O.

Election of officers took place and the following were chosen for the year: Dean, Edward P. Tompkins, F. A. G. O.; sub-dean, Loren Adair; secretary, V. Gray Farrow, A. A. G. O.; registrar, Laverde Thompson; treasurer, Paul Goodman; librarian and historian, Mildred O. Wickland; members at large, Helen Root Wolf, Frances Chatem and Frank Van Gundy; auditor, Robert Allen.

After the reading of the reports, two excellently prepared papers were presented—one on "The Modern Organ and Tonal Design," by Walter Gibson, and the other on "How to Prepare for the Profession," by P. Shaul Hallett, F. A. G. O., helpful to young "hopefuls" as well as an inspiration to those who are trying to be "real" church organists.

MILDRED C. WICKLAND,
Librarian-Historian.

Kansas Convention in Topeka; Home State Organists Are Heard

By RACHEL E. JOHNSON

The Kansas Chapter of the A. G. O. held its annual convention in Topeka Tuesday, May 12, and the day was filled with events of interest.

The first program was presented in the morning at the Westminster Presbyterian Church and was given by four young graduates in organ, students from different universities. It was inspiring to hear these young people play with the style and finish they exhibited. They reflected great credit upon their teachers and the music departments they represented. The program included: Prelude and Fugue in C minor, Bach, and "Scherzo Symphonique," Faulkes (Trenna Goodwin, Ottawa University); Chorale in B minor, Franck (Donald Engle, Kansas State); "Etoile du Soir," Vierne, and "Savonarola," from "Harmonies of Florence," Bingham (Wilma Mae Stoner, Kansas University); "O Golgotha!" ("Symphonie de la Passion"), de Maleingreau (Charles Wilson, graduate student, Kansas University).

After this the group drove to the United Presbyterian Church, where they saw the organ music rack placed there in memory of Eleanor Allen Buck, who was secretary and treasurer of the chapter when she passed away. Dr. Charles S. Skilton, beloved and respected Kansas musician, gave a master lesson, assisted by his brilliant pupil Wilma Stoner, on Bach's Toccata and Adagio in C major. For many it was the high point of the convention. His erudition and scholarly interpretation once more reminded them of the great privilege afforded by Dr. Skilton's presence.

After an informal luncheon at the Pennant cafeteria, where about twenty organists gathered, the visitors went to the First Presbyterian Church, which has recently been remodeled, and where a fine three-manual Moller was installed. The Bach Fantasia and Fugue in G minor was played by Miss Marion Pelton of Kansas State College. Miss Pelton, who recently returned from several months' study with de Maleingreau in Brussels, played with splendid technique and a fine knowledge of Bach tradition. The next group was played by W. Arnold Lynch, a member of the Pennsylvania Chapter who recently was appointed organist and director of this church. He played the Pasaacaglia by Frescobaldi and the Chorale Preludes "Sleepers, Wake" and "Rejoice Now, Christian Souls," Bach. His playing was characterized by unique registration of the chorale preludes. Splendid musicianship was apparent throughout. Miss Ernestine Parker played: "Imagery in Tableaux" and "Winter Sunset" (MS), Edmundson, the latter dedicated to Cora Conn Moorhead, A. A. G. O., and "Etude Symphonique," Op. 78, Bossi. The numbers were all given with a fine sense of tonal color and grasp of musical values.

"Ave Maria" No. 2, Bossi, and the Cantabile and Intermezzo from Symphony 6, Widor, were played by Raymond McNabney of Coffeyville and were well received. Although organ playing is an avocation with Mr. McNabney, he displayed good control of the instrument and in all the numbers his work was pleasing. The last group, consisting of Minuet-Scherzo, Jongen, and Finale (Symphony 6), Widor, was played by Dorothy Rumbeck of Ottawa University. Miss Rumbeck, who graduates this year, took the examination last year and won the A. A. G. O. certificate. She played her numbers from memory, with ease and brilliancy, showing unusual talent and ability.

Dr. Roy Langford, brilliant young psychologist of Kansas State College, made an interesting talk on "Music and Color."

The business meeting followed and

the election of officers resulted as follows:

Dean—Mrs. Cora Conn Moorhead, Winfield.

Sub-dean—Irving D. Bartley, Baldwin.

Secretary and Treasurer—Mrs. Arza J. Clark, Topeka.

Executive Committee—Miss Marion Pelton, Manhattan, and G. Criss Simpson, Lawrence.

The next annual meeting will be held in Oklahoma City, when the biennial tri-state convention will be held.

After the meeting a visit was made to the city auditorium, where the large four-manual Kimball organ which recently was repaired was open for inspection and trial.

Thirty attended the informal dinner at the Jayhawk Hotel. The guests were entertained by Dr. Skilton's account of his visit to New York and his attendance at the testimonial dinner for Warden Doersam.

The final event of the convention took place at the First Methodist Episcopal Church. Mrs. Clark, organist of the church, played the opening and closing numbers with her usual good style and musicianship. They were: "Marche Religieuse," Guilman, and Festival Toccata, Fletcher. The adult and junior choirs of the church, directed by Mrs. Howard Searle, sang two groups with balance of tone and fine choral effects. Of special interest was the "Lord's Prayer," by Gaines. Mrs. Spencer Gard of Kansas City played "The Swan," Stebbins; Madrigal, Rogers, and Fugue in D, Guilman. Miss Irene Peabody of Kansas University added much of interest by her singing of a scene by Max Bruch, with George Trovillo at the piano. Laurel Everette Anderson, Kansas University organist, played the Introduction, Pasaacaglia and Fugue, by Healey Willan. In his rendition he displayed a fine dramatic sense and his technique was at all times adequate to the demands of the composition.

At the close of the convention there were many expressions of satisfaction over the ability to give programs of such high standard without importing talent.

Kellogg Southern California Dean.

The annual meeting of the Southern California Chapter was held May 4 at "The Skipper" cafe, Los Angeles. The election resulted as follows:

Dean—Clarence Kellogg.

Sub-dean—William Ripley Dorr.

Registrar—Stanley W. Williams.

Chaplain—Dr. James W. Fifield, Jr.

Librarian—Alice Kaye McMichael.

Secretary—Winifred Smart.

Treasurer—Irene Robertson.

For executive committee—B. Ernest Ballard, Julia Howell and Florence Linthicum.

The following "manuscript program" by members of the chapter was enjoyed at St. James' Episcopal Church after the dinner: "Star of the Night," Richard Keys Biggs; Mass in Honor of St. Cecilia (Kyrie and Sanctus), Biggs (sung by boy choir of the Church of the Blessed Sacrament, Hollywood, under the direction of Richard Keys Biggs, organist and choirmaster); Sonata for French horn and organ, in B flat, Alexander Schreiner (organ, Mr. Schreiner; horn, Arthur P. Lantz); Berceuse, Glyn Smith (Mr. Smith); violin, "Chanson du Soir," Althea Turner (violin, Erma Newman; piano, Mrs. Turner); Finale from the Suite "The Valley of the Moon," Ernest Douglas (Raymond Pike); vocal, "To Music" ("Tonight" and "Junetime"), Althea Turner (soprano, Ruth Somerindyke; piano, Mrs. Turner); Theme and "Round Robin Variations," "A. Polyglot" (theme by Dudley Warner Fitch; variations by Clarence Mader, Ernest Douglas, Alexander Schreiner, Richard Keys Biggs and Frank Colby; played by Mr. Mader); Piano Quintet in many keys (first movement), Raymond B. Hill (violin, Dorothy Marsh; violin, Robert Greginger; viola, Miriam Canfield; cello, George Richardson; piano, Mr. Hill).

DUDLEY WARNER FITCH.

News of the American Guild of Organists—Continued

Harrisburg Chapter Has Enjoyed Season of Marked Activity

The annual meeting of the Harrisburg Chapter of the A. G. O. was held Tuesday evening, May 12, in Christ Lutheran Church. The following officers were elected to assume office Sept. 1:

Dean—Lester T. Etter.
Sub-dean—Mrs. John R. Henry.
Secretary—Mrs. Vivian Eves Steele.
Registrar—Mrs. Carey O. Miller.
Treasurer—Doris F. Stuart.
Librarian—Laura M. Zimmerman.
Auditors—Laura E. Garman and Arnold S. Bowman.

Executive committee members whose term will expire in 1939—Helen K. Croll, Helen Runkel and Marguerite Wharton.

Reviewing the accomplishments of this year by the Harrisburg Chapter, let me say that marked progress has been made in the advancement of the position and prestige of the organ profession in Harrisburg. The year was a formative one, in which we were attempting to readjust ourselves as a chapter of the Guild, and as we celebrate our first anniversary as a Guild chapter we feel that a decided step forward was taken when we joined the Guild. In 1937 it will be twenty years since the local organists decided to band together and organize into an organists' organization, but it was just one year ago that a Guild chapter was established in the city. Now we regret that we waited so long. It is our earnest hope that the outstanding success of the past year may continue in the future, and that Harrisburg may become an even greater musical center than it has been.

As evidence of the accomplishments of this past year I am including a general outline of the activities of this season.

In September the entire chapter was entertained at the home of the dean for an evening of sociability and entertainment. Several numbers were played on the two-manual residence organ by members of the chapter. In October the entire chapter motored to Middletown, southeast of Harrisburg, where a recital was played on the three-manual organ in St. Peter's Lutheran Church. Chorale in A minor, Franck, and a Sarabande by Corelli were played by Helen K. Croll, organist and director of the junior choirs, Grace Methodist Church, Harrisburg. One of our own members, Mrs. Carey O. Miller, registrar of the chapter, played three of her own compositions. They showed originality and should serve as an encouragement for more of us to take up the art of composing. The numbers were a "March des Fantomes Moderne," "Chanson d'Amour" and "Poem d'Automne." Marguerite Wharton, assistant organist of St. Peter's Lutheran Church; Mrs. Vivian Eves Steele, organist and director at Stevens Memorial Methodist Church, and Arnold S. Bowman, organist and director of the First Church of God, New Cumberland, also played organ selections.

The November meeting was held in one of the parlors of J. H. Troup's music house, where a demonstration of the Hammond electronic organ was given. Harry Traxit gave an interesting description of the mechanism of the Hammond. Irvin L. Boose, organist of Zion Lutheran Church, played several numbers, after which Clarence E. Heckler, organist and choirmaster of Christ Lutheran Church, Harrisburg, demonstrated unique registrations and combinations.

In December the choir of Christ Lutheran Church presented the Christmas portion of Handel's "Messiah." Clarence E. Heckler directed the presentation and presided at the organ.

The January program was one that aroused unusual interest because it was unique. It was a recital of music for organ with other instruments and was presented in Messiah Lutheran Church.

The organists who participated were Miss Irene Bressler, Messiah Lutheran, and Clarence E. Heckler, Christ Lutheran. They were assisted by members of the Harrisburg Symphony Orchestra, Thelma Snyder, harpist; Margaret Schmidt and Theodor Karhan, violinists; Mary Jane Goodyear, cello; Mrs. J. Landis Zimmerman and Mrs. Raymond P. Fish, pianists.

In February the entire chapter and its friends were entertained at a colonial party given in the home of the Misses Laura M. and Florence Zimmerman. The committee in charge of the social affairs of the chapter arranged the program. The committee included Mrs. Harold B. Wood, chairman; Marguerite Wharton, Mrs. Nelson L. Maus and Mrs. Carey O. Miller. Refreshments were served to approximately forty persons.

In the latter part of March a Lenten recital was played on the Müller organ in the Fourth Reformed Church, where Helen Runkel is organist and director. The program was in keeping with the season, and was exceptionally well received. It was as follows: "Gethsemane," Malling, and Nocturne, Borodin (played by Ella Maye Foreman, St. Peter's Lutheran Church, Middletown); Meditation, Lemaigre, and Andante in C, Silas (played by Helen S. Hake, Immanuel Presbyterian Church, Harrisburg); Sonata 6, Mendelssohn (Sara K. Spotts, First Church of God, Harrisburg); Sketch in D flat, Schumann; Adagio (Sonata 1), Mendelssohn, and Overture in C, Merkel (Louise Black, Camp Hill Methodist Church); Sonata in B flat, Rogers (Doris F. Stuart, assistant organist, Pine Street Presbyterian Church).

In addition to the annual business meeting of the chapter a junior choir festival is being planned to be held in Grace Methodist Church in the early part of June. Eight or nine junior choirs will participate, and the massed chorus will contain 200 to 300 voices. It will be under the direction of Clarence E. Heckler, with Helen K. Croll at the four-manual Austin organ. Other organists who are scheduled to participate on the program are Henry Whipple, Market Square Presbyterian Church, and Mrs. John R. Henry, Fifth Street Methodist Church, who is sub-dean of the chapter.

LESTER T. ETTER, DEAN.

Western Washington Chapter.

The regular noon meeting of the Western Washington Chapter was held in Seattle May 13. One of our own members, Miss Esther Parker, was the speaker, reading a paper on a "Historical Review of the Organ." The election of officers for the year was held, with the following result: Dean, Walter Reynolds, A. A. G. O.; sub-dean, Wallace Seely, A. A. G. O.; secretary, Mrs. Robert Schenken; treasurer, Talmage Elwell.

On Sunday evening, April 26, the chapter held a Guild service at the First Presbyterian Church, Tacoma. Wallace Seely, organist of the Queen Anne M. E. Church, Seattle, played the opening recital and Mrs. Helen McNicol, organist of the First Christian Church, Seattle, played the offertory and postlude.

We welcome to our chapter two new members—Arville Belstad of Seattle and Harold T. Abbott of Spokane.

WALLACE SEELY, Secretary.

Central New York Chapter.

The Central New York Chapter met at Calvary Episcopal Church, Utica, on the evening of May 12. James Sautter, organist and master of the chorists, was the host. A brief recital was played by Miss Margarethe Briesen, A. A. G. O., organist of Westminster Church, Utica, who presented the following numbers: Toccata and Fugue in D minor, Bach; first and second movements of Sonata No. 1, Borowski, and the Agitato, Sonata in D minor, Rheinberger.

Following the recital, the rector, the Rev. Charles White, gave a word of welcome and expressed appreciation of the work done by the Guild. The an-

nual meeting and election of officers was held in the parish rooms. The following officers were re-elected: Dean, Miss Zillah L. Holmes, A. A. G. O.; sub-dean, Miss Florence Williams; secretary, Miss Anna Lapp Roberts; treasurer, Mrs. Winifred Fague; registrar, Harry Weston. The annual reports showed a successful season, with eight meetings, two public services, one public recital, three interesting speakers and piano and vocal numbers presented, and a report of several new members. A social hour followed, with Mr. Sautter assisted by Mrs. Henry Kassing, Miss Florence Williams and Mrs. James Doyle in serving refreshments.

ZILLAH L. HOLMES, DEAN.

Worcester Chapter.

The May meeting of the Worcester Chapter was held at the Central Congregational Church, where Alfred W. G. Peterson, organist of the church, was host. A program of French music provided an hour of great enjoyment. Mr. Peterson gave a dignified and scholarly interpretation of works by Du Mage, Couperin, Clerambault, Colby, Maquaire, Dallier, Jacquemin and Viere. Ruth Krehbiel Jacobs presented her choirs and members of the choir school in four numbers by Gounod which were sung with finish and musicianly understanding.

At a business meeting after the program plans were made for the annual meeting and dinner at the Worcester Country Club in June. Miss Margaret Johnston, organist of St. Michael's Episcopal Church, was welcomed to membership.

ETHEL S. PHELPS, Secretary.

Petersburg, Va., Branch.

An active season of the Petersburg branch of the Virginia Chapter came to a close with a supper in the parish-house of St. Paul's Episcopal Church May 12. The supper was served by the ladies' auxiliary of the church. Mrs. Howard Wright, violinist, accompanied by D. Pinckney Powers at the piano, entertained the guests with five selections. Afterwards the officers for 1936-1937 were elected as follows:

Regent—D. Pinckney Powers.
Sub-regent—Miss Emily Mason.
Secretary—Miss Lillian Spain.
Treasurer—Howard Freas.

A committee was appointed to plan the program for next season.

The March and April meetings were devoted to private recitals by members of the Guild. The March program, which was one of modern French organ music, with short biographies of the composers, was as follows: Adagio and Allegro from Third Sonata, Guilmant (D. Pinckney Powers); "Variations de Concert," Bonnet (Miss Lillian Spain); "Grand Choeur" and Elevation, Dubois (Miss Virginia Ramey Tucker); "Ariel" and "Romance sans Paroles," Bonnet (Mrs. J. Westmore Brown).

This recital was given at St. Paul's Episcopal Church.

The recital March 14 was given at the High Street Methodist Church and the program was as follows: Prelude from Miniature Suite, Rogers, and Offertory in C, Shackley (Miss Mary Belle Snyder); Charole Preludes, "Dearest Jesus, How Have We Offended Thee" and "Our Father," Margery Moore (Miss Emily Mason).

Buffalo Chapter.

At the April meeting of the Buffalo Chapter, held at St. John's Episcopal Church April 21, Buffalo was host to the members of the Rochester Chapter at dinner. At 8:15 two of the members of the Rochester Chapter—Miss Catherine Crozier and LaValn Maesch—gave an excellent recital, playing the following numbers: Chaconne in E minor, Chorale Prelude, "From God I never Will Turn Me" and Fugue in C major, Buxtehude, and Sonata, "The Ninety-fourth Psalm," Reubke (Miss Crozier); Passacaglia and Fugue and Ronlade, Bach; "Dripping Spring," Clokey, and Finale (Fifth Symphony), Viere (Mr. Maesch).

The May meeting of the Buffalo

New Guild Members; List of Colleagues Added by the Council

Colleagues elected April 27 are:

ARKANSAS—
Mrs. J. C. Hopper, El Dorado.
BINGHAMTON—
John O'Shea, Binghamton.
BUFFALO—
Squire Haskin, Buffalo.
CENTRAL NEW YORK—
Mrs. John E. Gray, Utica.
CENTRAL OHIO—
Frank R. Meier, Columbus.
Virginia Morrison, Worthington.
CHESAPEAKE—
James G. Hipp, Baltimore.
DELAWARE—
Maude E. Jones, Newark.
DEPAW BRANCH (INDIANA)—
Ann Berry, Paducah, Ky.
Alvin V. Thomas, Greencastle, Ind.
EASTERN NEW YORK—
William C. Bedford, Pittsfield, Mass.
Ruth Sarah Wagar, Saratoga Springs, N. Y.
HARTFORD—
Glenn Smith, West Hartford, Conn.
HEADQUARTERS—
Theodore S. Bulger, New York.
William H. Mosler, Kew Gardens, N. Y.
George E. Toepfer, New York.
Violetta Wheeler, Mystic, Conn.
INDIANA—
Mary L. Gangwer, Indianapolis.
ILLINOIS—
Blanche Boyce Meyers, Davenport, Iowa.
LOUISVILLE—
W. MacDowell Horn, Louisville.
MICHIGAN—
Grace Alston, Detroit.
William L. Green, Detroit.
H. C. Harris, Detroit.
NEW ENGLAND—
Leslie A. Charlton, Boston.
Elwood Gaskill, Cambridge, Mass.
George R. Hunsche, Boston.
Olive Beatrice MacPherson, Somerville, Mass.
Edna D. Parks, Wakefield, Mass.
Judith Pelley, Lynnfield, Mass.
NORTHERN CALIFORNIA—
Robert Malcolm Battison, Jr., Oakland, Cal.
Phoebe Cole, San Francisco.
NORTHERN OHIO—
Elliott E. Woodside, Lakewood.
PASADENA—
Elizabeth L. Farrow, Pasadena, Cal.
PETERSBURG BRANCH (VIRGINIA)—
Mary Bell Snyder, Petersburg, Va.
RHODE ISLAND—
Edna L. Mathewson, Auburn, R. I.
Earl Chester Snow, Providence, R. I.
WESTERN WASHINGTON—
Arville Belstad, Seattle.
WISCONSIN—
Sister M. Clarissima, O. S. F., Milwaukee.

Chapter was held at King Arthur's Monday noon, May 18. The annual election was held, and the following officers were elected:

Dean—DeWitt C. Garretson, A. A. G. O.
Sub-dean—Robert Noehren.
Secretary—Gilbert W. Corbin.
Treasurer—Harry W. Whitney.
Registrar—Clara Mueller Pankov.
Chaplain—Dr. Joseph L. Fink.
Auditors—Edna M. Safford and Frances M. Gerard.
Librarian—Clarabell Wahl.
Executive Committee—Edna L. Springborn, Cora L. Hoffheins and Albert Herlan.

Western Pennsylvania.

The April meeting of the Western Pennsylvania Chapter was held at the Western Theological Seminary, Pittsburgh, April 28. Thirty-five members and three guests sat down to dinner in the seminary dining-room. After the dinner Dean Alice Goodell called the meeting to order. Various matters of interest were discussed, especially the coming convention. Herbert C. Peabody, pilot of the convention board, gave a brief outline of the events scheduled. One subscriber membership was accepted.

We then adjourned to the seminary chapel, where a good-sized audience assembled to hear a talk by Dr. Charles N. Boyd on "Rambles among Hymn-Tunes," new to most of us.

PAUL F. BEISWENGER.

News of the American Guild of Organists—Continued

New Jersey Forces Hold Twentieth Rally in Atlantic City

By CAROLINE C. BURGNER

The twentieth annual rally of the New Jersey Council was held Wednesday, May 20, at Atlantic City. Registration and the morning session were held at the Church of the Ascension, where the Rev. H. E. A. Durell, M. A., is pastor and A. E. Weeden is organist and director of music. The business session was presided over by State Dean Raymond B. Heston and the visitors were welcomed by A. E. Weeden, dean of the Atlantic City Chapter.

The following officers were elected for the ensuing year: State dean, Russell S. Gilbert, Union-Essex Chapter; sub-dean, Mrs. Everett H. Antonides, Monmouth Chapter; recording secretary, Miss Caroline C. Burgner, Central New Jersey Chapter; corresponding secretary, Mrs. Gertrude D. Bowman, Camden Chapter, and treasurer, Harry Stone Martin, Union-Essex Chapter.

Interesting reports were made on the activities of the chapters by A. E. Weeden for Atlantic City, Earl H. Ellwell for Camden, Mrs. Antonides for Monmouth, Russell S. Gilbert for Union-Essex and Miss Nita Sexton for Central New Jersey. Mrs. Patience R. Ludlam, president of the New Jersey Federation of Music Clubs, welcomed the state council on behalf of the New Jersey music clubs.

After the meeting was adjourned Dr. Henry S. Fry gave an instructive lecture on "Plainsong and Medieval Music." The Kyrie Eleison (plainsong) was beautifully sung by Mrs. Walter C. Owrld of Brooklawn, N. J. The lecture was also illustrated by recordings of the St. Dunstan Singers.

After an excellent luncheon at the Hotel Shelbourne the delegates went to convention hall, where former Senator Emerson L. Richards conducted a tour of inspection through the organ, said to be the largest organ in the world. Of special interest was the recital in the convention hall ball-room on the Kimball organ by Rollo F. Marland, Mus. D., F. A. G. O., Philadelphia. His program follows: Phantasia from Twelfth Sonata, Rheinberger; Andante Espressivo, from "Sonata Cromatica," Russell H. Miles; Passacaglia, Bach; Chorale Preludes, "O World, I E'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms; Overture, "Tannhäuser," Wagner.

In the evening the delegates adjourned to the auditorium of the senior high school, where a recital was played by George William Volkel, F. A. G. O., assisted by the Crescendo Club chorus. Miss Helen M. Kennedy director and Mrs. Laura B. Westney accompanist. The following program was given by Mr. Volkel: Allegro and Larghetto, Sixth Symphony, Widor; Toccata on the Plainsong "Pange Lingua," Baintow; Introduction and Passacaglia, Noble; Even-song ("Abendlied"), Schumann; "Fantasia e Graveyard," Bach, Excerpts from the Suite "Harmomes of Florence," Bingham; "Prelude in Olden Style," Greenfield; "Carillon-Sortie," Mulet.

Contest Held in Rhode Island.

The Rhode Island Chapter on April 18 sponsored its first annual contest in organ playing for young organists under 26 years of age. There were eleven contestants. St. Mary's Episcopal Church, East Providence, was the scene of the contest. Participants were required to play two numbers—the Bach Prelude and Fugue in E minor (Cathedral) and their own selection from a list of ten numbers provided by the committee. The committee was composed of Miss Frances S. Burnham, chairman; Miss Louise Winsor and Lawrence C. Apgar. The judges were Elwood Gaskill, organist and director at the Arlington Street Unitarian Church, Boston, and Clifford Green, organist and director at the First Uni-

tarian Church, Worcester. Ernest Taylor, a pupil of Cyril Owen, organist at the Smithfield Avenue Congregational Church, Pawtucket, was declared the winner. Ethel Elizabeth Knowles, a pupil of Frank E. Streeter, Mathewson Street M. E. Church, received honorable mention. The prize to the winner, which was presented at the state convention in May, was a book on musical knowledge and the honor of playing at the convention.

The chapter will close the season with an outing June 13. A trip is planned to Cohasset, Mass., where a recital will be given on the carillons of St. Stephen's Church by Edward B. Gammons, organist, choirmaster and carillonneur at St. Stephen's, Mr. Gammons is also director of music at Derby Academy, Hingham, Mass.

ANNIE M. RIENSTRA,
Secretary.

Guild Service at St. Bartholomew's.

Members of the Guild at headquarters and their friends were privileged to hear the festival service on the evening of Ascension Day, May 21, at St. Bartholomew's Church, New York. This service, which has been under the auspices of the Guild for several years, and is sung by combined choirs under the direction of Dr. David McK. Williams, has become a tradition in the activities in the metropolitan district. St. Bartholomew's, that superb example of Romanesque architecture, was thronged by lovers of the best in church music. The following five choirs participated: All Angels', New York (Kyle Dunkel); St. Bartholomew's, New York (David McK. Williams); Calvary, New York (Vernon de Tar); St. John's, Jersey City (Harold W. Friedell); St. Luke's, New York (Lloyd Spence). The procession of choirs, choirmasters, clergy and members of the Guild council with gowns and hoods was impressive. The hymn sung was "Diademata." Between the verses Dr. Williams improvised in musicianly style, adding greatly to the effect. The service music was sung by the choir of St. Bartholomew's in its impeccable manner with perfect intonation and blending. The combined choirs sang the setting of the canticle "Cantate Domino," by Dr. Williams, published in 1930. This is a magnificent composition in the modern idiom, and the grand sonority achieved by chorus and organ was thrilling. A perfect proportion of choral and organ tone was obtained. The Te Deum written by Dvorak for chorus, soloists and orchestra was sung in Latin by the five choirs, and the soloists of St. Bartholomew's. This great composition was interpreted in a deeply religious style. The delicate nuances and contrasts were artistically made and the final climax was overwhelming.

The playing of the service and the accompaniments by Dr. Williams merit the highest praise. The blending of organ tone with chorus and solo voices was satisfying, showing the finest taste in registration. The offertory hymn, "Gerontius," was sung by choirs and congregation, with descent by Dr. Williams. After the *a cappella* singing of Wesley's "Lead Me, Lord" by St. Bartholomew's choir, ending in an exquisite pianissimo, the "Evening Hymn" by Thomas Tallis was sung as the recessional in canon form. Vernon de Tar played as a postlude the Allegro from the Fourth Concerto by Handel very effectively.

Dr. George Paul T. Sargent, rector of St. Bartholomew's, welcomed the members of the Guild.

Michigan Chapter.

The Michigan Chapter's May meeting was held May 19 at Epiphany Episcopal Church, Detroit, and our host was Benjamin Laughton. Announcement was made of the last "quiet hour of music" at Temple Beth-El Sunday afternoon, May 31, at 4 o'clock. On this occasion Abram Ray Tyler celebrated his twenty-fifth anniversary as the temple organist, as well as fifty years as a church organist. A motion was made that we "send him an appropriate tribute and attend in a

body." Miss Halverson gave us an outline of the convention to be held in Pittsburgh; she also spoke of forming a class to prepare for the examinations.

We then went into the church, where the rector, the Rev. R. E. Charles, officiated and preached at evening prayer. Mr. Laughton and his choir provided the musical background. Then we adjourned to the choir hall, where Mr. Laughton treated us to an absorbing lecture on "English Cathedrals," illustrated with excellent lantern slides.

ERNST J. KOSSOW, Secretary.

Florida Convention at St. Petersburg.

Miss Margaret Whitney Dow, F. A. G. O., of Tallahassee, was re-elected dean of the Florida Chapter at the final business session of the tenth annual convention held May 11 to 13 at St. Petersburg. Other officers for the year are: Claude Murphee, F. A. G. O., Gainesville, sub-dean; Mrs. W. W. Liddell, Jacksonville, secretary; Mrs. Charlotte Pratt Weeks, St. Petersburg, treasurer; Walter R. Cowles, Tallahassee, registrar; Mrs. Maye McKinnon, Jacksonville, librarian; Mrs. Harold Lenfestey, Tampa, and Mrs. Claire Gatlin, Jacksonville, auditors. The executive committee elected includes Mrs. Louise Entenza, Jacksonville; Fred Gehan, Tallahassee, and Mrs. Roberta Beacham, Orlando.

Plans were made to hold the eleventh annual convention in Tallahassee.

The organ recital May 12 by Leslie P. Spelman, head of the music department at Meredith College, Raleigh, N. C., at the Congregational Church, was one of the highlights of the convention. Professor Spelman's fine musicianship was displayed in his interpretation of Bach's Passacaglia. He also played two of Bonnet's compositions, selections from Gluck's "Orpheus," the "Young Girl in the Wind," by Charles Marsh, and other numbers. Professor Spelman gave a finished performance and evident in his work was an artistry clearly showing his years of painstaking work.

A concert May 11 was attended by a large audience. The guest organist was Herman F. Siewert, head of the organ department at Rollins College, who displayed exceptional ability and musical understanding with two groups of numbers. One of the most enjoyable was the Spinning Song from the "Suite Bretonne" by Dupré. Three local composers—Reginald Barrett, Frederick W. Wodell and Gurdon Forsy—heard their compositions sung by the choir of the First Congregational Church, directed by Mrs. Charlotte Pratt Weeks, and the United Liberal Church choir, directed by Gurdon Forsy.

A trip to several churches, a banquet and a picnic were other events of the convention.

Miss Carpenter Plays Test Pieces.

Miss Lilian Carpenter, F. A. G. O., gave two recitals in the Church of the Holy Apostles, New York City, featuring this year's test pieces for the associate and fellowship examinations of the Guild. Miss Carpenter opened the recital of May 3 with the Chorale No. 3, Franck. As it unfolded itself one was aware of the recitalist's complete understanding of this number. "Ich ruf' zu Dir," Bach, and the Cantilene from Sonata 2, Rheinberger, showed fine taste in registration and a singing melody which was aided by the artistic manipulation of the swell pedals. Brilliance was evident in the playing of the Barnes Caprice and also in Widor's Second Symphony. In the "Salve Regina" of the latter, antiphonal effects were used to advantage. The Finale was played with a crisp technique. The Prelude and Fugue in G major, Bach, was heard as the first number of the second recital May 17. It was played with a warmth of tone color and with a marked rhythm. The spirit of the brilliant Caprice by Parker and, by contrast, the quiet "Chant de Mai" of Jongen were played with rare taste. The recital closed with a splendid interpretation of the Introduction and Finale from Vierne's Fifth Symphony.

Toledo Convention Marked by Recitals in Beautiful Museum

The eleventh semi-annual convention of the Northern Ohio Chapter, held at Toledo May 4 and 5, as announced in detail in the last issue, drew a good crowd from Ohio points and a number from Detroit. The beautiful Toledo Art Museum was a fitting setting for the meetings and the musical programs made the convention one of unusual importance. Harold W. Friedell came from New York City to give one of the recitals. The address by Albert Riemenschneider on Bach festivals in Germany was, of course, valuable and Mrs. Mary Van Doren delivered a most interesting talk on the naive expressions of children in their musical classes at the Toledo Museum.

The recital program of John Gordon Seely of Trinity Church Monday afternoon was as follows: "Epilogue," Willan; Fantasia in Echo Style, Sweelinck; "O Fili et Filiae" (boy chorists), Gevaert; Chorale, Moutaert; "Eude en Forme de Canon," Moutaert; Prelude on a Theme in Gregorian Style, DeLamarier; "Lift Thine Eyes, O Israel" (boy chorists), Mendelssohn; Scherzo-Caprice, Bernard; Andante, Boulay; Chorale Prelude, "I Give to Thee Farewell," Bach.

The Guild service was held in the evening at St. Paul's Lutheran Church, with William H. Engelke, director, and Charlotte Engelke, organist, leading the senior and chancel choirs.

Mr. Friedell's program Tuesday morning at the Cathedral of St. Francis de Sales was as follows: "Harmomes of Florence" ("Florentine Chimes," "Primavera," "Twilight at Fiesole"), Bingham; "Requiescant in Pace," Sowerby; Cantilena, McKinley; Symphony of the Mystic Lamb ("Images," "Rhythmes"), de Maleingreau; "Paysages Euskariens" (No. 1), Bonnal; Toccata from Symphony No. 2, Dupré.

In the afternoon the recital of the modern compositions of Normand Lockwood aroused interest. It was followed by a recital by Edgar Danby of the Fort Street Presbyterian Church, Detroit, who played: Allegro (first movement of Fifth Trio-Sonata), Bach; Chorale Prelude, "Now Rejoice, Dear Christians All," Bach; Fugue a la Gigue (G major), Bach; Sixth Sonata, Mendelssohn; "Stella Matutina," Daller; Scherzo, Jacob; Petit Pastorale, "Tales of Mother Goose," Ravel; Allegro Vivace (first movement from Fifth Symphony), Widor.

Georgia Chapter Hears Fox.

Virgil Fox was presented in recital at the First Presbyterian Church of Atlanta May 2 before a large congregation. The youthful genius had no difficulty in maintaining the impression that was created at his appearance here last season. The large four-manual Pilcher organ, while noted for its beauty and quality, does not contain master pistons, and while the audience may not have been aware of this from the constant play of tone-color, the clever handling of the registration was of keen interest to the organists who knew of the difficulty involved.

Following the recital, Dr. and Mrs. Charles Sheldon entertained informally for Mr. Fox at Briarcliff, the home of Mr. and Mrs. Asa G. Candler, Jr., with the chapter and their friends as guests. Here Mr. Fox was heard at the console of the Aeolian organ, not the least attraction being "Dixie" played as a pedal solo.

On Tuesday evening, May 5, at Westminster Presbyterian Church, a fine program was given by junior organists under the direction of Miss Eda E. Bartholomew. Miss Bartholomew is receiving congratulations on her appointment to the new Austin organ at the Rock Springs Presbyterian Church, now being installed.

GEORGE L. HAMBRICK,
Publicity Chairman.

News of the American Guild of Organists—Continued

Louisville Meeting Fills Two Days with Interesting Events

By A. D. JONAS

The regional convention of the American Guild of Organists held in Louisville May 5 and 6 drew a fairly satisfactory attendance from southern Ohio, Indiana, central Tennessee, the DePauw branch chapter and the Louisville Chapter.

Mayor Neville Miller, in a happy speech, met the visitors with the city's welcome at the opening luncheon in the Brown Hotel and was thanked by Dean W. Lawrence Cook. "Trends in Modern Specifications and Organ Tone" formed the subject of an address by Van Denman Thompson, head of the organ department at DePauw University and a notable figure in Indiana musical circles. This paper and that of Arthur C. Becker, organist of St. Vincent's Church, Chicago, and dean of the music school at De Paul University, were given at the Memorial Auditorium. Mr. Becker is a native of Louisville. His paper was followed by a rendition of the Rheinberger Trio at the Fourth Avenue Presbyterian Church, with W. Lawrence Cook at the organ, Mrs. Camille Pilcher, violinist, and Miss Minette Roessler, cellist.

The day closed with an informal dinner at the Brown and a choral and organ recital by the choir of the Arthur Jordan Conservatory of Indianapolis, directed by Donald C. Gilley, dean of the Indiana Chapter. This was easily one of the most noteworthy contributions to the meeting. Organ numbers were played by F. Arthur Henkel, director of organ at Ward-Belmont College, Nashville, Tenn., and W. Lawrence Cook, professor of organ at the school of music of the University of Louisville and organist of the First Lutheran Church and Brith Shalom Temple.

An outstanding feature of the second day was a visit to the organ factory of Henry Pilcher's Sons, followed by a recital by Josef Schnelker, organist of the Cathedral of the Immaculate Conception, Fort Wayne, Ind., at St. Agnes' Catholic Church on the Newburg road. After luncheon Wayne Fisher, organist of Bethlehem M. E. Church, Cincinnati, gave a recital at the First Lutheran Church. Later there was an organ recital at First Church of Christ, Scientist, by Mallory Bransford, organist of the First M. E. Church, Anderson, Ind.

A very pretty compliment was paid visitors and members of the local chapter by the long-established firm of Henry Pilcher's Sons, who gave a tea at the Pendennis Club. The two-day session closed with a dinner at the Old Stone Inn, about twenty miles out on the Shelbyville road.

The Louisville Chapter has every reason to be gratified over the character and quality of the programs, the keen interest shown in the discussions and "the good time had by all." Every member feels that valuable constructive work has been accomplished in the direction of knitting more closely together the active leaders in church and recital music in the region covered. Such work cannot fail to be reflected in increased membership and more profitably intimate association.

Chesapeake Chapter.

The monthly gathering of the Chesapeake Chapter was held at the home of Mr. and Mrs. Howard R. Thatcher, Baltimore, the underground floor of which is fitted up as a clubroom. Gayly-colored rugs hang on the walls, and various vases, mugs, ships and other trinkets fill the mantel and cabinets. In these surroundings a lively business meeting took place. The following officers were elected: Miss Katharine E. Lucke, dean; Howard R. Thatcher, sub-dean; Miss Vida Byrd, recording secretary; J. Earl Green, corresponding secretary; Mrs. Morgan S. Cline, treasurer.

The group then went to the music-

room, where a hymn contest was held. The hymns were on a theme and to words suggested by J. Norris Hering. Henry Baker won the prize, consisting of a book, awarded on the basis of marks contributed by the members. After supper, provided by our host and hostess, the chapter adjourned.

M. IDA ERMOLD,
Corresponding Secretary.

Rohrbach Dean of York Chapter.

At the May meeting of the York, Pa., Chapter Walter L. Rohrbach, organist and choirmaster of St. John's Episcopal Church, was elected dean to succeed J. Frank Frysinger, organist and choirmaster of the First Presbyterian Church. Other officers elected at this meeting are: Sub-dean, Donald Pfaff, Hanover; secretary, Emily M. Schwartz, Wrightsville, and treasurer, Mrs. Lester S. Gillis. An executive committee was appointed and is composed of J. Frank Frysinger, Adam Hamme and Carl Appel to serve three years; Mrs. Miriam E. Baumgardner, Evelyn Schaele and Evelyn S. Kauffman to serve two years; Paul Lynerd, Hanover; Mabel Hamm, Hanover, and Mrs. W. L. Zimmerman to serve one year. The following auditing committee was also elected at this meeting: Violet M. Hoke, Mrs. Catherine Cronister and Margaret L. Jacobs.

EMILY M. SCHWARTZ, Secretary.

Minnesota Chapter.

The Minnesota Chapter met for a Guild service at the House of Hope Presbyterian Church in St. Paul Monday evening, April 27. Following dinner in the church parlors, the pastor, the Rev. A. L. Odell, spoke on how the ideal of worship in the service can be attained through close co-operation between the pastor and the musical director. After a short business meeting the members and guests adjourned to the sanctuary. The Presbyterian service was impressively presented by Mr. Odell and the choir of the House of Hope Church under the direction of R. Buchanan Morton, organist and choirmaster. As a prelude to the service Mr. Morton played the Bach chorale prelude "Deck Thyself, My Soul, with Gladness" and the Toccata and Fugue in D minor. The program was "Praise the Lord, His Glories Show"; the anthem, "Hear My Prayer," Mendelssohn, and the recessional "The Church's One Foundation."

HENRY ENGEN, Chapter Secretary.

North Texas Chapter Program.

The April program of the North Texas Chapter was presented at the First Presbyterian Church in Wichita Falls Sunday, April 26, with the dean, Mrs. J. W. Akin, Jr., presiding, and Mrs. A. H. Mahaffey announcing the numbers. Miss Lucile Crouch opened the program with the Concert Overture in C by Hollins, Finale, from First Sonata, Bach, and the Moderato Cantabile from Widor's Eighth Symphony. Miss Martha Johnson played the Prologue to the Suite for Organ by James H. Rogers and "Song of the Basket Weaver," from "St. Lawrence Sketches," by Alexander Russell. Our member from Amarillo, Mrs. J. Francis Brown, who is organist at the Central Presbyterian Church in that city, played the Andante Cantabile from the "Symphony Pathétique" by Tschai-kowsky.

MRS. A. H. MAHAFFEY,
Program Chairwoman.

Maine Chapter.

At the April meeting of the Maine Chapter Mrs. Bluma Macdonald Sturdivant spoke on the subject of "Diction" in a very clear and interesting manner.

The chapter is sponsoring a course of four free recitals by A. G. O. members, who are giving their services in the interest of good organ music. Dowell McNeill of Hingham, Mass., and George Faxon of Boston have played in St. Luke's Cathedral, Portland, each one bringing out the tonal resources of the organ in striking combinations and contrasts which revealed his own intuitive sense of tone color.

E. Power Biggs played the municipal organ and was most enthusiastically received by the audience, who were quick to catch the spirit of joy which radiated from his playing. Earl Chamberlain will play this same organ May 27.

Our annual meeting has been postponed until June 3.

VELMA WILLIS MILLAY, Secretary.

Schlieder Scholarship Recital.

A demonstration recital of improvisations by the recipients of the Schlieder scholarship was held Tuesday afternoon, May 19, at the Rutgers Presbyterian Church, New York. This scholarship was the donation of Dr. Frederick W. Schlieder, who for years has specialized in improvisation as a means of cultivating the creative as well as the theoretical side of music. The results must speak for themselves, and this they did at the recital in no uncertain manner. Among those present from the council of the Guild were Charles H. Doersam, warden; Dr. Charles Heinroth, head of the music at the College of the City of New York, and James W. Bleecker, head of the theory department of the Music School Settlement.

The scholarship, which was offered originally for four members of the Guild, was increased to six by Dr. Schlieder because of the great number of promising applicants. The course started Nov. 26 and included about twenty-three sessions. The following members of the class played: George W. Volkel, Robert Mills, Alvin D. McDermott and Ralph A. Harris, Arthur Jacobus and Henry Humphries were prevented by illness.

It was the consensus of opinion among those who heard the recital that the work done was surprising in its results and, in fact, it seemed almost incredible that of the candidates chosen all could do such uniformly good work.

Central Tennessee Chapter.

The Central Tennessee Chapter held several interesting meetings in the spring, giving programs that brought out a large percentage of the membership.

The Street Piano Company was host to the April meeting, at which time the miniature Kilgen organ was displayed. Dean F. Arthur Henkel gave an interesting demonstration of the possibilities of this small organ.

The chapter brought to Nashville in March the Westminster Choir. This proved to be a successful undertaking, as a large audience greeted them and was enthusiastic over the splendid program presented.

KATHARINE MORRIS, Secretary.

District of Columbia.

At its annual meeting, held May 4 at the Church of Jesus Christ of Latter Day Saints, the District of Columbia Chapter was the guest of Edward P. Kimball. Reports of officers and committee chairmen were presented, following which the membership listened to a short recital by Mrs. J. Horace Smithy, organist of Wesley M. E. Church, who presented two Karg-Elert numbers, one by Pierre and one by Bonnet. It was decided to continue the election until the June meeting.

The evening was brought to a close with ice cream and cake served by the refreshment committee.

The final recital of the series for the season was played by E. William Brackett, Mus. B., newly appointed organist and choirmaster of St. John's Episcopal Church, Georgetown Parish. Mr. Brackett played an entire program from the works of Johann Sebastian Bach.

ROLLA G. G. OSYUN,
Chairman of Publicity.

Western Iowa Chapter Election.

The Western Iowa Chapter met May 18 for dinner and a program. At the business session the annual election of officers took place and the following were elected:

Dean—Miss Sara Hanson.
Sub-dean—John Herman.

Secretary—Miss Katharine Dodsley.
Treasurer—W. R. Mills.

Miss Bertha Kleckner gave a very interesting paper on current events in the organ world, giving a summarization of activities of organists far and near, interspersed with humor and comments on personalities. The group then adjourned to the First Presbyterian Church, where the organ was demonstrated by D. C. Farley, minister of music. The group was first taken into the echo organ chamber, where the principles of organ tuning were demonstrated. Then going into the chancel organ chamber, varieties of tone color and fundamentals of wind chest and action construction were demonstrated.

The meeting closed with the playing of Bach and Franck numbers by Mr. Farley, after which the Möller "Artiste" player was used.

KATHARINE DODSLEY, Secretary.

Louisville Chapter.

On Monday evening, May 11, the Louisville Chapter held its last meeting until next fall, the order of business being the election of officers and the final report on the regional convention.

The officers who served the chapter last year were re-elected, the roster being as follows:

Dean—W. Lawrence Cook.
Sub-dean—Archibald D. Jonas.
Secretary—Dr. C. L. Seubold.
Treasurer—William E. Conen.
Registrar—Mrs. Catherine S. Higgins.

Mrs. Arthur H. Almsted and J. Maurice Davis were elected to the executive committee for three-year terms.

Recent recitals by W. Lawrence Cook at the First Lutheran Church were given for the Woman's City Club April 20 and for the students of Highland Park High School April 27. Harry William Myers gave a recital of Bach and modern compositions Sunday evening, May 10, at Broadway Baptist Church.

Celebrating her tenth anniversary as organist and director of St. John's Evangelical Church, Mrs. Julia B. Horn and her choir presented Gounod's "Redemption" Sunday afternoon, May 17, to an audience of nearly 300 members of the church and friends. Beautiful flowers, the expressed well-wishes of the congregation, friends and fellow organists, and a splendid rendition of the cantata combined to make a very happy occasion.

C. L. SEUBOLD,
Corresponding Secretary.

Miami Chapter Holds Election.

The May meeting of the Miami Chapter was held at the Philpitt Salon May 18, when the annual election of officers took place. As three of the principal officers have been serving only a short time, owing to removal from the city of those elected a year ago, it was voted unanimously to remain all the present ones to serve during the next year. These are: Lewis A. Oates, dean; Gertrude Talbot Baker, sub-dean; Harriet Quick, secretary, and Ruby Rathman, treasurer.

After the business meeting Miss Bertha Foster, organist of Trinity Episcopal Church, gave an interesting program on the new Hammond electronic organ in the Philpitt Salon, to which the public had been invited. There were present about 200 persons.

Extends Time of Anthem Contest.

The Chesapeake Chapter has decided that insufficient time has been allowed for the preparation of material by those who may wish to participate in its anthem contest and has decided to extend the date to Nov. 30, 1936. Until that date manuscripts may be sent to M. Ida Ermold, corresponding secretary, 1928 West Fayette street, Baltimore. The prize for the winning contestant will be \$25, with a possible second or third prize, the successful compositions to be the property of the Chesapeake Chapter. The winning manuscript will be published by the H. W. Gray Company, New York.

News of the American Guild of Organists—Continued

Hartford Chapter Hears Fine Program by Wesleyan Forces

As a closing program for this season, a most enjoyable service of organ numbers and choral music was presented for the Hartford Chapter at Wesleyan University Sunday afternoon, May 3. Joseph S. Daltry, head of the music department of the college, presided at the organ, while the choral music was by the Wesleyan chapel choir.

The program follows: Processional Hymn, "O God Who Rulest," Camp; Toccata in F major, Bach; "I Give You a New Commandment," Tallis; "Tenebrae Factae Sunt," Palestrina; "Lux et Veritas," Camp; Passacaglia and Fugue in C minor, Bach; "Blessed Be the God and Father of Our Lord Jesus Christ," Wesley; "Jesus, Joy of Man's Desiring," Bach; "Listen to the Lambs," Dett; "Ballet," Carroll; "Fire Music," Daltry; Recessional Hymn, "Saviour, Again to Thy Dear Name," Hopkins. Mr. Daltry's interpretations of the Bach selections were unusually beautiful. His own "Fire Music" was originally written for orchestra, but has been arranged by the composer for organ and two pianos. It was composed at the request of the Bohemian Club of San Francisco for its annual "high jinks" celebration, at which time the effigy of "Dull Care" is burned. The processional hymn and "Lux et Veritas" were composed by John Spencer Camp of Hartford, first president of the Connecticut Council, N. A. O., and donor of the Wesleyan chair of music. "Ballet," by J. B. Carroll (Wesleyan '37) is based on an original dance theme, and was written as a study of tonal contrast between the piano and organ. Mr. Daltry was assisted by John B. Carroll and John D. Humason, '38, pianists. Maurice Wallen, tenor soloist of Hartford, assisted the choir.

The Hartford Chapter held its annual dinner meeting May 18 at the City Club, Hartford. Following the dinner a brief business meeting was held, at which the retiring dean, Gordon W. Stearns, presided. After reports had been read and accepted, Mrs. Esther N. Ellison, chairman of the nominating committee, presented the following slate:

- Dean—A. Stanley Usher.
- Sub-dean—Elsie Dresser.
- Secretary—Ethel Bestor.
- Treasurer—Donald B. Watrous.
- Librarian—Glenn Harold Smith.
- Chairman Membership Committee—Edward Graham.
- Chairman Publicity Committee—Charles Taylor.
- Chairman Program Committee—Ethel Tracy.
- Chaplain—The Rev. R. B. Ogilby, D. D.

All were unanimously elected. Mr. Usher is organist of the Asylum Avenue Baptist Church, Hartford. He has been very active in A. G. O. work. A social evening followed, the program being arranged by Ethel Syrett Tracy.

HELEN B. STOCKHAM, Secretary.

Texas Chapter Closes Season.

The Texas Chapter held its final meeting of the season May 20 in the form of a beautifully-appointed luncheon at the Dallas Athletic Club. Annual reports of officers and committees were read, and the following officers for the year were elected: Carl Wiesemann, dean; Mrs. George Cochran, sub-dean; Katherine Hammons, secretary; Anita Hansen, registrar; Mrs. H. L. Gharis, treasurer; Miss Martha Rhea Little, parliamentarian; Mesdames Ernest Peoples and E. R. Brooke, auditors, and the Rev. Harrison Baker, chaplain. Plans for the state convention to be held in Dallas in September were discussed. The decorations for the luncheon table carried out the Guild colors, centered with a bowl of yellow cosmos from which to the ends of the table were laid ferns and red carnations. Tall red tapers burned in candlesticks of amber tied with orange

tulle bows. Cards marked places for twenty-two guests. Carl Wiesemann presided as toastmaster.

KATHERINE HAMMONS.

San Diego Chapter.

Recent Guild meetings have been concerned with plans for sponsoring a San Diego recital series by three concert organists, with season tickets to be sold by members.

At the March meeting, at the home of Jean Hervey Taylor, members played and discussed their favorite anthems.

The musical menu for the meeting of May 11 at the home of the dean, Charles Shatto, provided a rare treat in Brahms' Sonata for violin and piano, Op. 108, with Anna Storch Johansen, guest violinist, and Charles Shatto sharing the honors.

CONSTANCE VIRTUE, Corresponding Secretary.

Glen Darst Fort Worth Dean.

W. Glen Darst was elected dean of the Fort Worth Chapter May 4 after a dinner for the members at which Mmes. Rey Hawley and N. H. Moore were hostesses, at the home of the latter. Other officers elected are: Mrs. H. R. Lasley, sub-dean; Miss Marie Lydon, treasurer; Miss Mary Richardson, recording secretary; Mrs. N. H. Moore, corresponding secretary, and the Rev. Sherwood S. Clayton, chaplain. W. J. Marsh is the retiring dean. The chapter will have a picnic for members and friends June 3 at Lake Worth.

HELEN EWING.

Union-Essex Chapter.

An interesting and varied program of organ and choral music, performed by members, featured the May meeting of the Union-Essex Chapter, held at the Prospect Presbyterian Church, Maplewood, N. J., of which Dean Walter N. Hewitt, A. A. G. O., is organist-director. The program follows: "Priore," Borowski (Willard L. Wesner); Andante, Maily (Dorothy Howell, A. A. G. O.); Andante Seraphique, Ponsan (John V. Pearsall); "Lo, a Voice to Heaven Sounding," Bortniansky, and "Send Out Thy Light," Gounod (choir of Prospect Presbyterian Church); "A Lovely Rose," Brahms (Florence Maltby); Andante Religioso, West (Harold B. Niver, A. A. G. O.); "These Are They," Gaul (Wilfred Mabee, soprano, Grace Episcopal Church); "Dawn," Jenkins (J. Roland Sterner).

Business transacted included the report of the nominating committee and election of the following officers for 1936-37: Dean, Walter N. Hewitt; sub-dean, Lee H. Richardson; secretary, W. Norman Grayson; treasurer, Mrs. Vernon Maltby; auditors, Harry Martin and James Philipson. The registrar declining re-election, a successor is to be chosen at a future meeting.

Russell S. Gilbert was elected a delegate to the Atlantic City convention, as was Walter N. Hewitt to the Pittsburgh convention. At the close of business a get-together hour was enjoyed, refreshments were served, vocal duos sung by Mrs. W. E. Toner and Mrs. L. K. Detwiler, and solos sung by Wilfred Mabee. It was very near morning when the meeting adjourned. ISAAC HAMILTON, Registrar.

Central Missouri.

The Central Missouri Chapter met April 20 at the First Baptist Church of Moberly, Mo. Guild members and music-lovers of the city, about sixty in all, enjoyed a bountiful supper in the church dining-room. In the evening members of the Guild contributed organ numbers on a program presented under the auspices of the Moberly Music Club. Harp and violin numbers were played by students of Stephens College, Columbia, Mo.

Oklahoma Annual Meeting.

The Oklahoma Chapter held its annual meeting Monday night, May 11, at the Kropp tavern in Tulsa. Following dinner the most important feature of the evening was the election of officers, which resulted in the following

roster for the year beginning Sept. 1: Dean, Marie M. Hine; sub-dean, Reed Jerome; secretary, Martha Blunk; registrar, John Knowles Weaver; treasurer, Mrs. John Kolstad; librarian, Ruth Blaylock; auditors, Sara Ruby Kauffman and Esther Handley; executive committee, Mrs. E. E. Chulow and Harry W. Kiskaddon; chaplain, the Rev. E. H. Eckel, Jr.

The usual study classes were conducted. Mrs. Hine was leader in the "questions on general musical knowledge." Considerable time was spent on the explanation and construction of the fugue. Mr. Weaver was instructor in ear training and led the class with dictation of two-part melody writing.

The chapter voted to donate a year's subscription to THE DIAPASON to the Tulsa Public Library.

Among outstanding activities of chapter members may be mentioned the Oklahoma composers' contest, conducted by John Knowles Weaver, chairman of organ and composition for the Oklahoma Federation of Music Clubs. During the state convention in Tulsa a manuscript concert was given in the Hotel Mayo March 23. Chapter members winning places on this program were Mrs. John March of Muskogee, whose number "Hear My Cry" was sung with fine effect by Gordon N. Berger, with the composer at the organ; Sydney B. Dawson of Bartlesville, who played his number entitled "Black Tulips," which was greeted with enthusiastic applause, and Marie M. Hine, who won two places on the program with an organ solo, Meditation on "Jesus, Saviour, Pilot Me," and an anthem "Art Thou Weary," sung by a mixed quartet, with the composer at the console.

The concluding recital of the series sponsored by the chapter was given Sunday afternoon, April 26, at the Boston Avenue M. E. Church and the organ soloists for this occasion were Mrs. Ernest E. Chulow, Phillip Morgan and Reed Jerome. The program opened with "Elegy," Ravanello, and "Wind in the Pine Trees," Clokey, played by Mrs. Chulow, with lovely contrasts in registration. In Bach's Toccata and Fugue in D minor Mr. Morgan displayed to advantage his excellent technical equipment. Mr. Jerome had chosen for his contribution the "Gymnopedie No. 3" by Satie and "Meditation in a Cathedral," Bossi. As the Kilgen organ of the Boston Avenue Church contains a wealth of strings and delicately voiced stops these two numbers received a very interesting performance. Vocal numbers on the program were "Hear Ye, Israel," Mendelssohn, and "Come unto Me," Handel, sung by Mrs. William Preston Ringo of Bartlesville.

Florida Chapter.

The April meeting of the Tallahassee branch was held at Wakulla Springs April 18. Five college students were asked to become national members. After a picnic luncheon served by the new members Miss Dow gave an interesting talk on the F. A. G. O. tests. The new members were welcomed into the organization and the meeting was adjourned. After the picnic a short business meeting was held at which the following officers were elected: Dean, Miss Margaret Whitney Dow; sub-dean, Walter Ruel Cowles; treasurer, Frederick Gehan, Jr.; secretary, Jessica Jane Mackey.

MANLY C. DUCKWORTH, Registrar.

Recital by Orrin C. Suthern in Chicago.

Orrin C. Suthern, organist at Tuskegee Institute, will give a recital in Orchestra Hall, Chicago, at 3:30 Sun-

day afternoon, June 14. This young Negro organist, a former pupil of Edwin Arthur Kraft, is the son of the rector of St. Thomas' Episcopal Church, Chicago, and a performer of unusual talent and attainments.

PLAYS NEW WORK FOR ORGAN

Power Biggs Heard on Famous Instrument at Methuen, Mass.

E. Power Biggs, the concert organist, who is in charge at the Harvard Church, Brookline, Mass., played a program on the famous Boston Music Hall organ in the Methuen Organ Hall, Methuen, Mass., owned by Ernest M. Skinner, on April 30. A feature of the program was the first performance in public of a new composition, Seven Variations for Organ, by Wheeler Beckett. The work is based on a Black Forest melody from the sixteenth century and is dedicated to Mr. Skinner. Mr. Biggs' recital preceded a program of choral works by the Bach-Brahms Society, Ivar L. Sjoström, Jr., conductor, assisted by piano and violin soloists and by the boys of the choir of Grace Church, Lawrence. Mr. Biggs' other offerings included: Concerto in F, Handel; Air and Variations from the Symphony in D, Haydn; Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem Undam," Liszt; "Divertimento," Mozart; Prelude and Fugue in G minor, Dupre.

Cornell College

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CHICAGO, JUNE 1, 1936.

ALEXANDRE GUILMANT

Every noble profession has its con-
gregation of saints. While we must
have our eyes on the future, nowhere
can we gain better lessons for it than
from the past and from the great men
of the past. A short paragraph in the
"Twenty-five years ago" column on
this page of THE DIAPASON last month
recorded the fact that Felix Alexandre
Guilmant died on March 30, just a
quarter of a century ago. To the older
ones among our readers this must have
recalled many memories. A large com-
pany of American organists were pupils
of Guilmant and his influence still lives
in their playing and teaching. And
what organist does not play the com-
positions of Guilmant? Where are
there more practical service pieces or
more appealing recital numbers? We
sincerely hope that the day may not
come when snobbery or a disturbance
of the sense of balance shall lead any
considerable number to discard or
ignore the works of the great Parisian.

Many who did not study under this
master had the privilege of hearing
him in the course of his recital tours,
especially when he played at the
World's Columbian Exposition in 1893
in Chicago and at the later St. Louis
Exposition. To have had the instruc-
tion of this benevolent yet punctilious
preceptor was a privilege none of his
pupils ever forgot, and seeing and hear-
ing him at the organ left an indelible
impression. "Time, like an ever-rolling
stream, bears all its sons away," as
the hymn tells us, but from the next
line, that "they fly forgotten, as a
dream dies at the opening day," we
must except our immortals.

We are giving our readers something
of special interest this month, whether
they ever heard or knew Guilmant or
not, in the first installment of an ap-
preciation of his life and work written
by his faithful pupil and friend, Dr.
William C. Carl, who has done so much
to perpetuate the Guilmant tradition
in organ playing.

LESS THAN A SHINE—1926-1936

Shakespeare had quite a reputation
for his aversion to repeating anything.
That's where we are different. An im-
portant verity can stand repetition once
in a decade, especially when it is often
overlooked by those who should re-
member it. Which is by way of intro-
duction to—and apology for—reprint-
ing in June, 1936, comment that ap-
peared just ten years ago—in the issue
of June, 1926. It was an editorial with
the heading "Less Than a Shine" and
was written in connection with the re-
publication of some sensible opinions
by a prominent newspaper paragrapher
in Philadelphia on church music and
its value, as viewed not from the stand-
point of an *ex parte* judge, such as THE
DIAPASON of necessity must be, but from
that of a layman not concerned with
what organists may like to read—an
impartial outsider with an evident
sense of values.

Here it is, for the benefit of those
who have forgotten, or who have be-
come readers of this paper in the last
decade:

"Certainly when church music costs

less than a shoe shine it cannot be
classed among our major expenditures."

So writes "Girard" in his column in the
Philadelphia Inquirer. This thoughtful
commentator looks upon the subjects he
discusses with unbiased eyes. He merely
notes the incongruities and contradic-
tions that come to his attention. The
comment from which our first paragraph
is quoted is made in the course of a
column on the comparative thriftiness of
the average Christian when it comes to
supporting the church. He points out
an unnamed Philadelphia church with a
membership of 1,000 which spends \$4,200
a year for its music. He goes on to say:

"Here you see \$4.20 spent by each
member for morning and evening church
music for fifty-two weeks. Put it at 8
cents per Sunday and that about equals
the music tax levied on its members by
that congregation.

"The cigar he smoked after breakfast
cost each man more than he gave for
church music at two services.

"Doubtless more than one feminine
member spent as much in a day for cig-
arettes. I am reliably informed that 8
cents a day is a rather modest outlay
for our brilliant cosmetics. * * *

"I am not connected with that church,
nor even with that denomination. I do
not know the pastor. But it is a safe
wager that there is much secret growling
at the high cost of music when the total
lump of \$4,200 is mentioned. But one
evening in a jazz hall far surpasses, for
the individual member, his annual music
tax.

"Of course the sermons and general
pastoral work come a bit higher. Even
so, they do not exceed per week the cost
of the poorest seat at one football match.
Even a modest golfer will spend con-
siderably more on caddy fees than for
sermons and ministerial visitations."

Girard's name is familiar to Philadel-
phians and his department is widely read.
We reproduce a part of what he said in
an effort to pass it on to interested per-
sons outside his local circle. We wish
every denominational paper would re-
print it. If we take the expenditure of
churches in New York, Chicago or any
other prominent city we will find that
not many exceed an average for music
of \$4,200 for a membership of 1,000. Where
this is exceeded it is usually by a
wealthy parish. We have often heard
of churchgoers who criticized the music
of a Sunday morning, but we cannot
recall a recent instance in which one of
them said: "It is remarkable that we
can have such good music at an outlay
of only a few cents per member. Some
of our organists and singers must be
thoroughly consecrated Christians to de-
vote themselves so unselfishly to the
routine of preparing this music—after
fitting themselves for their positions—in
order to give us what we hear from Sun-
day to Sunday."

THE PITTSBURGH CONVENTION

Pittsburgh is to have another flood—
and this time it is a beneficent flood of
good things offered to all the organists
of America. It is hoped that a large
number of them may be able to witness
the high-water mark at the ap-
proaching A. G. O. convention the last
week of this month. Once a year THE
DIAPASON has taken occasion to call
attention editorially to the convention,
wherever it might be held, and it has
been a pleasant duty. We could de-
vote our space to no better purpose in
our effort to serve our readers. It is
a tradition of American organ history
—and has been for nearly thirty years
—that once every summer, and twice
while there were two organizations,
those interested in our instrument from
far and near should gather to share
their mutual woes, to hear good re-
citals, to attend an impressive service,
to enjoy choral programs, discussions
and the fellowship that every human
being requires in a greater or lesser
degree. In Pittsburgh there are so
many noteworthy organs and so many
men who have made organ music in
America famous that a splendid pro-
gram could have been prepared with-
out going outside the city for perform-
ers or speakers. To have the opportu-
nity to see Carnegie Music Hall and
the magnificent new East Liberty Pres-
byterian Church and their instruments
alone is worth a long trip. With Pitts-
burgh's central situation, new low rail-
road rates and good automobile roads
the attendance this year should be as
large as that at the great New York
convention last year.

Of course, we still have with us those
who never attended a convention and
know nothing as to its stimulating
effects, and the super-blase who con-
sider it erudite and fashionable to be
smarter-than-thou, as well as holier-
than-thou, and who profess to scorn
such meetings. The answer to them,

we are sure, will be found in Pitts-
burgh.

Among other interesting experiences
of the recent flood, Edward B. Wase
of Duncannon, Pa., reports that an old
Barkhoff organ in Nativity Episcopal
Church, Newport, Pa., which was in
the great Johnstown flood of 1889 and
was in five feet of water in the 1936
flood is again in use after its experi-
ences. Mr. Wase's labors put the in-
strument in condition to be played and
now the parish wonders whether the
old organ has seven remaining lives
with which to face future floods.

Chicago organists are not without
honor in their own country. Announce-
ment is made of the election of Wil-
liam H. Barnes as president of the
Bohemians, one of the largest and most
prominent of the organizations of
musicians in the country. At the same
time comes news of the election of
Herbert E. Hyde of St. Luke's Pro-
cathedral in Evanston as president of
the Cliff Dwellers' Club, a famous body
to which many men devoted to the fine
arts belong. The Bohemians have had
as their head such men as Herbert
Witherspoon, the first president, and
Rudolph Ganz, who for the last three
or four years was the president. Freder-
ick Stock is the honorary president.
This club has appropriated \$3,000 to
\$4,000 a year to assist needy and tem-
porarily unfortunate musicians during
the depression. Its monthly programs
are of the highest order. By and large
our organists are a modest and retiring
lot, but their fellow musicians recog-
nize their worth and value their diver-
sified talents.

Gaul Wins Chamber Music Award.

Harvey B. Gaul, organist of Calvary
Church, Pittsburgh, won the Pitts-
burgh Art Society competition for a
work for woodwind ensemble. The
prize was \$100. The composition was
a tone poem, "John Brashear Looks at
the Night." It is scored for flute, oboe,
two clarinets, two bassoons, contraba-
ssoon, harp and French horn. The
Mozart String Sinfonietta, directed by
Wesley Sontag, played Dr. Gaul's
"Three Palestinian Pastels," based on
materials gathered in Palestine, at the
New York State Federation of Music
Clubs' tenth convention, and later the
Sinfonietta repeated the work on its
own program. The Master Institute
Chamber Orchestra, under the direc-
tion of Christos Vrioides, gave the
same work at the Roerich Museum,
New York. This work was first intro-
duced, earlier in the season, by the
Pittsburgh Symphony, under the baton
of Antonio Modarelli. Dr. Gaul's string
quartet, "From the Great Smokies,"
built on Appalachian folksongs, was
played by the Shapiro String Quartet
at its closing concert, and was played
also by the Wachter String Quartet.

Titus Presents Modern Works.

An informal evening of modern cho-
ral and organ works was given in the
contemporary concert series at Cin-
cinnati April 30, Parvin Titus presiding
at the organ in Christ Church. Marcel
Dupre's "De Profundis," written in
memory of the soldiers who fell in the
world war, was sung for the first time
in America by a chorus consisting of
the choirs of Christ Church and the
Bach Cantata Club, directed by Mr.
Titus, with Dorothy S. Payne at the
organ. Eric DeLamar's cantata for
bass with organ on "Psalm 144" was
sung by Cliff Harvot, Jr., with Mr.
Titus at the organ. The organ num-
bers were a Fugue by Honegger and
Willan's Introduction, Passacaglia and
Fugue.

Three to Play at Kimball Hall.

Frank Van Dusen will present three
of his artist pupils in the regular Sat-
urday series of Kimball Hall recitals
of the American Conservatory of
Music on Saturday, June 6, at 2:30.
They will play the following numbers:
Piano Concerto in A minor (second
and third movements), Grieg (Wilbur
Held, piano); Winston Johnson playing
the orchestral accompaniment on the
organ); Piano Concerto in G minor
(first movement), Saint-Saens (Winst-
on Johnson, piano; Wilbur Held play-
ing the orchestral accompaniment on
the organ); Fifth Symphony (Allegro
Vivace), Widor (James Cunliff).

That Distant Past
as It Is Recorded in
The Diapason Files

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

The event of the year in the organ
world was the opening of the Skinner
organ in the Cathedral of St. John the
Divine, New York City. Clarence Dick-
inson gave the initial recital. Recitals
which followed that of Dr. Dickinson
in May were by Will C. Macfarlane,
Samuel A. Baldwin and Gaston Deth-
ier. THE DIAPASON published the spec-
ification of the instrument.

The Rudolph Wurlitzer Company
purchased more than twenty acres ad-
joining its factory at North Tonawanda,
N. Y., for the purpose of erecting a
new plant.

The Stevens Organ Company, then
in business at Marietta, Ohio, com-
pleted the installation of a four-man-
ual in the Woodward Avenue Presby-
terian Church, Detroit.

The Austin Organ Company installed
a three-manual in historic St. Michael's
Church at Charleston, S. C., to replace
an instrument imported from England
in 1768.

THE DIAPASON made note of the fact
that the canny rector of a North Caro-
lina church to whom the editor had
written for information about a new
organ installed in his church answered
as follows: "True report. We had no
program printed; however, for a cash
consideration of \$4 I will get account
and write it for you. We need money
for the next payment."

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

Music week in New York was cele-
brated with a festival of choral and
organ music at the Wanamaker Audi-
torium. The organists who appeared
on the various programs included
Charles M. Courbin, Miss Vera Kitch-
ener, Richard Keys Biggs and Lynn-
wood Farnam. The closing event of
the festival was a program of T. Tertius
Noble's compositions, directed by
him. Dr. Alexander Russell arranged
the events of the week.

John D. M. Priest, organist of the
Colony Theater, New York, and one
of the ablest of the group of fine mus-
icians who at that time were engaged in
theater playing in the larger cities, died
in New York May 10 at the age of 39
years.

Miss Patty Stair, long one of the
most prominent organists of Cleveland,
died April 26.

Construction of four-manual organs
went on apace. Specifications of new
instruments that were published in THE
DIAPASON included the following: Aus-
tin of sixty-nine sets of pipes for Sec-
ond Presbyterian Church, Philadelphia;
Estey of sixty-two sets for Scottish
Rite Temple, San Jose, Cal.; Kimball
of seventy sets for First Baptist
Church, Los Angeles; Wangerin for
Immanuel Presbyterian, Milwaukee;
Skinner for St. Paul's Lutheran, Wil-
liamsport, Pa., and Wicks for St. Fran-
cis Solanus Church, Quincy, Ill. An-
other four-manual, by the Skinner
Company, was dedicated in the Jeffer-
son Avenue Presbyterian Church, Det-
roit. And there were also several
sizable new three-manuals.

Marks Organ's Semicentennial.

A service of exceptional interest was
held in St. Martin's Lutheran Church,
Baltimore, May 10. It was the fiftieth
anniversary of the dedication of the
Roosevelt organ, the sixty-eighth an-
niversary of the dedication of the
church building, and, incidentally, the
fiftieth anniversary of the close of the
career of the noted organ builder, Hil-
borne L. Roosevelt. To make matters
yet more interesting, George C. Ben-
nett, the organist, is rounding out his
twenty-eighth year at the console of
St. Martin's Church. The organ, a
two-manual, was built in Baltimore in
1886 and much of it is made by hand.
At the anniversary service Herbert F.
Kuenne sang Mozart's "In This Celest-
tial Dwelling," which was sung by his
father, the late Edward Kuenne, at the
organ dedication fifty years ago. Mr.
Kuenne used the same music sheets
that his father had used.

The Free Lance

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

Many commiserations for Samuel A. Baldwin in his automobile accident, and may he return speedily to his accustomed musical and bodily vigor! I miss his annual book of programs; it was a valuable aid to organists everywhere.

Judging from my personal liking, organists are fond of listening to tales of exploits by distinguished musicians. The recent articles about Lemare (I hope these will be continued) call to mind something I heard him do in Carnegie Music Hall. I went over with him to hear him prepare his program. One of the things he was to play was the "Academic Overture" (Brahms). Not being able to find his printed arrangement, he went downstairs to the library of the Pittsburgh Orchestra for the orchestral score. He turned from this. I suggested that I turn the pages. The score has a turn every fifteen or twenty bars, but he declined. It was marvelous to see how, without losing a single beat, attending to his registration, "thumbing" to keep themes going, and turning with incredible swiftness, he did the stunt with ease. Skill, courage, facility, positive musicianship—these all were drawn upon.

Did you ever hear Lemare play the Fugue in D major (Bach)? He played it, I would say, at about 480-500 notes a minute; every note was as clear as clearness itself, not one little smudge anywhere. I asked him how he managed to keep the thing going, since the sound of the pipe would not reach the ear until after the key was struck. He said it was possible only by shutting his ears absolutely to the sound! He illustrated by playing the first pedal passage, dancing up and down, knees moving, extremely staccato. This mode of performance was completely in sympathy with the character of the piece, which is nothing but a "show-off," heartless except for a dazzling sheen and glitter.

Do you recall the N. A. O. convention in Springfield, Mass.? Very much the same sort of thing was the playing by Pietro Von of his "Concert Study." Astonishing speed, great brilliancy, no smudge. And to make the performance still more impressive, he answered an enthusiastic encore by playing it again, equally well and *somewhat faster*.

The May 3 calendar of the North Baptist Church, Camden, N. J., had a notice of interest regarding a congregational practice of hymns from the Baptist "Church Hymnal," led by the choir. Two things about this attracted me—(a) that the choir could be induced to help in such a prosaic and musically uninteresting thing as a congregational practice of music; and (b) that someone in this church appreciated the importance of praise in the church service, especially when coming from congregational throats. How can congregations take care of their part in the service unless they are taught? Congregational practices of hymns with their tunes can be made vital if the leaders know the histories of hymns and tunes.

Forrest R. Newmeyer, organist and choirmaster of the North Baptist Church, writes me in regard to a book of choral music by Oliver Shaw, "A Series of Original Songs, Duets, Anthems," and asks for any information I have on the book. Oliver Shaw (born March 13, 1779, died Dec. 31, 1848) in my opinion was one of the best of the musicians and composers following the William Billings era. (Billings died in 1800.) Shaw was a Rhode Islander, had a sweet singing voice, was organist of the First Congregational Church, Providence, from 1807; an industrious composer, associated with Thomas Smith Webb, the famous Free Mason and lover of choral music. When a child of 7 Shaw lost the sight of one eye and at 21 he became totally blind. Not-

withstanding this great infirmity he "carried on" with great energy, founded a society for the practice and encouragement of singing, had private pupils from all over Connecticut and Massachusetts and was one of the few Americans to own a copy of the English Handel Society's edition of Handel's works.

My account of this sterling musician may not excite much interest on the part of the average composer of today, but when I add that Shaw's little two-page song, "There Is Nothing Like Heaven," words by Thomas Moore, published by himself, netted him \$1,500 I establish him in the ranks of envied musicians!

We sometimes note with more or less irritation that churches as organizations do not give, on church service lists and Easter advertisements, the names of choir and organist. We think the public are quite as much interested in the names of the musicians as in those of the sexton and other minor officials. I therefore consider that it is not only my pleasure, but my duty, to mark that the sterling musician and composer, Frederick N. Shackley, was honored with a special service in his church, "The First Church in Everett." A special choir had been engaged and sang thirteen anthems and organ pieces of Shackley's compositions. Make no mistake! Earnest, conscientious work, if of value, is always honored.

Festival at Westminster School.

In the spring of 1935 the Westminster Choir School issued a nationwide invitation to American composers to submit manuscripts for a festival of American music to be held May 18, 19 and 20, 1936, in Princeton, N. J. Composers were invited to submit manuscripts in five different classes—organ music, works for piano, violin, viola or violoncello with or without piano accompaniment, works for string quartet, works for string quartet with voice or piano and a *cappella* music. The organ music submitted was of such a conventional nature, it is announced, that it was decided to substitute an organ program of two masters of the late sixteenth century—Sweelinck and Tite-louze. This was played by Carl Weirich May 18 and was made up as follows: Chromatic Fantasia, Sweelinck; "Ave Maris Stella" (four Versets), Tite-louze; Six Variations on "Mein junges Leben hat ein End," Sweelinck; Hymnus: "Pange Lingua" (three Versets), Tite-louze; Echo Fantasia, Sweelinck; Fantasia in the Phrygian Mode, Sweelinck.

Tenney at American Conservatory.

Frank Van Dusen, director of the School of Church and Choir Music of the American Conservatory, announces that Dr. George L. Tenney will have charge of classes in choir training and conducting during the six weeks' summer session beginning June 25. Dr. Tenney's classes are popular with students of the conservatory. He has had a large enrollment in his choir conducting classes throughout the year. He is assisted by Miss Emily Roberts of the organ faculty. Mr. Van Dusen, Edward Eigenschenk and Miss Roberts of the organ faculty will teach during the summer term. Mr. Van Dusen will conduct classes in organ interpretation. Mr. Eigenschenk will play his annual summer term recital in Kimball Hall July 1 at 3 p. m.

Choir Festival at Warren, Ohio.

W. Frederic Miller organized and directed a junior and youth choir festival at the First Presbyterian Church of Warren, Ohio, on the afternoon of May 3. The massed chorus consisted of 325 voices and the choirs of ten churches of the city took part. It was the first festival of this kind in Warren. Mr. Miller is a graduate of Union Theological Seminary, both from the School of Sacred Music and the seminary, having the degrees of M. S. M. and B. D. He is minister of music at the First Presbyterian Church of Warren.

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Virgil Fox Displays His Unusual Powers at New York Recital

By LILIAN CARPENTER

New York's large and famous concert auditorium, Carnegie Hall, was the scene of an organ recital when the young concert organist, Virgil Fox, gave a brilliant performance there on Friday evening, May 8, before a considerable audience.

Mr. Fox's rapid rise to fame and his triumphs as a recitalist at conventions and elsewhere are well known, and the qualities that won him his reputation were amply displayed at Carnegie Hall. Tonal variety, interesting and delicate registration and remarkable facility in both manual and pedal work were apparent throughout the program. In his first number, the Presto from Handel's Concerto in B flat, Mr. Fox immediately established a mood of gaiety and a feeling of confidence, and the antiphonal effects to which this number is so well adapted were most pleasing. The young virtuoso was especially happy in his rendering of Seth Bingham's "Roulette," a composition full of sparkle, played with unsurpassed lightness and delicacy.

Mr. Fox's pedal technique is such that his audiences expect at least one demonstration of his unusual ability, an opportunity afforded on this occasion in Dr. Wilhelm Middelschulte's "Perpetuum Mobile," for pedals alone. The program closed with a vigorous rendition of the Allegro from Widor's Sixth Symphony. To the hearty applause of the audience Mr. Fox responded with three encores.

The complete program was published in the May issue of THE DIAPASON.

PLAY AT ST. PAUL'S CHAPEL

New York Organists Heard in May and June

Guest organists are giving the Tuesday 1 o'clock recitals at St. Paul's Chapel, New York City, in May and June for Herbert Ralph Ward and an array of prominent performers is being heard from week to week. May 5 Miss Lilian Carpenter, F. A. G. O., of the Institute of Musical Art, played: Prelude and Fugue in G, Bach; Adagio in A minor, Bach; Scherzo from Sonata in E flat, Parker; "Chant de Mai," Jongen; Finale from Second Symphony, Widor.

May 19 George W. Volkel of Emmanuel Baptist Church, Brooklyn, played: Toccata ("Pange Lingua"), Baird; "Minuetto Antico e Musetta," Yon; "Lied," Vierne; Sketch in D flat and Sketch in F minor, Schumann; Intermezzo in A flat, Bossi; Canzone in D minor, Bach; Fantasia e Gravement, Bach.

The visiting organist May 12 was George W. Westerfield of the Church of St. Mary the Virgin and May 26 Andrew Tietjen played a Bach program.

During the month of June guest organists will be Charles O. Banks, Kate E. Fox, Willard I. Nevins and others. On June 2 Mr. Banks will play: Prelude in B minor, Bach; "Prelude Elegiac," Jongen; "Torchtlight March," Guilmant; Improvisation, Foote; Canon, Jadasohn; Toccata, Faulkes.

On June 9 Mrs. Fox will play: Fantasia and Fugue in G minor, Bach; "O Man, Bemoan Thy Fearful Sin," Bach; Chorale in A minor, Franck; "Romance sans Paroles," Bonnet; "Carillon-Sortie," Mulet.

On June 30 Mr. Nevins will play: Prelude and Fugue in B flat, Bach; "Starlight," Karg-Elert; Gavotte, Wesley; Sonata in E minor (Allegro con brio), Rogers; "Liebestod," Wagner; "Chant de Printemps," Bonnet.

Mrs. Beach's Cantata in Tacoma.

The first performance of Mrs. H. H. A. Beach's cantata "The Canticle of the Sun" in the Pacific Northwest took place Sunday evening, May 3, at Epworth Methodist Church, Tacoma, Wash., when the work was sung under the direction of Harold Heeremans by the University Temple choir of Seattle. As a prelude Mr. Heeremans played an Aria composed by himself and as the postlude Vierne's "Carillon."

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 Calvary Baptist Church, Norwich, N. Y.
 Swedish Baptist Church, Dorchester, Mass.
 Wiltshire Baptist Church, Los Angeles, Calif.
- Christian Science**
 Christian Science Society, Lead, So. Dak.
 Decatur Christian Science Society, Decatur, Ala.
 Fourth Church of Christ Scientist, Houston, Texas.
 First Church of Christ Scientist, Fitchburg, Mass.
 Christian Science Church, Rapid City, So. Dak.
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 St. Malachy's Church, St. Louis, Mo.
 St. Elizabeth's Church, Lubbock, Texas.
 St. Catherine's Church, Indianapolis, Ind.
 St. Anne's Church, So. Ashburnham, Mass.
 St. Williams' Church, E. Pittsburgh, Pa.
 Church of the Crucifixion, New York, N. Y.
 Church of Our Lady of Mount Carmel, Santa Barbara, Calif.
 St. Peter's Church, New Iberia, La.
 St. Mary Magdalene Church, St. Louis, Mo.
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- Methodist Episcopal**
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 Grace M. E. Church, Cumberland, Md.
 Lindsay First M. E. Church, Lindsay, Calif.
 Miami M. E. Church, Miami, Ohio.
 M. E. Church, De Funiak Springs, Fla.
 Averill Park M. E. Church, Averill Park, N. Y.
 La Belle View M. E. Church, Steubenville, Ohio.
 First M. E. Church, Omasa, Iowa.
 Beverly Hills M. E. Church, Huntington, W. Va.
- Methodist**
 First Methodist Church, Lead, So. Dak.
 Highland Methodist Church, Little Rock, Ark.
 First Methodist Church, Hickory, N. C.
 Thomaston Methodist Church, Thomaston, Ga.
 Methodist Church, Mt. Sterling, Ohio.
 Hyde Park Methodist Church, Hammond, Ind.
- Presbyterian**
 First Presbyterian Church, Port Arthur, Texas.
 Presbyterian Church, Weatherford, Texas.
 Second Presbyterian Church, Tulsa, Okla.
 Northminster Presbyterian Church, Springfield, Ohio.
 First Presbyterian Church, Visalia, Calif.
 Presbyterian Church, Arkadelphia, Ark.
- Christian**
 Maywood Christian Church, Oklahoma City, Okla.
 First Christian Church, Fort Thomas, Ky.
 Central Christian Church, Marion, Ohio.
 First Christian Church, Ellensburg, Wash.
 Cowardin Ave. Christian Church, Richmond, Va.
 First Christian Church, Sweetwater, Texas.
 Christian Church, Perry, Iowa.
- Others**
 Church of the Living God, Springfield, O.
 Evanston Mission Covenant Church, Evanston, Ill.
 Universalist Church, Brewton, Ala.
 Amanda Chapel, Los Angeles, Calif.
 Church of the Brethren, N. Manchester, Ind.
 Southern Hills U. B. Church, Dayton, Ohio.
 St. Mary's Church, Rock Valley, Iowa.
- Community**
 Community Church, Vero Beach, Fla.
 Cambria Community Church, Cambria, Calif.

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Toronto and Hamilton Unite.

A joint meeting of the Toronto and Hamilton Centers was held on Saturday, May 16, at the Walmer Road Baptist Church. After dinner had been served in the church parlors, we proceeded to the church proper, where the following recital was given: Fantasia, Harold Darke; Scherzo, Whitlock, and "Epilogue," Healey Willan (Muriel Gidley, L. T. C. M.); Chorale Preludes, "Gott durch Deine Güte" and "Ich ruf zu Dir, Herr Jesu Christ," Bach, and Prelude and Fugue in G minor, Bach (Leslie Leman); "The Heart Worship," Holst, and "The Almighty," Schubert (Helen Rowe McHugh); Variations (Symphony in D), Haydn, and "Resonet in Laudibus," Karg-Elert (Charles Peaker, Mus. B., F. R. C. O.).

Miss Gidley and Mr. Peaker are members of the Toronto Center and Mr. Leman is a member of the Hamilton Center. Mrs. Helen Roe McHugh is the contralto soloist of the Walmer Road Baptist Church.

This was the final meeting of the season. The Toronto members were delighted to have the Hamilton Center join them on this occasion. We have had many happy meetings together, both in Hamilton and Toronto, and always look forward to one of these joint meetings. The meeting was under the direction of Dr. H. A. Fricker, chairman of Toronto Center.

Kitchener Center.

Eugene Fehrenbach, Kitchener, Ont.

On April 26 at St. Matthew's Lutheran Church, Frans Niermeier, Mus. B., F. R. C. O., played his farewell recital before leaving for Winnipeg, where he is to be married. He was assisted by Norton Staebler, violinist. The highlight of the program was Mr. Niermeier's Sonata in E minor, which won the prize at the Manitoba musical festival in 1932, and which was given an excellent rendition by these two artists. Mr. Niermeier opened with the Bach Prelude and Fugue in D major, Mendelssohn's Sonata No. 6, and Handel's Concerto in B flat, ending with Bonnet's Concert Variations, which were played particularly well. Mr. Staebler also acquitted himself very creditably in his solo performance of Corelli's "La Folia."

Following the recital a reception was held by the center at the Forest Hill Gardens, at which the members presented Mr. Niermeier with a table lamp as a mark of their esteem.

On May 12 Dr. Alfred Whitehead, F. R. C. O., F. C. C. O., president of the C. C. O., played in Zion Evangelical Church, assisted by the choristers of St. John the Evangelist Church.

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FREDERICK N. SHACKLEY's tenth anniversary as organist and director at the First Church in Everett, Mass. (Congregational), was celebrated on the evening of May 3 with a special anniversary service. The entire musical program consisted of compositions by Mr. Shackley. The prelude, a number for organ and piano, was "At Eventide" and the final number a Festival Postlude. The anthems included: "Rejoice, the Lord Is King," "Sun of My Soul," "Bow Down Thine Ear," "Nature's Message" (from the cantata "A Song of Praise"), "Saviour, Blessed Saviour," "The Souls of the Righteous," "O Saviour of the World" and a Te Deum in C minor. The offertory was Mr. Shackley's well-known "Distant Chimes" and to the list were added an alto solo, "Tarry with Me," a bass solo, "Rejoice in the Lord," and a soprano solo, "I Will Extol Thee."

Trenton Music Week Service.

One of the principal events of music week in Trenton, N. J., under the leadership of George I. Tilton, chairman of the music week committee, was a sacred concert Sunday afternoon, May 3, by the junior, intermediate and senior choirs of twenty-five churches, numbering 700 voices, directed by Mr. Tilton and J. Harry Reid. This service was sponsored by the Rotary Club and Charles E. Whitehead, president of the Rotary, introduced Mayor William J. Connor, who officially opened the observance of music week. The city council and city manager were present, and the boy and girl scouts ushered. The W. P. A. band, under the direction of Gustav Hagedorn, accompanied the choir and played two selections. The Herald Trumpeters, under the direction of Miss Nettie Scott, were also on the program, which was given on the plaza of the War Memorial building.

PLACED ON REUTER STAFF

Rassmann Is Appointed in the East and Fridlund in Chicago.

The Reuter Organ Company announces the appointment of Ferd T. E. Rassmann as Eastern representative. He will maintain his office and residence at 1100 Fifth avenue, Asbury Park, N. J., and will represent the Reuter firm in both sales and service. Mr. Rassmann is well known in organ circles and has had an exceptionally wide experience in all phases of organ work. Prior to the recent liquidation of the Austin Company he was with that firm for over twenty-one years, during which time he installed and finished some of their largest instruments, including that in the Y. M. C. A. building in Jerusalem.

J. Vern Fridlund, well known among the organ fraternity in Chicago and vicinity, has been appointed manager of the Chicago office of the Reuter Organ Company. His territory includes a part of Illinois, Indiana, Wisconsin and Michigan within a radius of about 200 miles from Chicago. Mr. Fridlund has had long experience in all branches of the organ business. He started as a draftsman with the W. W. Kimball Company in 1911 and served later as manager of the service department, leaving there in 1926 to become assistant manager of the organ department of the Welte Company. He has since represented various companies in a sales capacity and recently was connected with the Hammond Organ Studios in Chicago.

Death of William S. Wilde.

William S. Wilde, organist and choir-master of Grace Episcopal Church, Rutherford, N. J., died at his home April 11 of a heart attack. Mr. Wilde was born in Norwood, Surrey, England. He was a licentiate of the London College of Music and received his doctor's degree in music at New York University. Before going to Rutherford twelve years ago, Mr. Wilde was organist for four years of Christ Episcopal Church of Belleville, N. J. He was a member of the Rutherford Rotary Club and Montauk Lodge of Masons. Survivors are his second wife, Flora M. Wilde, and four children of a previous marriage.

Takes Long Island Position.

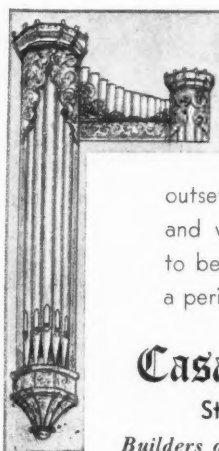
Robert S. Herterich, pupil of and assistant to Robert Mills, F. A. G. O., at the Kenilworth Baptist Church, Brooklyn, for three years, and more recently organist and director of that church, has been appointed organist of St. James' M. E., Lynbrook, Long Island, N. Y. Mr. Herterich is only 20 years old.

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Who's Who Among the Organists of America

DOYNE CHRISTINE NEAL, F. A. G. O.

Doyne Christine Neal, F. A. G. O., the St. Louis organist, is an all-around musician of whom the organ fraternity of her home city and the entire Southwest feel proud. In addition to her achievements as an organist in both church and recital work, she has been prominent as a teacher of piano and theory, and she possesses a mezzo soprano voice that has won for her high standing as a vocalist.

Mrs. Neal is a former dean of the Missouri Chapter of the American Guild of Organists and in 1933 she was one of the recitalists at the Cleveland convention of the Guild.

For sixteen years Mrs. Neal has been organist and director at the Central Presbyterian Church. Previous to this she was at the Peters Memorial Presbyterian. She has also served at the console in the Lafayette Park and Mount Andrew Methodist Churches. In 1926 she won the associate certificate of the A. G. O. and in 1928 passed the fellowship examination.

Mrs. Neal is a graduate of Central College, Fayette, Mo. Her organ study was carried on under Abraham Epstein, the late Charles Galloway and Daniel

DOYNE CHRISTINE NEAL



R. Philippi of St. Louis. She studied theory under the late Ernest R. Kroeger and Arthur Davis, piano with

Marion Lasher, Abraham Epstein and Leo Miller and voice with Pearl Curran, Antonie Lieber of Berlin and Bernard Ferguson.

Mrs. Neal has been director of music of the Community Chest's "forum hour" and played for a year and a half over the radio from station KMOX. She is director of music at Mary Institute, a country day school for girls, under the control of the board of regents of Washington University. In this capacity she has produced operettas, conducted the glee club, led the chapel music and taught singing classes. She is also on the faculty of the Bernard Ferguson vocal studios. Mrs. Neal is a member of Mu Phi Epsilon honorary musical sorority. When the \$6,000,000 municipal auditorium in St. Louis was dedicated Mrs. Neal was appointed chairman of the music and conducted a choir of 500 voices, accompanied by members of the St. Louis Symphony Orchestra.

Mrs. Neal's husband, Frank A. Neal, to whom she was married Aug. 25, 1915, is a newspaperman now connected with the *St. Louis Star* and formerly on the staff of the *Globe-Democrat*.

YON'S WORK HEARD BY 7,000

Great Congregation at St. Patrick's Cathedral, New York, for Oratorio.

Approximately 7,000 persons filled St. Patrick's Cathedral in New York on the evening of Sunday, May 3, to hear "The Triumph of St. Patrick," the oratorio composed by Pietro Yon, organist of the cathedral. The performance was given in the presence and under the auspices of Cardinal Hayes, archbishop of New York.

This oratorio, which had its world premiere at Carnegie Hall in April, 1934, was written originally for cathedral presentation. The role of St. Patrick was sung by Giovanni Martinelli of the Metropolitan Opera. The choral singing was done by the Arion Singing Society of Brooklyn and the St. Patrick's Cathedral choir. There were 120 singers in the latter who sat in the cathedral choir. The 300 singers of the Brooklyn society sat in the choir loft. They were under the direction of Leopold Syre.

Between the second and third parts, Mgr. Michael J. Lavelle, vicar-general of the archdiocese of New York, said that the story of St. Patrick was "a wonderful story" and that it was beautifully told in the oratorio.

At the close of the performance a solemn benediction was celebrated by the Rev. H. F. Hammer, with the Rev. W. Kellenberg acting as deacon and the Rev. R. E. Woods as sub-deacon.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., May 20.—A treat to which music-lovers look forward annually is the spring concert of the Washington Choral Society, conducted by Louis Potter. This year's program justified the faith of the many admirers of the society in its presentation on May 5 at Continental Memorial Hall. They sang with animation a delightfully springlike program, much of which was given from memory and unaccompanied. Nothing on the program was lovelier than the Quartet, Op. 81, for piano and strings, of Dvorak, by the Pro Musica String Quartet, with Mr. Potter at the piano.

E. William Brackett, recently appointed organist and choirmaster of St. John's Parish, Georgetown, gave a recital in the church May 11. The offering was to help provide for the summer outing of the choir boys.

Harry Wheaton Howard, organist and director at Immaculate Conception Church for thirty-six years, recently completed his eleventh opera, which is entitled "Luana" and is described by the composer as "an Hawaiian interlude." The story is based on legends gathered by Mr. Howard during two recent visits to the Hawaiian Islands. The work was presented by the Opera Players' Club of Immaculate Conception Church April 21, 23 and 24.

Raymond E. Rapp, organist and director at the First Baptist Church, and Howard Moore, director of the Luther Rice chorus of the same church, conducted the production of "Tulip Time," a two-act operetta by Geoffrey Morgan and Frederick Johnson, at the church recently. Because of the success attending the production it was repeated May 1.

The choir of the Georgetown Presbyterian Church, Mrs. Frank Akers Frost, organist and director, unveiled a bronze tablet in the foyer of the church May 24 in memory of Mrs. Wallace Radcliffe and in appreciation of her numerous benefactions and absorbing interest in the music of the church. Mrs. Radcliffe was keenly interested in the cause of better music in the church in general and played a large part in the development of the

music. Her husband was at one time moderator of the General Assembly of the Presbyterian Church and for many years pastor of the historic New York Avenue Presbyterian Church in this city. Dr. Radcliffe died six years ago this spring and Mrs. Radcliffe two years ago this month.

Concert by Milwaukee Chorus.

Under the direction of Edward Lukaszewski, a member of the Wisconsin Chapter, A. G. O., a concert was given by the St. Alexander Choir of

mixed voices in the St. Alexander Auditorium at Milwaukee Sunday evening, May 17. Mr. Lukaszewski is director of choruses for the extension department of the Milwaukee schools. He had the assistance of Virginia Sprague, soprano, of the International Opera Company of Milwaukee; Joseph Doria, violinist, a member of the Milwaukee Symphony Orchestra, and Ruth Eriksson, flute. The program by the chorus of forty-five voices consisted of Polish, English and Latin compositions.

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**FELIX F. SCHOENSTEIN
HAD NOTABLE CAREER**

REACHED AGE OF 87 YEARS

**Death of San Francisco Organ Builder
Recalls His Long Years of Activity
—Born in Germany and Came
to America in 1877.**

Felix F. Schoenstein, the San Francisco organ builder and founder of the firm of Felix F. Schoenstein & Sons, who died March 29 at the age of 87 years, as reported in THE DIAPASON last month, had a notable career.

Mr. Schoenstein was born in the Black Forest, at Villigen, Baden, Germany, in 1849 and was one of a family of sixteen children. His father was a clock-maker. His older brothers were engaged in the manufacture of automatic orchestrions and built up a business which included an extensive export trade, with a branch in Odessa, Russia. He served his apprenticeship with the firm and in connection with a branch in America, installing a large instrument which was sold in San Francisco in 1868, when Mr. Schoenstein was 19 years old. In that year he and his brother moved to San Francisco.

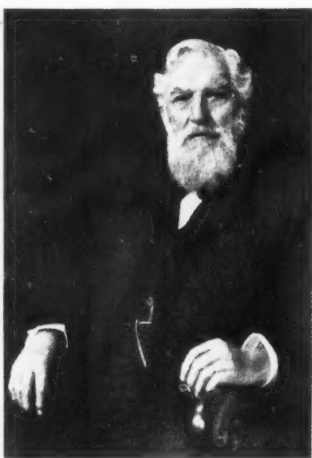
Mr. Schoenstein later worked with Joseph Mayer, California's pioneer organ builder and the only organ builder at the time. The largest instrument they constructed was the three-manual in Temple Emanuel, destroyed in the fire of 1906. Several of their organs are still in use and give evidence of Mr. Schoenstein's handicraft.

Yielding to the lure of the gold mines, Mr. Mayer abandoned his business for more lucrative possibilities at Marysville. At this time—in 1877—Mr. Schoenstein established himself in the pipe organ business in a small place on Birch avenue. As there was still a demand for orchestrions, and as he was evidently the only person in the West who could arrange the music and set the pins on the large cylinders used in them, he had considerable work in this field. When, however, this type of music became less popular he devoted his entire efforts to the church organ field and built a number of organs, the largest of which is still in use in St. Mark's Lutheran Church, San Francisco. Another of his organs is that in St. Mary's Church, Stockton, Cal.

In later years he showed skill as a voicer, producing fine string stops made of wood. He also cast his own pipe metal, made his own pipes, made the manual keys, and in fact built the complete instrument. Mr. Schoenstein had an inventive genius and as early as 1890 a patent was issued to him for a tubular-pneumatic action. In later years another patent was granted for playing organs with perforated music rolls on two or more manuals simultaneously. He was also a band leader in his early days. Possessing a fine bass voice, he sang for fifteen years in the quartet of old St. Patrick's Church, under the organist, John H. Dohrman. Mr. Schoenstein was a member of the Handel and Haydn Society. He remembered the arrival in San Francisco of the late Dr. H. J. Stewart and other prominent organists.

Mr. Schoenstein had a family of ten children, nine of whom survive. Four of his sons went into the organ business. With three sons—Louis J., Otto H. and Erwin A.—he formed the partnership of Felix F. Schoenstein & Sons and built up a business known throughout the West. In 1928 it was Mr. Schoenstein's privilege to see the firm move into its own three-story factory. Though in late years he had retired, it was his habit to visit the plant daily

FELIX SCHOENSTEIN



and he took an interest in all the affairs of the business. Last year when he was scarcely able to read or write he prepared a treatise on how to solve the economic problems of the day. He was also a deeply religious man.

In 1928 Mr. Schoenstein and his wife, who preceded him in death by a few years, celebrated their golden wedding anniversary.

In the presence of his nine children, thirty-nine grandchildren and one great-grandchild, and representatives of the clergy and the organ fraternity—a congregation that filled his parish church—his funeral services were held.

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—Guild Day has been an outstanding event of the Northern California Chapter for the last two years. It has taken the form of a pilgrimage to some of the interesting churches and organ lofts of the vicinity, with a lecture in the afternoon and a dinner in the evening. This year Miss Frances Murphy, dean of the chapter, plans a more ambitious program. Plans are not completed, but the different chapters on the coast are to be invited to participate in the program. June 23 and 24 are the days announced for the event.

St. Monica's Church announces a series of recital-preludes to the office of compline, on the fourth Sunday of each month at 7:15 p. m. The first of the series on May 24 will be given by Joseph Michaud, formerly assistant organist and director of music at St. James' Cathedral, Seattle. Mr. Michaud will also play in September and November. The June and October recitals will be by Richard Wissmueller and Robert Hayburn, respectively. Mr. Michaud's May program follows: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "O Haupt voll Blut und Wunden" and Fugue in G, Bach; Gavotta, from Twelfth Sonata, Martini; Cantilene from Sonata 11, Rheinberger; Finale from "Water Music," Handel.

On May 7 the following program was presented by organ students of the department of music of Mills College at "The Abbey," the organ studio of the Carruths: Preludes and Fugues in C major and D minor, from the Eight Short Preludes and Fugues, Bach (played by Yvonne Ford); Four Chorale Preludes, Bach (Kirsten Culmbach); Prelude, Fugue and Variation, Franck (Marjorie Jackson); Sixth Sonata, Mendelssohn (Evelyn Merrell).

WOMEN IN DETROIT CONTEST

Two Michigan Girls Divide Prizes Under Auspices of Club.

The Women Organists' Club of Detroit held its annual contest for young woman organists May 9 at the Boulevard Temple Methodist Episcopal Church. The winning contestants were Mrs. Jessie Copp of Detroit and Miss Helen L. Zbinden of Ann Arbor. Both are pupils of Palmer Christian, University of Michigan organist. They were so equally matched that the first and second prizes were divided between them.

The Women Organists' Club of Detroit invited the public to a free musicale at the Westminster Presbyterian Church Tuesday, May 26. Mrs. Jessie Copp, one of the winners of the contest, and Miss Margaret McMillan each played a group of solos, and a mixed quartet from the church choir sang Liza Lehmann's "In a Persian Garden."

Pupils of P. M. Linebaugh Heard.

At Susquehanna University, Selingsgrove, Pa., two programs were played by seniors from the organ department at the spring recitals. The performers were Miss Marcella Chaya and Horace Hutchinson. Professor P. M. Linebaugh, head of the organ department, has played the orchestral parts on the organ for the seniors in piano to the following concertos: Concerto in D minor, Rubinstein; Concerto in G minor, Saint-Saens; Concerto in A minor, Grieg, and Concerto in A minor, Schumann. All programs were played from memory.

Brahms Requiem at Plainfield, N. J.

Profoundly beautiful effects were obtained by Conductor Willard Sektberg when the Plainfield, N. J., Choral Club presented the Brahms "German Requiem" April 28 at the Crescent Avenue Presbyterian Church. Charlotte Lockwood at the organ gave her usual splendid support to both soloists and chorus, never intruding her virtuosity to overshadow the singers.

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Music Committees
Subject of Memoirs
by Edwin H. Lemare

[This is the sixth 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.]

SIXTH INSTALLMENT.

I have been asked by several who are interested in the publication of this little book not to omit a chapter on music committees. Their desire, however, is not so much to be entertained as to sow seed which will result in a class of musically intelligent people being chosen to serve on committees where a city's musical interest may be benefited thereby—whether it be in a church or an auditorium.

This committee has much influence for good or for evil—for good only if it incorporates some business members who are qualified to attend strictly to the commercial or financial side of things, and certainly some who are qualified to guide in musical or artistic matters. I use the word "qualified" advisedly, for I have met committees whose members have had no such claim. They know nothing about business, and still less about music. Mostly they have been selected from sentiment and not for merit. Such committees are apt to make a mess of things all around.

A member should not be chosen simply because he has a political pull, or is a social magnate, or is a prominent member of the church; or because he has given much money to a local hospital, and so on. All these credentials are commendable—in their own way and place. But they are not sufficient. We presume music is their goal, and let us hope, good music at that. The committee is—or at least should be—eager to set a high standard. By good music I mean the music by the organ masters, grand opera and works of high-class modern composers. Mix these—if you like—with music of a lighter vein. I do not mean to suggest that jazz or popular songs in flaming covers to catch the eye are necessarily bad music. They may be quite engaging, but there is a time and place for them which, in my opinion, is not on a recital program in an auditorium. Again, hymn-tunes, for which I have the most sacred regard, should not have a place on a concert program. They ought to be heard in a devotional atmosphere, suited to them and long established.

If then being a member of a music committee involves, as I believe, a big responsibility, it follows that no one should consent to accept the honor unless he or she feels competent—by education and training, or at least by some experience and knowledge of good music in its various forms.

From memory I recall a few committees whom I have met:

One insisted that my programs should be drawn up by the committee and not left to the organist.

Another objected to transcriptions—preferring music as it was originally written!

Another insisted that such numbers as old melodies be played on one manual only—the same as one would play them on the piano.

Another suggested that the full organ be used on all numbers.

On the arrival of the grand opera company in a certain city, I was instructed to play while the audience was assembling—also as a tribute to Mary Garden. I agreed on condition that Mary Garden sing during the assembling of my recital audience on the following Sunday. I must give the gentleman who made this suggestion credit for an apology, but he considered the organ simply an organ, and myself simply an organist.

One of the most humorous demands of a member of a committee was to the effect that the lucky organist engaged by him "was to possess temperament when he sat on the organ bench, but the moment his feet touched the floor and he made his bow to the audience

he was to shed his temperament—the same as he would an old coat."

Should not organists be engaged with the same care as the instructors in our schools? Only those possessing musical credentials from the leading critics of the world ought to be entrusted with educating the public in matters musical. Even more care should be exercised in engaging the proper committee to decide on the merits of an organist. Citizens would never elect a school board that would dictate as to what the teachers should impart to our children in accordance with their own limited literary tastes and likes and dislikes of certain studies. Why, therefore, should a music committee dictate to an organist as to his programs and judge them according to their own tastes, rather than from musical knowledge?

If a city is presented with an art gallery it is not customary to allow the daubs of the average painter to have an allotted space in it. Only those passed upon by a committee capable of judging artistic work are permitted to exhibit their art. Yet where there is a fine organ and the means of providing an organist of repute the average committee is one without the slightest knowledge of music, or even the ability to recognize an artistic rendition of a simple melody.

An organist who tried to instill musical knowledge into the mind of a certain member on a committee stated that, first, it was necessary for him to include one or two classical numbers on every program for the reason that every audience contained serious musicians and students who meant the future musical public, and, secondly, that he had to consider his own reputation and keep up a certain standard. He added that it would be ruinous to his musical status as well as failure to perform his duty to the musical public were he to lower his standard to conform with the musical knowledge of the committee. This brought forth a volley of wrathful indignation. The committee member was insulted, as he took the remarks as an insinuation that he, for one, was judged as not being capable of appreciating good music. Whereupon he proudly stated that he came of a musical family and was brought up in an atmosphere of hymn-tunes—his father being a preacher and his sister a graduate of a school of music.

An instance of an incompetent committee that was brought to my notice involved a young lady organist who was, at an early age, extremely clever. One of her neighbors was on a music committee to which she had applied for the position of organist in a church. The neighbor, upon learning of the young woman's application, strongly opposed it, but the other members of the committee decided to give her a trial. At the close of the service the candidate was elected unanimously by the congregation, who did not wait for the committee to decide. To the neighbor's credit it must be said that it was a meek person who called upon the young woman and asked to be forgiven; she admitted that the young lady was an excellent pianist, but she did not know that the same notes were used for organ music!

A committee has to set its own standard of music and can make this standard high or low. Surely the high standard is the ideal. It will mean the most good to the most people, even though it does not tickle the musical palates of those who—I believe—are in the minority. Don't be deceived about this. The masses are much more intelligent than they are credited with being. To a bad play or concert they may go once, but not oftener. The rule applies equally to an organ recital.

Paderewski, at the end of a recital, was once asked by a gushing lady to play just one jazz piece. He rose, politely bowed, and said: "Madam, it is one of the greatest sorrows of my life that I cannot play jazz."

A prominent American musical critic once said: "Organ recitals offer more permanent advantages to a city, affecting more persons and thus reaching farther into the consciousness of a public, than any other form of musical activity." I respectfully ask every music committee in the land to endorse this opinion.

[To be continued.]

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Hymn Society Meets; Music for Preaching Mission Considered

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By REGINALD L. McALL

"Hymns for the Nationwide Preaching Mission" was the subject of the May meeting of the Hymn Society, held at the home of Miss Emily S. Perkins, Riverdale-on-Hudson, Saturday, May 16. The topic for consideration was presented by the Rev. Dr. Samuel McCreia Cavert, secretary of the Federal Council of Churches of Christ in America. He outlined the general plan of the preaching mission, and expressed the determination that this series of meetings should be free from the so-called gospel songs associated with evangelistic services of former years, and be characterized by the use of the great hymns of the Christian church.

With the spiritual awakening of America as its aim, the preaching mission has enlisted the services of such men as Dr. E. Stanley Jones, Dr. Albert E. Beaven, Dr. George A. Buttrick, Dr. Paul Scherer and others. Beginning early next fall, a group of about twelve of these leaders will travel together to twenty-five selected centers, spending four days in each city. The mornings will be devoted to conferences with ministers and theater meetings for the public, the afternoons to seminars and young people's meetings and the evenings to great popular meetings in the largest auditoriums available. It is felt that the music to

be used at these meetings deserves the greatest care in its selection—that it should be as carefully prepared as the addresses and the seminars, and not left to last-minute choice. The problem presented to the Hymn Society is to assist in the selection of fifty or sixty hymns to be published in an attractive hymnal for use by the mission.

Several points in this problem were presented by the Rev. Philip S. Watters, president of the Hymn Society. The afternoon session began with organ music. Miss Frances Dodge, accompanied by Reginald L. McAll, sang descants for "Dix" and "Melcombe," and the air of "St. Cuthbert" to free organ accompaniment by Dr. C. H. Lloyd, a presentation of neglected possibilities in the rendition of hymn-tunes. Miss Lillian Carpenter, F. A. G. O., teacher of music at the Juilliard School, played several organ compositions based on hymn-tunes: three chorale preludes by Bach, followed by two chorale preludes—"Dundee" and "Melcombe"—by Parry and the Prelude on "St. Theodolph" by Guilmant.

A summary of the reports received from the hymn festivals held this year in thirty-one states was given by Mr. McAll, showing deep interest throughout the country in the stimulation of congregational singing through this type of service.

W. Arnold Lynch in Topeka.

W. Arnold Lynch has been appointed organist and director at the First Presbyterian Church of Topeka, Kan. He leaves Olivet Methodist Church of Coatesville, Pa., to go West and preside over a new three-manual organ of forty-seven stops, built by M. P. Möller. Mr. Lynch went to Topeka early in the spring and after a stay of five weeks his engagement was made permanent. In his new church Mr. Lynch has a senior choir made up of thirty-two voices. There is also a junior choir of fifty-six voices, under the direction of Mrs. Alma Strong, formerly a teacher of music in the Chicago school system.

Pittsburgh Position at Shadyside Church to Russell Wichman

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., May 20.—Russell Wichman of New York has received the appointment as organist and choir-master of the Shadyside Presbyterian Church, a position held for many years by Earl Mitchell, who resigned last June. Mr. Wichman is a graduate of the School of Sacred Music, Union Theological Seminary, where he was a pupil of Dr. Clarence Dickinson. He comes to Pittsburgh from the South Park Church of Newark, N. J., and will enter upon his duties here about June 21.

Shadyside Church is one of the wealthiest and most influential Presbyterian churches of this city. The vesper services, featuring a fine musical program by the quartet and the vesper chorus, and the excellent sermons by Dr. Hugh Thomson Kerr have been broadcast every Sunday afternoon over KDKA for many years, and comments are received from all parts of the world. It is contemplated that by next fall both the morning and evening services will include music by a chorus choir and the quartet.

A Lutheran choir conference was held at St. John's Lutheran Church May 12. Choirs from various churches sang anthems of their own selection. The Rev. George J. Muller is the prime mover in this, and had charge of the affair. The Pittsburgh Lutheran Choir, under the direction of G. Logan McElvany, also sang several anthems, doing especially good work in Bach's "Jesus, Priceless Treasure" and Macfarlane's "Open Our Eyes." The choir from St. John's Church, Carnegie, Pa., gave a particularly fine performance, singing "Go Not Far from Me, O God," by Zingarelli, under the direction of Miss Martha J. Burry. St. Luke's choir from West View, John Julius Baird, director, and St. Mark's, Brookline,

under George J. Gregus, also did excellent work. The entire audience sang chorales with Miss Ruth Wilde at the organ.

Miss Alice Goodell, dean of the Western Pennsylvania Chapter, A. G. O., has been ill at the Montefiore Hospital, but is reported as recovering rapidly. Miss Goodell is head of the department of music at the Pennsylvania College for Women.

Choir of 200 Sings in Philadelphia.

A choir of more than 200 voices assembled from the associated Westminster choirs of Philadelphia sang twelve anthems in Irvine Auditorium May 14. The singers were directed by Dr. John Finley Williamson of Princeton. The service, announced as "an evening of great church hymns and sacred music," was under the auspices of the Hymn Society of Philadelphia. Dr. Williamson addressed a dinner of the Hymn Society in the Tabernacle Presbyterian Church on "The Higher Reactions of Hymn Singing." At a meeting of the Hymn Society at 4 o'clock in the Tabernacle Church six hymns were demonstrated, interpreted and discussed. At all sessions of the day the Rev. Dr. William Chalmers Covert, president of the Hymn Society, presided.

Rarely Heard Work in Montreal.

The choir of the First Baptist Church in Montreal, Phillips Motley, B. A., L. R. A. M., organist and choir-master, sang A. H. Brewer's seldom heard cantata "Emmaus, a Biblical Scene," on Sunday evening, April 26. This is a short devotional work, with moments of well-written dramatic intensity, and can be used appropriately in the post-Easter season.

G. Donald Harrison Sails for Europe.

G. Donald Harrison, technical director of the Acolian-Skinner Organ Company, sailed May 29 from New York for a tour of France, Germany and England, and expects to do research work in organ matters in these countries during his vacation.

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Lawrence Mason in *The Toronto Globe*

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Hamilton Spectator

Mr. Wilson revealed himself as a brilliant organist who played with assurance and understanding, imparting, especially to the Bach numbers, a definiteness of design in registration altogether individual.

A. Baton, in *New Glasgow Evening News*

The execution of the various classical works was clean-cut throughout. His technique was of a very high order and his playing can well be described as thoroughly organistic and satisfying. In the opening Bach number, every movement stood out as clear as crystal.

Dr. Stuart C. Parker in *Presbyterian Magazine*

Mr. Alfred Wilson is one of the younger Scottish musicians, and one of the most brilliant. . . . As an executant he is a "big" musician . . . he has a background of sound musical scholarship; but he is first and foremost an artist and a player. I venture to say that no visiting and "heralded" organist has thrilled and pleased a Toronto audience more than he did on Saturday afternoon.

Toronto Evening Telegram

An illuminating and delightful experience it was to listen to Alfred Wilson play upon the organ of the New Eaton Auditorium yesterday afternoon. . . . Very evident musical culture and gifts.

Scottish Paper

In Alfred Wilson the true musician and artist was again revealed. . . . While his virtuosity was apparent at very many parts, the music seemed always to take precedence of the performer. . . . Recital was an outstanding event.

Scottish Paper

There was a large audience representing the whole community and numbering over 700. . . . Mr. Wilson showed the great heights to which he has climbed . . . a magnificent performance . . . a master of the organ.

There was a decidedly good attendance, the church being full, and the audience were well repaid for turning out. The programme was arranged chronologically and contained some of the best organ music from 16th century to Brahms. Mr. Wilson's playing was of a high standard of excellence. . . . The programme was so interesting, both from a historical and musical point of view.

ADDRESS — 226 COLLEGE STREET, TORONTO

Los Angeles News; Guild in Pasadena Holds Inauguration

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., May 19.—At the May meeting of the Guild Clarence D. Kellogg was re-elected dean and William Ripley Dorr sub-dean. Mr. Kellogg has made many friends by his tact and executive ability and the Guild may look forward to another successful year under his leadership. After the meeting a manuscript program was given at St. James' Episcopal Church. This aroused great interest and brought out much hidden talent. The program opened with two short choral works by Richard Keys Biggs that were quite charming. A Sonata in B flat for French horn and organ by Alexander Schreiner showed this unusual combination in a new light, some of the effects being unique. A delightful little Berceuse for organ by Glyn Smith was followed by a violin number and some songs by Althea Turner. I have spoken before of Mrs. Turner's gift of melody and these pieces lived up to that reputation—all of them well worth repeated hearing. Ernest Douglas was represented by a movement from his "Valley of the Moon" suite and Raymond Hill with the first movement from his Piano Quintet. Both gentlemen know how to make music.

Edward P. Tompkins, F. A. G. O., the new dean of the Pasadena and Valley Districts Chapter, is to be congratulated on the excellent inauguration meeting held in Pasadena May 18. The splendid work done by this branch chapter in the last two years will, I am sure, be enhanced now that it becomes a full-fledged chapter. The success here of a branch chapter should create an interest in other localities and I believe the time is ripe for such chapters to be organized in Long Beach, Riverside and Santa Barbara.

There was a record attendance at the dinner and the spirit of friendship was everywhere in evidence. Dudley Warner Fitch as toastmaster was in

fine form and with Clarence D. Kellogg, dean of the Los Angeles Chapter, present to give his pontifical blessing to the new chapter, the event was one to make history.

After the meeting a recital was given by Alexander Schreiner at the First Methodist Church—a recital that made the fine Aeolian-Skinner organ stand up and take notice. Rarely have I heard Mr. Schreiner to better advantage, and that is saying a great deal. He was assisted by the choir of the church under the direction of Frederick Vance Evans.

The many friends of John Smallman, musical director of the First Congregational Church, will be sorry to know that he is ill and that his physician has ordered him to take a complete rest for a few months. He will give up all his work for a time and hopes that the rest and perhaps a trip abroad will enable him to get into harness again in the fall. During his absence the choir will be under the direction of Clarence D. Kellogg, with Louise Stone at the organ. The church need not fear that the music will suffer while Mr. Smallman is away with such a man in charge.

The May music festival at St. Paul's Cathedral was opened with a recital by Dudley Warner Fitch May 2, when he played pieces by Handel, Bach, Clokey, Holloway, etc. Sunday, May 3, there was a festival service by the combined choirs of the cathedral, St. James', South Pasadena; St. Luke's, Long Branch, and St. Matthias', Los Angeles. The service was an inspiration and the singing of the choirs both separately and in combination was excellent and reflected great credit on the choirmasters, Raymond Hill, William Ripley Dorr and Ernest Douglas. On May 5 a recital was played by F. Rayner Brown of San Diego, who gave a well-balanced program including such numbers as the Bach Sonata No. 2, "Imagery in Tableaux," Edmundson and the Symphony for Organ by Guy Weitz.

There is also a May festival of sacred music at Immanuel Presbyterian

Church on the Sundays in May. Opening the festival there was a service featuring ten of the best choirs in the city. While such a service is more or less a stunt, musically it was interesting, and if all the mothers and their aunts and their sisters and the cousins of the choir members taking part enjoyed it as much as I did it was well worth while. Others featured during the festival were the Ecclesia Choir, conducted by Elton Menno Roth; the Schubert Choralists, Velma Blauvelt, founder and director; Christlieb Woodwind Quintet, St. Paul's Cathedral choir, D. W. Fitch, choirmaster, and Immanuel choir, Clarence Mader, A. A. G. O., choirmaster.

At the same church an interesting program by John Stewart, the assistant organist, and Belya Kibler was given May 3. Mr. Stewart played beautifully music by Bach, Brahms, Karg-Elert, Bingham and Russell, and Miss Kibler sang works of Wagner, Strauss, Gretchamoff, etc.

The Hollywood Festival Choir, composed of some thirteen choirs, gave a concert May 17 at the Hollywood Methodist Church under the general direction of Mildred Bruns. The chorus sang well, and while the program contained no outstanding numbers, the music was above the average. The chorus was assisted by Richard Keys Biggs, who played splendidly and made the Casavant organ sound grand.

Clarence Mader, who has charge of the Westminster Choir School which is to be held in Berkeley June 17 to July 7, tells me that the response has been most encouraging. This is a fine opportunity for organists here in the West and it is to be hoped that they will take advantage of it.



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Programs of Organ Recitals of the Month

Vernon de Tar, New York City—In two recitals at Calvary Church on recent Wednesday evenings in the spring Mr. de Tar presented the following offerings:

March 11—Prelude from First Symphony, Vierne; Allegro Cantabile from Fifth Symphony, Widor; Toccata and Fugue in D minor, Bach; Variations on a Paganini Melody for the Magnificat, Bonnet; Three Psalm Versets ("Dum esset Rex," "Laeva Ejus" and "Nograsum"), Dupré; Prelude on "Eventide," Parry; "Thou Art the Rock" (from "Byzantine Sketches"), Mulet.

March 25—Largo in E, from Twelfth "Concerto Grosso," Handel; Sonata in E flat, Bach; "Toccata per l'Elevazione," Frescobaldi; Chorale in E minor, Franck; "Procession" (from "Byzantine Sketches"), Mulet; Intermezzo, from Fourth Sonata, Rheinberger; Allegro, from Sixth Symphony, Widor.

Edwin D. Clark, Wilkesbarre, Pa.—Mr. Clark gave a recital every Friday noon in Lent at the First Presbyterian Church. One of his programs, devoted to modern French composers, was made up of the following compositions: Gothic Symphony (first three movements), Widor; Prelude in G minor, Dupré; "Procession" (from "Byzantine Sketches"), Mulet.

The following program of works of German composers was played March 13: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude on "Our Father in Heaven," Pachelbel; Fugue in G major, Bach; Three Chorale Improvisations, Karg-Elert.

A Bach program was the offering on Feb. 28.

Helen Bright Bryant, Mus. B. Scranton, Pa.—Miss Bryant, who played the forty-second public recital of the Northeastern Pennsylvania Chapter, A. G. O., at St. Luke's Church March 27, presented this program: Chorale Prelude, "Jesus, Priceless Treasure," Bach; Toccata in D minor (Jordan), Bach; Pastoral, Franck; Prelude and Fugue in G minor, Dupré; Scherzetto, Vierne; Chorale Improvisation on "St. Anne," Verreux; "Chanson," Barnes; Allegro from Sixth Symphony, Widor.

Henry F. Seibert, New York City—Mr. Seibert's last recital of the season at the Lutheran Church of the Holy Trinity was played Sunday afternoon, May 3, and his program consisted of the following compositions: "Easter Dawn," Claussmann; "Christus Resurrexit," Ravanello; "Adoration" from "The Holy City," Gaul; Caprice, Sturges; "Invocation" ("Messe de Marique"), Dubois; "St. Ann" Fugue, Bach; Fountain Reverie, Fletcher; "Ave Maria," Schubert; "Gloria in Excelsis," Reger.

Frank A. McCarrell, Harrisburg, Pa.—Mr. McCarrell, organist and director at the Pine Street Presbyterian Church of Harrisburg, gave a recital sponsored by the young people's department of the Baughman Memorial Methodist Church, New Cumberland, Pa., April 23. His program was made up of the following works: "Suite Gothique," Boellmann; "In Moonlight," Kinder; "In Springtime," Kinder; Largo, Handel; Toccata and Fugue in D minor, Bach; "Funeral March and Hymn of the Scraphs," Guilmant; "The Nightingale and the Rose," Saint-Saens-Curtade; "Romance sans Paroles," Bonnet; "The Lost Chord," Sullivan; Finale ("Concerto Gregoriano"), Yon.

Harry E. Cooper, Mus. D., F. A. G. O., Ottawa, Kan.—In a recital on the three-manual Reuter organ in the Methodist Church May 12, under the auspices of Ottawa University, Dr. Cooper presented this program: "Christus Resurrexit," Ravanello; Fugue in G major, Bach; Etude for the Pedals, de Bricqueville; "Marche Champetre," Boex; "Carillon de Westminster," Vierne.

Laurance M. Smith, Davenport, Iowa—Mr. Smith played a special organ program at the First Presbyterian Church on Kirkwood boulevard on the evening of May 10 in honor of Mothers' Day. His selections included: "Elizabeth's Prayer," from "Tannhäuser," Wagner; Second Sonata, Mendelssohn; "Song of the Basket Weaver," Russell; Andante Cantabile (Fourth Symphony), Widor.

Heinz Arnold, New York City—After a short evening service May 24 Mr. Arnold played a recital on the four-manual Casavant organ in the church of the Holy Apostles. The program consisted of:

First movement from Sonata 4, Rheinberger; Sonatina, "God's Time Is the Best," Bach-Graef; "Christians, Rejoice" and "Adorn Thyself, My Soul," Bach; "Kyrie Eleison," Reger; "Sleepers Wake," Karg-Elert; "Grand Jeu," Du Mage; Adagio from Sonata 3, Guilmant; Allegretto, Karl Hassé; Scherzo from Symphony 2, Vierne; Serenade, Rachmaninoff-Kraft; "Piece Heroique," Franck.

Marshall Bidwell, Pittsburgh, Pa.—Among Mr. Bidwell's May programs at Carnegie Music Hall have been the following:

May 2—"Hosannah," Lemmens; Sinfonia from Cantata "My Spirit Was in Heaviness," Bach; Prelude in E flat, Bach; German Folksong, "Sandmännchen," arranged by Alan Floyd; Trumpet Tune and Trumpet Voluntary, Purcell; "Cortege and Litany," Dupré; Allegro Vivace from First Symphony, Vierne; Concerto in A minor, Grieg (Mildred Cox, pianist; the orchestra part played by Dr. Bidwell).

May 16—Chorale Preludes, "In Thee Is Gladness" and "Christ Lay in Bonds of Death," Bach; Prelude and Fugue in B minor, Bach; Allegro from Trio-Sonata No. 1, Bach; Passacaglia and Fugue in C minor, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Concerto No. 1 in D minor for Clavier and String Orchestra, Bach (Elizabeth Calvert, pianist; the orchestra part played by Dr. Bidwell).

Miss Mabel Zehner, Ashland, Ohio—Miss Zehner played the dedicatory recital on an organ rebuilt by the Schantz Company of Orrville, Ohio, in the First Presbyterian Church of Ashland May 10, and her selections included: Chorale, "O Gott, Du frommster Gott," Karg-Elert; Toccata and Fugue in D minor, Bach; Pastoral, Traditional, arranged by Clokey; Allegro from Fourth Concerto, Handel; "Imagery in Tableaux," Edmundson; "Carillon," DeLamarter; "L'Organo Primitivo," Yon; "Electa ut Sol," Dallier; "To the Evening Star," from "Tannhäuser," Wagner; "Liebestod," from "Tristan and Isolde," Wagner; "Echo," Yon; Toccata from Fifth Symphony, Widor.

John M. Klein, Schwenkville, Pa.—Mr. Klein was assisted by a harp ensemble in a recital at Jerusalem Lutheran Church May 4. The organ numbers included these: Second Symphony, "Salve Regina," Widor; Sonata 6, Vivace, Bach; Chorale Preludes, "Christ Lay in Bonds of Death," "In dulci Jubilo" and "I Call to Thee, Lord Jesus Christ," Bach; Toccata in G minor, Rogers; Two Chorale Preludes (manuscript), Langstroth; Toccata in D minor, Reger; "Pantomime," Jepson; organ and harp, "Romance, the Tear," Thomas; Second Symphony, Finale, Widor.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman's ninety-second recital at Calvary Episcopal Church, played Sunday afternoon, April 26, was made up of the performance of the following: "Paeon of Easter," Mueller; Andante from "Symphonie Pathétique," Tschakowsky; Chorale Preludes, "In dulci Jubilo" and "Herzlich dich mich verlangen," Bach; "Marche Champetre," Boex; "The French Clock," Bornscheim; "The Squirrel," Weaver; "Carillon," Vierne; Evensong, Johnston; "Finlandia," Sibelius.

Mrs. George L. Roth, Mus. B., Somerset, Pa.—Mrs. Roth played an interesting program on the theme "The Life of Christ in Organ Music" at St. Paul's Reformed Church on the afternoon of Palm Sunday. She made use of the following compositions: Prelude and Fugue in B flat major, Bach; "Finlandia," Sibelius-Fricke; "Ave Maria," Henselt-Boss; "Adoration," Arabaolaza; "March of the Magi," Edmundson; "Mary Finds Jesus in the Temple," Malling; "On the Lake of Galilee," Barton; "Christ Stills the Storm," Malling; "Hosannah," Dubois; "Procession du St. Sacrement," Chauvet; "My Jesus, What Dread Agony," Bach; "The Tumult in the Praetorium," de Malingrean; "At the Foot of the Cross," Malling; "Weeping Mary," Shure; "O Fili et Filiae," West.

Paul A. Humiston, A. A. G. O., Grand Rapids, Mich.—In a recital at the Rockford, Mich., Congregational Church Sunday evening, April 19, Mr. Humiston played: Sonata No. 2 in C minor, Mendelssohn; Sinfonia to "I Stand with One Foot in the Grave," Bach-Graef; Gavotte, Martini; Largo ("Xerxes"), Handel;

Meditation ("Thais"), Massenet; Scherzo (Sonata No. 1), Rogers; Fountain Reverie, Fletcher; Festival Toccata, Fletcher; "The Old Refrain," Kreisler-James; Pastorale from "Le Prologue de Jesus," Schumann-Kraft; "March of the Priests" ("Athalie"), Mendelssohn.

Hugh Giles, Worcester, Mass.—Mr. Giles played a recital on the large Kimball organ in the Worcester Auditorium Sunday afternoon, May 3, under the auspices of the Memorial Auditorium Commission. His program consisted of these compositions: Concerto in G major, Bach; "Ave Maria," Arkadelt-Liszt; Toccata, de Mereaux; Prelude and Fugue on "B-A-C-H," Liszt; Serenade, Rachmaninoff; "Le Coucou," d'Aquin; Reverie, Dickinson; Allegro from Second Symphony, Vierne.

Minnie Brendinger Lehr, Pottstown, Pa.—Mrs. Lehr, assisted by Isabel Bach, harpist, gave a recital at Trinity Reformed Church on the evening of April 21. She played the following organ program: Concert Overture in E flat major, Faulkes; "A Song of India," Rimsky-Korsakoff; "Marche Champetre," Boex; Toccata and Fugue in D minor, Bach; "Liebesträum," Liszt; Arietta, Kinder; "Sunset," Fryslinger; "Marche Hongroise," "Damnation of Faust," Berlioz.

Paul E. Grosh, Grove City, Pa.—In an hour of organ music at Grove City College May 4 Professor Grosh played these selections: Fantasia in G minor, Bach; Prelude in D major, Clerambault; Evening Song, Alexander Matthews, Pastoral, Traditional-Clokey; Excerpts from first two movements, Symphony in D minor, Franck; "A Lovely Rose Is Blooming," Brahms; Easter Spring Song, Garth Edmundson; "Finlandia," Sibelius; Adagio Cantabile from "Cinnamon Grove Suite," Nathaniel Dett; "The Bells of Our Lady of Lourdes," Harvey Gaul; Toccata (Symphony 5), Widor.

Homer S. Taylor, Salem, Ohio—In a recital at the First Methodist Church of Salem, Ohio, on the evening of May 10 Mr. Taylor had the assistance of Miss Opal Smith, pianist, in this program: Tigue Fugue in A, Bach; "Jesus, Joy of Man's Desiring," Bach; "To Spring," Grieg; "Kamenoi Ostrow" (piano and organ), Rubinstein; Toccata, de Mereaux; "Night," Jenkins; Largo from "Xerxes," Handel-Whiting; Festival Toccata, Fletcher.

Frank Ulrich Bishop, Detroit, Mich.—Mr. Bishop, organist and choirmaster of the Woodward Avenue Presbyterian Church, played the following program April 29 at the wedding of the assistant minister of the church, the Rev. Clark Neale Edwards, and Miss Isabel Crichton: "O Perfect Love," Barnby; "Idylle," Wely; Meditation, Sturges; "Russian Romance," Frind; "Adoration," Arabaolaza; "Romance," Tours.

On May 5 the following program was played by Mr. Bishop, assisted by Miss Ruth Bean, harpist; Miss Doris Gallup, violinist; Miss Marjorie Pollock, soprano, and Milton Malby, baritone, for the women's association of the church: "Legende," Hastings; "Fountain Reverie," Fletcher; "Adoration" (violin, harp, organ), Borowski; Serenade (violin and organ), Mathews; "The Chambered Nautilus," part 2, Stewart; "Cathedral Shadows," Mason; "Beautiful Memories" (harp), Hahn; "Song of the Volga Boatmen" (harp), Folksong; Lullaby (harp), Rogers; Largo, Handel.

Alexander Schreiner, Los Angeles, Cal.—The following are some of Mr. Schreiner's most recent programs at the University of California, Los Angeles:

May 12—Chorale, "Adorn Thyself, O My Soul," Brahms; Concerto in G major, Handel; Revery, Debussy; Finale in B flat major, Franck; Prelude to "Lohengrin," Wagner.

May 15—Chorale, "If Thou but Suffer God to Guide Thee," Bach; Chorale, "My Inmost Heart Both Yearn," Mendelssohn; First Sonata in F minor, Mendelssohn; "Moonlight," Karg-Elert; Rondo, "Rage over the Lost Penny," Beethoven; "Lohengrin's Admonition to Elsa," Wagner; "Ride of the Valkyries," Wagner.

Mr. Schreiner's program April 26 was as follows: Adagio Cantabile in A flat, Guilmant; First Sonata, in D minor, Bach; "Romance" and Scherzo from Fourth Symphony, Schumann; "Pilgrim's

Song of Hope," Batiste; "Will-o'-the-Wisp," Jensen; Andante and Finale from First Symphony, Vierne.

E. Arne Hovdesven, Mercersburg, Pa.—Among Mr. Hovdesven's programs at Mercersburg Academy Sunday afternoons have been the following:

May 3—Grand Chorus and Fugue, Guilmant; "Silence Mystique," Edmundson; "May Night," Palmgren; "Piece Symphonique," Tournemire; "Rondo of the Princesses," Stravinsky; Londonderry Air, Old Irish Melody; "Finlandia," Sibelius.

May 10—"March of the Medici" and "Spring" (from "Harmonies of Florence"), Bingham; "Songs My Mother Taught Me" and "Hymoreske," Dvorak; "Requiescat in Pace," Sowerby; "Rustle of Spring," Sinding; "Legende," Vierne; "Tomp and Circumstance" March, Elgar.

May 17—"In Springtime," Kinder; "Chant de Mai," Jongen; "The Lost Chord," Sullivan; "Pantomime," Jepson; "By a Meadow Brook" and "To the Sea," MacDowell; "By the Waters of Minnetonka," Lieurance; Toccata, "Destiny," Hovdesven.

John Standerwick, East Orange, N. J.—In a recital at Bethel Presbyterian Church May 22 Mr. Standerwick played this program: Triumphal March, Karg-Elert; Spring Song, Borowski; Meditation on "Ah Dearest Jesus," Dickinson; Gavotte from Sixth Cello Sonata, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Finale from First Symphony, Vierne; "Rippling Brook," Gillette; "Benediction," Edmundson; "Chant de Mai," Jongen; "An Elizabethan Idyl," Noble; "Dreams," McAmis; Toccata from Fifth Symphony, Widor.

Charles M. Courboin, New York City—Dr. Courboin, who made a quick trip to the Central West late in April to give a recital at the Court Street Methodist Church, Rockford, Ill., April 26, played the following program before a large audience in that center of organ music: Overture to the Occasional Oratorio, Handel; "Ave Maria," Schubert; Allegretto, de Boeck; Passacaglia and Fugue in C minor, Bach; Aria, Bach-Courboin; Pastoral from Second Symphony, Widor; "Marche Militaire," Schubert-Courboin; Chorale in A minor, Franck; "The Lost Chord," Sullivan-Courboin; "Marche Heroique," Saint-Saens.

Grace Cordia Murray, Greenville, Pa.—In a recital at Thiel College May 14 Miss Murray played a program made up of the following compositions: "Grand Jeu," Du Mage; "Praise God, All Ye Christians," and Chaconne in E minor, Buxtehude; Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Passacaglia in C minor, Bach; "Piece Heroique," Franck; "Rejoice, O My Soul," Karg-Elert; "Nun bitten wir den Heiligen Geist," Gottfried Müller; Toccata, Balistrero; "Vermeland," Hanson; Introduction and Passacaglia in D minor, Reger.

Harold O'Daniels, Endicott, N. Y.—Mr. O'Daniels, organist of the First Presbyterian Church of Endicott, gave a recital in the church Sunday evening, May 17. The recital took the place of the regular evening service. Mr. O'Daniels was assisted by Bernard Windt, cellist. The following organ program was presented: Toccata and Fugue in D minor, Bach; Air from the Orchestral Suite in D, Bach; Londonderry Air, arranged by Coleman; Festival Toccata, Fletcher; "Chant de Mai," Jongen; Menuet from "Suite Gothique," Boellmann; Evensong, Martin.

Homer Whitford, F. A. G. O., Cambridge, Mass.—In a recital May 19 at the First Church in Cambridge, Congregational, Mr. Whitford played: Toccata and Fugue in D minor, Bach; Aria from "Water Music," Handel; Gavotte, Rameau; Chorale No. 3, in A minor, Franck; "Harmonies du Soir," Karg-Elert; "Up the Trail" ("White Mountain" Suite), Whitford; Finale from First Symphony, Vierne.

Glenn L. Head, Springfield, Ill.—Mr. Head, organist of the First Methodist Church, was assisted by Robert Sheehan, pianist, of Chicago, in a recital of piano and organ compositions at the church April 19. The program was made up as follows: Festival Overture in D, Grasse; "Concerto Gregoriano," Yon; "Kamenoi Ostrow," Rubinstein; Allegro Cantabile, Widor; Scherzo (Symphonie Piece), Clokey; "Song without Words," Mendelssohn; Fantaisie in C minor, Demarest.

Programs of Organ Recitals of the Month

Gottfried H. Federlein, New York City—At the dedication of the three-manual Casavant organ in Bethel A. M. E. Church, New York, May 4, Mr. Federlein played: Toccata and Fugue in D minor, Bach; Largo, Dvorak; Spring Song, Macfarlane; "By the Brook," de Boisdeffre; "The Swan," Saint-Saens; Scherzo in G minor, Bossi; "Night" and "Dawn," Jenkins; "Prayer," Guilman; Londonderry Air, old Irish; Finale from Six Pieces, Franck.

George William Volkel, New York—Mr. Volkel played a series of four spring recitals on the four-manual organ in Emmanuel Baptist Church, Brooklyn, on the Monday evenings in May. At each recital he had the assistance of a vocal soloist. His first program, May 4, was made up of the following works: "Grande Piece Symphonique," Franck; Chorale Preludes ("A Rose Breaks into Bloom," "My Inmost Heart Doth Yearn" and "My Jesus, Thou Who Didst"), Brahms; Chorale Preludes ("We All Believe in One God" and "O Man, Bemoan Thy Great Sins"), Bach; Toccata on "Pange Lingua," Barstow; "Pastorale, Recitativo e Chorale," Karg-Elert; "Abendlied," Schumann; "Cortege of Litanie," Dupre.

For the fourth recital, May 25, Mr. Volkel selected this program: Allegro and Andante from Sixth Symphony, Widor; "Noel" and Toccata, "Tu es Petrus" (Byzantine Sketches), Mulet; Chorale Preludes ("My Inmost Heart Rejoiceth" and "O World, I E'en Must Leave Thee"), Brahms; Canzone, Bach; Prelude in Olden Style, Greenfield; Five Pieces in Free Style, Vierne; Chorale in A minor, Franck.

Vera Melone Conrad, Harrisonburg, Va.—In a recital for the seventeenth annual convention of the Virginia State Federation of Music Clubs and the Virginia Music Teachers' Association April 17 Mrs. Conrad played: Chorale Improvisation on "Old Hundredth," Louis J. Germ, Jr.; "Chant sans Paroles," Bonnet; Toccata ("O Fili et Pillae"), Lynnwood Farnum; Prelude and Fugue in E minor (The Cathedral), Bach; Prelude in Olden Style, Alfred M. Greenfield; Sketch in D flat and Sketch in F minor, Schumann.

Florence Brush, San Antonio, Tex.—In a half-hour noon recital at the Municipal Auditorium May 5 the following program was played by Miss Brush, organist of Second Church of Christ, Scientist: Largo, Handel; Chorale Prelude, "Now Blessed Be Thou, Jesus Christ," Bach; Gavotte ("Mignon"), Thomas; "Wind in the Pine Trees," Clokey; "Festival" Toccata, Fletcher.

Lauren B. Sykes, Portland, Ore.—Mr. Sykes, organist and choirmaster of the Hinson Memorial Baptist Church, played the following compositions in a recital at the University Temple, Seattle, Wash., April 21; Suite in D for Organ (Op. 54), Arthur Fote; "Rondo alla Campanella," Karg-Elert; "Misterioso e Adagiosissimo," Dupre; "Carillon de Westminster," Vierne; "Echo," "Plaintive Ode" and Scherzo, Sykes; "Night of Spring," Cronham; Spring Caprice, J. Sebastian Matthews; Nocturne, Shera; "Variations de Concert," Bonnet.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer, organist and choirmaster of the Cadet Chapel at the United States Military Academy, played these numbers in his 132d public recital, Sunday afternoon, April 5: Variations on the Chorale "Mache Dich, mein Geist, bereit" Rinek; Elevation in E major, Dupre; Prelude to "Parsifal," Wagner; Concert Prelude in D minor, Kramer; Serenade, Widor; "Finlandia," Sibelius.

Maurice Douglas Pedersen, Toledo, Ohio—In a recital at the Toledo Museum of Art, April 5 Mr. Pedersen played: "Christus Resurrexit," Ravanello; Prelude, Purcell; Fifth Symphony (Allegro Vivace and Allegro Cantabile), Widor; "Ave Maria," Arkadelt-Liszt; "Sonata of the Resurrection" (Introduction and Allegro), Pedersen; "The Legend of the Mountain," Karg-Elert; Second Concert Study, Yon.

The Torch Club of Toledo held its annual dinner for the members' wives at the Collingwood Avenue Presbyterian Church on the night of May 25, at which time Mr. Pedersen spoke on the "Construction of the Modern Organ" and gave a recital composed of the following sections: Chorale in A minor, Franck;

Prelude, Clerambault; Fugue in G major, Bach; "Will-o'-the-Wisp," Nevin; "Carillon de Westminster," Vierne; "Rosace" ("Esquisses Byzantines"), Mulet; Second Concert Study, Yon.

Arnold Sigler Bowman, New Cumberland, Pa.—Mr. Bowman, organist and choirmaster of the First Church of God, played a spring recital series sponsored by the choirs of the church, April 5 he was assisted by Miss Ruth Marion, contralto, and played the following: Chorale in A minor, Franck; Andante Serioso, Kettelbey; "A Day in Venice," Nevin; Festival Prelude on "Ein feste Burg," Faulkes; "O Sacred Head Once Wounded," Bach; Concert Prelude in D minor, Kramer.

On May 5 Mr. Bowman was assisted by Clarence E. Heckler, pianist, and played the following recital: "In Modum Antiquum," Edmundson; "Dreams," McAmis; Chorale, "Jesus, Joy of Man's Desiring," Bach; Concerto in D minor, Mendelssohn (Mr. Heckler and Mr. Bowman).

Raymond C. Robinson, Boston, Mass.—In his Monday noon series of recitals at King's Chapel, April 13, Mr. Robinson has played: Toccata and Fugue in D minor, Bach; "Lied," Vierne; Intermezzo (Symphony 3), Vierne; Fantasie in D flat, Saint-Saens; "Twilight in Fiesole," Bingham; Finale (Symphony 1), Vierne.

This completes the 1935-1936 Monday noon recitals.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm played the following compositions in his fifteen-minute organ recitals preceding services at the Church of the Holy Communion on the following Sundays during the month of May:

May 3—"Grand Choeur Dialogue," Gigout; Scherzo, Gigout; "Sortie," Dubois.

May 10—Fugue in E flat, Porpora-Bossi; "Solo di Clarinetto," Bossi; "Hour of Joy," Bossi.

May 17—Second Sonata, Mendelssohn; "Consolation," No. 5, Liszt; Fanfare, Lemmens.

May 24—"In the Garden," Goldmark; "The Swan," Stebbins; "Oh, the Lifting Springtime," Stebbins; March in C, Berwald.

May 31—"Hymn of Glory," Yon; Allegretto from Sonata in E flat, Parker; "Marche Heroique," Watling.

Charlotte Hall Lohnes, Warren, Pa.—In a recital Sunday afternoon, May 3, at the First Methodist Church Mrs. Lohnes played: Chorale Prelude on "St. Kilda," Noble; "Grande Piece Symphonique," Franck; "Easter with the Pennsylvania Moravians," Gaul; Meditation, Sturges; Nocturne, Dethier; Serenade, Rachmaninoff; Scherzino, Weaver; Nocturne, No. 3, Liszt; "Rhosymedre," Vaughan Williams; Festival Hymn, Bartlett.

Louise Taylor, Urbana, Ill.—Miss Taylor played the University of Illinois recital Sunday afternoon, April 26, and her program included: Toccata and Fugue in C major, Bach; Pastorale (Traditional), arranged by Clokey; "The Squirrel," Weaver; Second Concert Study, Yon; "Pastel" in B major, Karg-Elert; Symphony No. 5 (Allegro Vivace and Toccata), Widor.

Ray Hastings, Mus. D., Los Angeles, Cal.—Dr. Hastings played the following selections among others in his popular programs last month at the Philharmonic Auditorium: "Prayer" and "Priests' March" from "The Magic Flute" Mozart; "Album Leaf," Wagner; Larghetto from Symphony in D, Beethoven; "Solitude on the Mountain," Ole Bull; "Day-break" the Grieg; "Resurrection Morn," Johnson.

Ann Hopkins Rylance, A. A. G. O., New York City—Miss Rylance, a pupil of Lillian Carpenter, with Elora Gordon Trump, pianist, was heard in an organ-piano recital at the First Reformed Church of Jamaica, N. Y., April 17. The following selections for the two instruments were presented: "Immortellen," Bach; Allegro con fuoco (from "Frithjof-Symphonie"), Hofmann; "Dreams," Stoughton; "Brautgesang," Jensen; "Festzug," Jensen; Symphonic Piece, Clokey.

Harold Heeremans, Seattle, Wash.—Mr. Heeremans broadcast the following program of compositions by members of Phi Mu Alpha, Sinfonia (Sigma Chapter), University of Washington, from the

University Temple May 8 over station KRSC: Three Miniatures, George McKay; Aria, Heeremans; "Marsh Grass and Sun," John Rarig; Canzonetta and Serenade, Carl Paige Wood.

Joseph C. Beebe, New Britain, Conn.—In his most recent recitals at the South Congregational Church, broadcast by stations WELI and WNBC, Mr. Beebe has played:

April 28—Finale, Second Sonata, Faulkes; Largo, Concerto for Two Violins, Bach; Psalm-Prelude No. 3, Howells; Chorale Prelude, "O How Blessed," Brahms; Prelude to "The Prodigal Son," Debussy.

May 5—Allegro, Second Sonata, Faulkes; Sinfonia from "The Hungry Shall Eat," Bach; "Paraphrase," Boellmann; "In the Garden" "Rustic Wedding" Symphony), Goldmark; Adagietto, Boellmann.

May 12—Prelude and Fugue on "B-A-C-H," Liszt; Prelude to "The Deluge," Saint-Saens; Adagio, Second Sonata, Faulkes.

Frederic T. Egener, London, Ont.—In the most recent of his six spring twilight recitals at the Cronyn Memorial Anglican Church Dr. Egener has played:

May 9—Sonata No. 4, Mendelssohn; "The Nightingale and the Rose," Saint-Saens; "The Swan," Saint-Saens; Allegro Moderato from Unfinished Symphony in B minor, Schubert; Ballet Music from "Rosamund," Schubert; Berceuse, Brahms; Hungarian Dance No. 5, Brahms; Londonderry Air; Suite, "Water Music," Handel.

April 25—Overture to "Egmont," Beethoven; Andantino in Modo di Canzona (Symphony 3), Tschaiakowsky; Fantasia on Hawaiian National Airs, Stewart; "Spring Day" (Scherzo), Kinder; Symphonic Suite, "Scheherazade," Rimsky-Korsakoff; "Russian Boatmen's Song on the River Volga," Glazunoff; "None but the Weary Heart," Tschaiakowsky; "Marche Slav," Tschaiakowsky.

Frances Daniel, Fayette, Mo.—Miss Daniel gave a recital Sunday afternoon.

May 3, in the College Church at Central College, Fayette, Mo. The program follows: Toccata in F, Bach; Symphony 6, Widor; Pastorale, Franck; "Up the Saguenay," Russell; "Comes Autumn Time," Sowerby.

Urban Deger, Dayton, Ohio—Mr. Deger played the following program on a new Hammond electronic organ in St. Paul's Evangelical Church, Sidney, Ohio, April 30: "Dawn," Jenkins; "Reve Angelique," Rubinstein; Largo, "New World" Symphony, Dvorak; "Marche Champetre," Boex; "Melodie du Soir," Silesu; "From the Land of the Sky-blue Water," Cadman; "Sylvia," Speaks; "Old Folks at Home," Dvorak-Rogers; Fountain Reverie, Fletcher; "The Sea of Galilee," Shure; Serenade, Rachmaninoff-Kraft; "Nocturnal Harp," Yon; Allegretto, Ludwig; "The Musical Snuff-box," Ljadoff.

F. Rayner Brown, Los Angeles, Cal.—In a program featuring modern works, played at St. Paul's Cathedral May 5, Mr. Brown included: Prelude and Fugue in G major, Bach; Sonata No. 2 in C major, Bach; "Legend of the Mountain," Karg-Elert; Concert Variations, "Imagery in Tableaux," Edmundson; "Legend," Dupre; Symphony for Organ ("Regina Paels," "Mater Dolorosa" and "Stella Maris"), Weitz.

Dr. John T. Erickson, New York City—Selections played by Dr. Erickson in his April programs at Gustavus Adolphus Lutheran Church included: "Num danket Alle Gott," Karg-Elert; Chorale Prelude, "St. Ann," T. Tertius Noble; "Evening in Venice," Wilbur Chenoweth; organ and piano, Grand Aria, Demarest (Miss Viola Sponberg at the piano); Sonata (Allegro maestoso and Andante), J. Victor Bergquist; "Evening Prayer," Gustaf Stolpe; Fantasie, Emil Sjogren; "Gratulation," Peterson-Berger; "I skymningen," Petersen-Berger; "Fantasistykke," Torsten Petre; Scherzo, Petre.

[Continued on next page]

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Recital Programs

Continued

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:

May 10—Fantaisie, Martyr; "Resignation," from "Pièces de Fantaisie," Vierne.

May 17—Variations on a Russian Theme, E. d'Arba.

May 24—Allegro from First Symphony, Maquaire; "Mystique" ("Trois Nouvelles Pièces"), Widor.

May 31—Psalm-Prelude No. 3, Herbert Howells; "Fulfillment," Walter Koller; "Song of Creation," Alec Rowley.

Alfred W. G. Peterson, Worcester, Mass.—The following program of French compositions was played by Mr. Peterson May 11 at the Central Church, with the assistance of the choir under the direction of Ruth K. Jacobs: "Grand Jeu," Du Mage; "Soeur Monique," Couperin; Prelude, Clerambault; Andante con moto, Boëly; Allegro (First Symphony), Maquaire; "Stella Matutina," Dullier; Chorale, Jacquemin; Finale (First Symphony), Vierne.

Walter A. Eichinger, Tacoma, Wash.—In a recital at Epworth Methodist Church, of which he is organist and choirmaster, Mr. Eichinger played this program April 26: Sketch in F minor, Schumann; "Schmücke Dich, O liebe Seele," Bach; Passacaglia and Fugue, Bach; "Ave Maria," Reger; Chorale in B minor, Franck; Pastorale (Symphony 2), Widor; Gavotta in F, Martini; Finale (Symphony D), Vierne.

May 10 Mr. Eichinger played this program in a recital at the First Norwegian Lutheran Church: Suite in F, Corelli; Finale (Sonata 6), Mendelssohn; Allegro (Symphony 6), Widor; Six Chorale Preludes, Bach; Sketch in D flat and Sketch in F minor, Schumann; Pastorale (Symphony 2), Widor; Canon in B minor, Schumann; Finale (Symphony D), Vierne.

Robert L. Bedell, New York City—Mr. Bedell's program at the Brooklyn Museum Sunday afternoon, May 17, consisted of: Prelude in F minor, Handel; Cantilene in B minor, Bedell; "March of the Mastersingers," Wagner; "Moonlight Sonata" (Adagio), Beethoven; "Rigandon," Lullu; "Ave Maria," Schubert; "Morning, Noon and Night" (Overture), von Suppe.

May 24 Mr. Bedell played: Fantasia and Fugue on the name "B-A-C-H," Liszt; Prelude in B minor, Franck; "Menuet Gothique," Boellmann; Symphony 6 (Andante Cantabile), Tschaiikowsky; Bourree, Handel; Londonderry Air, Old Irish; "Rienzi" (Grand March), Wagner.

Emma Areta Flammer, Newark, N. J.—Miss Flammer, a pupil of Walter N. Hewitt, A. G. O., gave a recital in St. Paul's Methodist Episcopal Church May 20. Miss Flammer is a graduating senior of the Barringer High School of Newark and will enter the New Jersey College for Women in the fall to continue her organ study. Assisted by Robert N. Larson, violinist, and Jessie Vasey, pianist, Miss Flammer played the following numbers: "Chorale and Priere," "Suite Gothique," Boellmann; "Aria Siciliana," Fifth Con-

certo, Handel; "Solace," Hewitt; Largo from "Xerxes," Handel; "Bird in the Garden," Rogers; "Grand Choeur," Salome; organ, violin and piano, Meditation, Mietske, and "Ave Maria," Bach-Gounod.

Lois Wilkinson, Mount Vernon, Iowa—Miss Wilkinson, a pupil of Professor Horace Alden Miller, played the following program at Cornell College April 23 under the auspices of the conservatory of music: Fantasia in G major, Bach; Fantasia Sonata in B, Op. 181, Rheinberger; "Humoresque Fantastique," Garth Edmundson; "The Indian Flute," from "The Indian World," H. A. Miller; "Jagged Peaks in the Starlight," from "Mountain Sketches," Clokey; Tocata in G, Dubois.

Ada Heppenstall, Seattle, Wash.—Miss Heppenstall, a pupil of Harold Heerenmans, broadcast this program over station KRSC May 1 from University Temple: "Laus Deo," Dubois; "Priere a Notre Dame" and Tocata ("Suite Gothique"), Boellmann; "Chant de May," Jongen; Prelude and Fugue in E minor (Cathedral), Bach; Chorale Prelude, "Let All Together Praise," Bach.

Albert V. Maurer, Fort Smith, Ark.—In a recital at the First Lutheran Church May 8 Mr. Maurer, with Mrs. Worth Paden at the piano, played: Festival Overture, Christiansen; Finale from "Concerto Gregoriano" (organ and piano), Yon; Scherzo Tocatina, Nevin; Fugue in D minor, Bach; Adagio, Batiste; Grand Aria (organ and piano), Demarest; "Romance sans Paroles," Bonnet; March in C (organ and piano), Cadman; "At Evening," Buck.

Eleanor Pabst, Lincoln, Neb.—Miss Pabst, a pupil of Edith B. Ross, played this program in her University of Nebraska senior recital at the First Lutheran Church April 28: "Grand Choeur Dialogue," Gigout; Bell Symphony, Purcell; Prelude in D minor, Clerambault; Fantasia and Fugue in G minor, Bach; "Afternoon of a Faun," Debussy; Caprice, Guilmant; Magic Fire Music, "Die Walkure," Wagner; "Flight of the Bumblebee," Rimsky-Korsakoff; "Dre am s," Wagner; "Ride of the Valkyries," Wagner.

A. Walter Kramer in New Field.

A. Walter Kramer, editor-in-chief of *Musical America* for more than six years, has relinquished this post, which he has filled with outstanding success since Aug. 1, 1929, to become managing director and vice-president of the Galaxy Music Corporation, New York. In addition to his work as an editor, Mr. Kramer is a composer who has written in almost every medium except opera, with upwards of 200 works from his pen, including compositions for organ, and a long list of choral compositions, plus many transcriptions that have testified to his musical sympathies.

To Play at Commencement.

The American Conservatory held its organ contest May 21, for the selection of a player to appear as soloist with the symphony orchestra at the annual commencement concert. Miss Martha Wuerfel, a pupil of Edward Eigenschenk, was awarded first place and will play the "Fantasia Triomphale" by Dubois with orchestra June 16, at Orchestra Hall. The judges of the contest were Whitmer Byrne, Irwin Fischer and Keith Holton.

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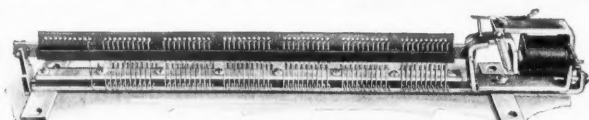
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NEW TALENT HEARD AT READING CONVENTION

VARIED PROGRAM OFFERED

Annual Meeting of Pennsylvania Association of Organists Proves Interesting—Dr. Wolf Again Elected President.

The Pennsylvania Association of Organists held its annual convention in Reading May 10 to 13 under the guidance of Dr. William A. Wolf, its founder and president. Dr. Wolf was re-elected president, with the following officers: Vice-presidents, Julian R. Williams, Pittsburgh; Arthur B. Jennings, Pittsburgh, and J. William Moyer, Reading; secretary, John F. Dougherty, Williamsport, and treasurer, Charles E. Wisner, Lancaster.

Two organ recitals and a concert by the Works Progress Administration concert band entertained members and their assembled guests Monday, May 11. In the afternoon, at St. Thomas' Reformed Church, Inez Anthony Hudgins of Passaic, N. J., gave a well-rounded performance interpreted with feeling for the Romantic style of the following program: "Hosamah!" DuBois; "Lied des Chrysantheimes," Bonnet; "Chanson de Mai," Borowski; "In a Norwegian Village," Clokey; "Wind in the Pine Trees," Clokey; "Imagery in Tableaux," Edmundson; Dorian Toccata, Bach; "Gethsemane," Mallng, and "Christus Resurrexit," Ravanello.

In the evening, at the First Evangelical Congregational Church, Mary Ann Mathewson of Richmond, Va., displayed a sense of rhythm and accent in a masterly performance of an interesting program, as follows: Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Chorale Prelude, "Herzlich thut mich verlangen," Bach; "Badinerie," Bach; Prelude and Fugue in E minor, Bach; "O Zion," Miller; "Rondo alla Campanella," Karg-Elert; "Invocation," Karg-Elert, and "Comes Autumn Time," Sowerby.

Tuesday morning was devoted to a concert by the senior high school students, who presented, in a most commendable manner, a program by the senior orchestra and the chorus.

For the opening session of the afternoon George D. Ashton of Bryn Mawr, Pa., played a very interesting recital on a Moller portable organ, displaying the remarkable achievement of a genuine two-manual organ, small in size, entirely enclosed (including blower) in a beautiful cabinet, small enough, when completely assembled, to pass through an ordinary door, and with every tone produced naturally by a full-scaled pipe. Mr. Ashton's program was as follows: Prelude and Fugue in E minor ("Cathedral"), Bach; Intermezzo, Rogers; "O Thou Sublime, Sweet Evening Star," Wagner; Evensong, Martin; "Introitus," Karg-Elert; Three Chorales, Bach; Gothic Suite (Chorale and "Prayer"), Boellmann, and "Scherzo Symphonique," Miller.

H. William Hawke, organist of St. Mark's Protestant Episcopal Church, Philadelphia, addressed the delegates in Christ Episcopal Church, stressing the influence of church music in establishing a taste for better music. Declaring hymns play an important part in the Christian teachings, Mr. Hawke said the organist is depended on to prepare the proper atmosphere for worship. His address was scholarly and was acclaimed as an outstanding feature of the convention.

A social hour with reception and luncheon, featuring the Wicks "Fuga" two-manual organ, was sponsored by the Hangen Music House. The occa-

sion proved most pleasurable.

In the evening, at Trinity Lutheran Church, Catharine Morgan of Norristown gave a performance of organ music which aroused the deepest emotional reaction by virtue of her superb playing. Her program was as follows: Finale in B flat, Franck; "Grande Piece Symphonique" (first movement), Franck; Toccata in F major, Bach; Fugue on "B-A-C-H," Schumann; Chorale Improvisations, "Ein feste Burg" and "Herzlich thut mich verlangen," Karg-Elert; Carillon-Paraphrase on a Gregorian Theme, Tournemire; "Rosace" ("Rose Window"), Mulet, and "Pageant," Sowerby.

On Wednesday morning, in St. Stephen's Reformed Church, Carlos du Pre Moseley of New York City offered a program well performed and sympathetically interpreted. Mr. Moseley came practically unheralded and left a deep impression with the following numbers: Allegro Maestoso for Trumpet, Purcell; "Noel" with Variations, Bedell; Chorale Preludes, "Wachet auf" and "Kommi, süsser Tod," Bach; "Grand Choer Dialogue," Gigout; Scherzo, Gigout; "Adagioissimo," Dupre; "Liebestod," from "Tristan und Isolde," Wagner.

At the luncheon, in conjunction with the Reading Music Teachers' Association, George D. Haage, toastmaster, presented Homer W. Nearing, American composer, as speaker. After the luncheon organists and their guests departed for Lebanon Valley College, Annville, Pa., to view a recent installation by M. P. Moller and to hear a recital played by Albin D. McDermott of New York City. Mr. McDermott has excellent musicianship and the enthusiasm of a young, well-grounded artist. The program follows: Fantastic and Fugue in G minor, Bach; Nocturne in A flat, Ferrata; "Sportive Fauns," d'Antalfy; "Carillon," DeLamarter; Finale from Sonata, "The 94th Psalm," Reubke; Capriccio, "When Jack Frost Paints a Picture," W. A. Wolf; Three Movements from Symphony 5 (Allegro vivace, Adagio and Toccata), Widor.

Returning to Reading, a banquet, with the Rev. Dr. Charles E. Roth of St. Andrew's Reformed Church as speaker, was followed by reports of committees and election of officers.

The closing event of the convention was a concert by the Master Singers, a male chorus under the direction of Dr. Wolf, with Frances Harkness Wolf at the piano. The program was varied, giving large opportunities to the carefully trained men, who sang with expertness and distinction.

Ford Gift in Honor of Old Organist.

A Hammond electronic organ recently presented by Mrs. Henry Ford to St. Paul's Memorial Episcopal Church, Detroit, Mich., was dedicated at a special service April 19. The instrument is named the "Sara Waffle organ," as a tribute to Sara Angeline Waffle, who was organist in the parish for the first thirty-five years of its existence. She held this position until 1915. Mrs. Ford made the presentation and, following the dedicatory prayers, Miss Waffle presided at the organ to accompany the congregation in the singing of a hymn. Miss Waffle, now in her eightieth year, still lives in the parish and is one of the few original members connected with the church. During the early days of St. Paul's she was organist, treasurer and secretary of the church.

Kilgen Organ for Yonkers, N. Y.

The First Unitarian Church of Yonkers, N. Y., has ordered a two-manual organ from George Kilgen & Son of St. Louis, through their factory branch in Steinway Hall, New York City. The organ will be completely expressive. Installation and dedication is to take place in the summer.

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HOMER P. WHITFORD



HOMER WHITFORD, who has been acting as organist and choirmaster *pro tem* at the First Church in Cambridge (Mass.), Congregational, during the past year, while on his second sabbatical year from Dartmouth College, has been invited to remain permanently, and has decided to do so.

Mr. Whitford has been at Dartmouth College since 1923. During this time he has given courses in harmony and counterpoint, directed the college choir and glee club (which twice won the national intercollegiate championship under his direction) and has given numerous organ recitals. He also acted as organist and musical director at the Church of Christ, Congregational, and for two years directed the Hanover High School orchestra and glee clubs.

The First Church in Cambridge maintains a vested choir of thirty voices, all of which were paid up to 1934. The choir is now volunteer with the exception of a professional solo quartet. The church also has a junior choir of twenty-five voices, which sings at the vesper services and once a month at the morning service. There is a Hook & Hastings organ, upon which he was asked to give a recital the latter part of May.

Under the distinguished leadership of Dr. Raymond Calkins, First Church is considered one of the most prominent Congregational churches in New England.

Concerts by Dean Swarthout's Choir. The Westminster A Cappella Choir of Lawrence, Kan., is closing a successful season under the direction of Dean D. M. Swarthout of the School of Fine Arts at the University of Kansas. The present year marks the thirteenth for Mr. Swarthout as choral director at the First Presbyterian Church of Lawrence and during that time he has maintained for each Sunday during the regular school year a choir of about sixty voices. Four or five years ago strong emphasis was placed on a *cappella* singing both in the regular service and in the preparation each season of an elaborate concert program given by

the choir in a number of the principal cities in that section of Kansas. Concert engagements this season included concerts at the Kansas music teachers' meeting, at the Haskell Indian School, at the First Baptist Church, Kansas City, at the First Presbyterian Church, Leavenworth, at Westminster Presbyterian Church, Topeka, and an appearance during the music week and band festival at Lawrence in May. The choir gave "The Seven Last Words of Christ" by Dubois before a packed church at the First Presbyterian in Lawrence Palm Sunday evening.

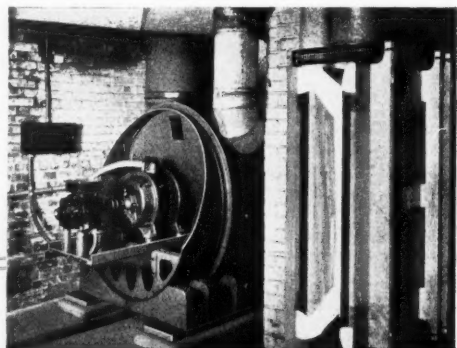
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Seth Bingham Writes New Passacaglia and Cheney Is to Play It

SETH BINGHAM



Photograph by Bachrach

One of the features of unusual interest at the forthcoming A. G. O. convention will be the presentation for the first time anywhere of an important new work for organ, a Passacaglia, still in manuscript, by Seth Bingham. It will be played by Winslow Cheney in his recital Friday, June 26, at Carnegie Music Hall, Pittsburgh. Mr. Cheney considers this Passacaglia one of the finest compositions that has come out of America for the organ, and one which undoubtedly will win great popularity among the more serious pieces of program material.

Mr. Cheney, nationally known concert organist, will present in his program a diversified group of German, French and American compositions, some old and some modern. Mr. Bingham's work will appear in the second half of the program.

Mr. Bingham, already a noted composer, with many works to his credit, is professor of music at Columbia University, New York, where he teaches the classes in composition and theory. He is a member of the council of the American Guild of Organists, and has been organist at the Madison Avenue Presbyterian Church, New York City, for twenty-three years.

Seth Bingham was born April 16, 1882, at Bloomfield, N. J. He received his high school education at Naugatuck, Conn., and after being graduated there in 1900 he entered Yale University, from which he was graduated in 1904 with the degree of bachelor of arts, receiving the degree of bachelor of music from the same university in 1908. In 1906 and 1907 he studied in Paris and his teachers here and abroad have been Harry B. Jepson, Horatio Parker, Charles M. Widor and Vincent d'Indy. In 1908 he passed the exami-

WINSLOW CHENEY



appeared in recitals in France and England, winning ovations in both countries. In addition to his recitals he appeared as guest artist with the Manchester Symphony Orchestra in England and the Warrington Musical Society and gave a number of private recitals in the salons of the old nobility in Paris.

Returning home, he resumed his position as organist and choirmaster at the Church of the Neighbor, Brooklyn Heights, from which he had had leave of absence to study abroad, and was appointed to head the organ department of the David Mannes Music School in New York. He made a Western tour late last spring which took him as far as the Rocky Mountain states. In November and December he is scheduled to make a transcontinental concert tour.

New Hymn by de Tar Sung.

On Easter Eve, April 11, the choir of Calvary Church, New York, gave a program of Easter music in the rotunda of John Wanamaker's store. The choir was also host to a service for the state convention of the New York Federation of Music Clubs. At this service Vernon de Tar's new hymn, a setting of Walt Whitman's "Pioneers," was sung for the first time. Bach's "St. John Passion" was sung on Palm Sunday evening before a large congregation. The choir was augmented to thirty-six voices and five soloists assisted. While portions of the work have been given the last two years, a more nearly complete performance was given this year, a few cuts being made because of the length of the work. In this form it is planned to give it annually on Palm Sunday.

nation for the fellowship of the American Guild of Organists.

Mr. Bingham's first important position as organist was at St. Paul's Church, New Haven, Conn., where he played from 1901 to 1906. From 1907 to 1919 he was an instructor at Yale. Then for four years beginning with 1909 he was organist of the Presbyterian Church at Rye, N. Y. In 1913 he was appointed to the position at the Madison Avenue Presbyterian Church in New York and he has been there since that time, presiding over a four-manual Casavant organ of seventy-six speaking stops, installed in 1923.

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