

THE DIAPASON

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REUTER THREE-MANUAL FOR SAGINAW CHURCH

TO REPLACE ORGAN OF 1875

Holy Cross Lutheran Congregation
Orders New Instrument to Succeed
One Built Sixty-one Years
Ago—Stop Specification.

Holy Cross Lutheran Church at Saginaw, Mich., has awarded to the Reuter Organ Company of Lawrence, Kan., a contract to build an organ. The new instrument, which is to be a three-manual of substantial resources, replaces an old Giesecke of fifteen stops built and installed in 1875—sixty-one years ago.

The new organ will be placed in the rear balcony, occupying the same general position as the old instrument. It will be enclosed in a beautiful case which will also be furnished by the Reuter Company. The entire instrument will be under expression, with the exception of the first diapason in the great and the independent pedal stops.

The specifications were prepared by the Reuter firm in collaboration with Professors L. E. Stolper and E. W. Hitzemann, organists and directors of the church choirs. The following is the stop list:

GREAT ORGAN.

- *First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Doppel Floete, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 61 notes.
- Harmonie Tuba, 8 ft., 73 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 85 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Orchestral Horn (syn.), 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Sallect, 4 ft., 61 notes.
- Nazard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Cornopean, 16 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Viola, 8 ft., 73 notes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 notes.
- Dulcet, 4 ft., 73 notes.
- Dulciana, 2 3/4 ft., 61 notes.
- Dulciana, 2 ft., 61 notes.
- Dulciana, 1 3/4 ft., 61 notes.
- Clarinete, 8 ft., 73 pipes.
- Harp Celeste (preparation).

PEDAL ORGAN.

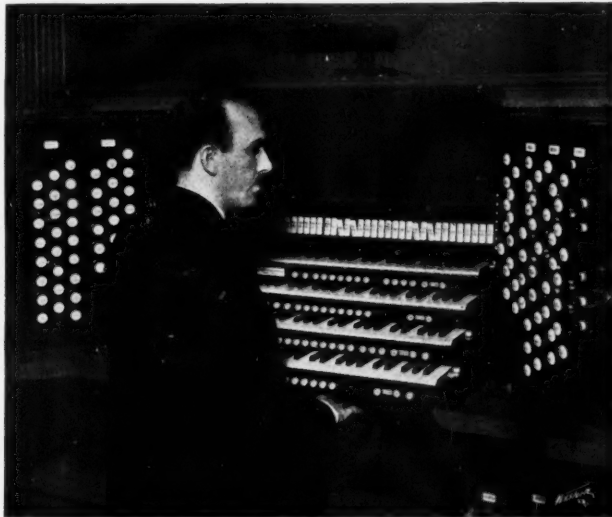
- *Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Liebllich Gedeckt, 16 ft., 32 notes.
- *Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- *Cello, 8 ft., 32 notes.
- Dolce, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Cornopean, 8 ft., 32 notes.

*Unenclosed.

Steuterman on Oriental Tour.

Adolph Steuterman, F. A. G. O., of Memphis departed June 15 for a trip to Korea, Japan, Manchuria, China, the Philippine Islands and Hawaii. He expects to return about Sept. 1. Mr. Steuterman went with a party of friends. It is a vacation trip, but it was expected that Mr. Steuterman would keep in practice by giving recitals in the chapel of St. Paul's University, just outside Toyko, and another in Shanghai.

ALEXANDER SCHREINER AT LOS ANGELES UNIVERSITY ORGAN



WITH THE RECITAL JUNE 7 Alexander Schreiner completed his sixth year as organist and lecturer in music at the University of California at Los Angeles, where he plays 100 recitals every year. He presides over an Aeolian-Skinner of eighty ranks of pipes which was given to the university in 1930 by the family of Seeley W. Mudd. During these six years some thirty-eight concertos for piano, violin, cello, French horn and flute have been included on the program, Mr. Schreiner playing the orchestral accompaniments on the organ.

Arnold Schoenberg has just been added to the faculty and will begin teaching next September. Mr. Schreiner is to do the preparatory work for Mr. Schoenberg's advanced classes and will introduce the Schoenberg system of harmony, which is contained in a 600-page volume, published only in German.

After finishing his Los Angeles season Mr. Schreiner left for Salt Lake City to resume his duties at the Taber-

nacle, where he plays recitals and broadcasts during the summer season. His radio programs that will go out over the Columbia network during July include the following:

July 5—"Morning," Grieg; Finale from Second Symphony, Widor; Fugue in G minor, Bach; Minuet, Handel; "Hornpipe," Handel; "Hunting Song," Mendelssohn.

July 12—Love Song, Nevin; "Träumerei," Schumann; "Thou Art the Rock," Mulet; Dorian Toccata, Bach; "Marche Champetre," Boex; "Chanson de Joie," Diggle.

July 19—Evensong, Schumann; Toccata in D, Lanquetuit; Prelude and Fugue in G major, Bach; "Indian Flute Call," Dillon; "The Prophet Bird," Schumann; Fugue in C, Buxtehude.

July 26—Allegro from "Water Music," Handel; Allegro from Sixth Symphony, Widor; Little Fugue in G minor, Bach; "Enchanted Bells," Haberbrer; "The Nightingale," Nevin; Schreiner; "Sweet Is Thy Work," McClellan-Schreiner.

HUGH PORTER IS APPOINTED

Takes Post at Collegiate Church of St. Nicholas in New York.

Hugh Porter, M. S. M., who after beginning his career brilliantly in Chicago went to New York some five years ago, has been appointed organist and choirmaster of the Collegiate Church of St. Nicholas, New York. This is one of the large churches on Fifth avenue and is known as the "Church in Rockefeller Center." The Collegiate Church is the oldest Protestant religious organization in America.

The Church of St. Nicholas at present has a quartet. Plans for an enlarged musical program have been made and late in June the edifice was closed to undergo various changes which include the building of a chancel and a divided choir. The organ is a large divided instrument, with gallery and pulpit divisions. It was built originally by Hutchings and ten years ago was rebuilt by the Austin Organ Company.

Mr. Porter has been organist of the Second Presbyterian Church of New York for five years. He is a member of the faculty of the School of Sacred Music at Union Theological Seminary and organist of the Oratorio Society of New York. He also is in charge of the organ department of the Juilliard Summer School. In Chicago he was organist of the New First Congregational Church.

MUELLER'S CHOIR HONORED

Montclair Singers to Give Honegger Work with N. Y. Philharmonic.

As a climax to its fifth season, in which it gave a successful home concert and was heard on a coast-to-coast network over NBC, comes the announcement that Carl F. Mueller's Montclair A Cappella Choir has been engaged by the New York Philharmonic Symphony Society to sing Honegger's "King David" with the orchestra at its Sunday afternoon concert in Carnegie Hall March 7, 1937. This work has not been heard in New York since 1926, when it was performed by the Friends of Music Society under Bodanzky. At that time it was sung in the original French version. Mr. Mueller will present an English version. Prominent metropolitan opera stars will sing the incidental solos. In recent years the Sunday afternoon concerts of the Philharmonic have been released to radio audiences over the Columbia network.

Clarence Eddy 85 Years Old.

Clarence Eddy, the dean of American organists, attained his eighty-fifth birthday anniversary on June 23 and celebrated it quietly at his home. Mr. Eddy last month moved from the Drake Hotel to an apartment at 33 East Elm street, Chicago. He remains in close touch with the host of old friends and former pupils throughout the country.

PITTSBURGH PROVIDES WEEK OF FINE EVENTS

FIVE DAYS FILLED TO BRIM

Recitals Supplemented by Addresses,
Choral Programs and Services at
A.G.O. Convention—Mead
Wins Diapason Prize.

More than 500 visiting organists from all points of the compass spent the week of June 22 in the center of steel and organ music, enjoying the varied and bounteous feast prepared by their Pittsburgh brethren and surveying the famous buildings that stand where George Washington surveyed the site 183 years earlier. The crowd, the recitals, the addresses and the services made the annual conclave of the American Guild of Organists a distinct success. Even the weather man showed true hospitality and cool breezes swept down the Allegheny and the Monongahela during most of the convention days.

Pittsburgh offered to the visiting performers beautiful organs in goodly number, housed in magnificent buildings, notably the famous Carnegie Music Hall, the ironmaster's legacy to the city that expresses his appreciation and love for organ music, and the magnificent new East Liberty Presbyterian Church, known as the "Mellon cathedral." The recitalists made excellent use of these instruments. Thus the week's program was an unqualified success so far as every event was concerned.

Emphasis on Choral Music

What made the convention of 1936 different from many of past years was the emphasis laid on choral music and on educational features. In addition to the usual group of recitals there was a variety of chorus performances, and three religious services. There were also addresses and demonstrations on various phases of the work of the organist, by experts who made the week in Pittsburgh an opportunity for a valuable course of instruction. Still another feature was the premier performance of two important new works for the organ—the "Apostolic Symphony" of Garth Edmundson and Seth Bingham's Passacaglia, still in manuscript.

Painstaking management of every detail in the convention arrangements was evident in the smoothness with which the events of the week proceeded according to schedule. At no stage was there the slightest hitch, no cipher marred the performance from its beginning on Monday to its close late on Friday night, and musically, socially, psychologically and meteorologically it was a flawless convention. Credit for this was given by all to the Pittsburgh committee of willing workers, headed by Herbert C. Peabody.

String Ensemble Program

The week of musical feasting opened with a concert Monday evening by the String Symphonic Ensemble, conducted by Oscar Del Bianco, at Carnegie Hall. A well-balanced program of sustained interest was presented by this excellent group of thirty-one professional players, sponsored by prominent men and women of Pittsburgh, which gives five concerts a year in Carnegie Hall. The opening number, Mozart's Serenade, in four movements, was delightful music from beginning to end, and the "Romanza" would lend itself to a very effective organ arrangement in proper hands. Albert Roussel's "Sinfonietta" is a modern work, quite in contrast to Mozart, and was interesting if not musically impressive, though into it Mr. Bianco and his players put all their spirit and gave it a splendid reading.

Next came three "Acuaelas Valencianas," by Edoardo Chavarri, a decidedly attractive composition, with a haunting theme and a middle movement—Lento—of a loveliness and deli-

cacy that strongly reminded one of Wagner's "Dreams." To close the concert Mr. Del Bianco, no doubt in tribute to his organist audience, played Bach's Fugue in A minor. That he appealed to open hearts and that his playing of this organ work was well done was attested by the ovation he received at the close.

After the concert the visitors went to the Bellefield Presbyterian Church, where a social hour with an abundance of ice cream, cake and coffee finished off the opening day of the convention—a day of many reunions.

Mayor Welcomes the Visitors

Formal opening of the convention proceedings Tuesday morning at Carnegie Music Hall took place with Dr. Charles N. Boyd in the chair, and Alan Floyd, dean-elect of the Western Pennsylvania Chapter, welcomed the visiting Guild members in the name of the chapter, in the absence of Miss Alice M. Goodell, the retiring dean, who is ill. Mayor William N. McNair then addressed the convention briefly in a humorous vein, and in handing the A. G. O. the key to the city made note of the fact that Pittsburgh is unique as a municipality in which, he said, no taxes are levied. Warden Doersam was introduced by Dr. Boyd with the statement that the A. G. O. has no king, no "fi duce" and no dictator, but has an able executive in its warden. Mr. Doersam pointed out the character of the program and the hospitality of the local organists as assurance of the success of the meeting.

Bidwell Plays at Carnegie Hall

Those from a distance who had never seen Carnegie Music Hall, and who never had heard the Aeolian-Skinner organ in the hall, found in the first recital of the convention something to arouse interest. And the playing of Dr. Marshall Bidwell, organist and director of music of Carnegie Hall, was something to arouse unstinted admiration.

Dr. Bidwell announced that the program he had prepared, published in the June issue of THE DIAPASON, was a typical Saturday night program at Carnegie Hall. It opened with three Bach numbers—a fine rendition of the Passacaglia, the Chorale Prelude "Nun komm, der Heiden Heiland" and the Allegro from the Sonata in E flat. The last two numbers offered as fine Bach playing as one might wish to hear. The chorale prelude was full of feeling and the last number of the group was played crisply and brightly. Then came two compositions of living American organists. Harvey B. Gaul of Pittsburgh was represented with the Finale from his "Sinfonia Liturgica," still in manuscript—dramatic, sanely modernistic, dignified, with the theme of "O Filii" as its principal motif. The second American work was by the Brooklyn organist, Robert L. Bedell, a name still new to the majority, whose "Noel, with Variations" Mr. Bidwell played. It was well worked out and should be something attractive to the organist looking for a new number next Christmas.

Henry Harris at the piano and Dr. Bidwell played the Allegro Scherzando from Saint-Saens' Concerto in G minor, with due regard to the rollicking nature of the scherzo and its recurring melody and with a beauty that made one wish for more music for the combination of organ and piano. This number was so well received that it had to be repeated. The recital closed with a superb performance of Richard Strauss' symphonic poem "Death and Transfiguration." With the large and noble instrument under his fingers Mr. Bidwell made most artistic and effective use of its resources and seemed to give the answer to those who oppose orchestral transcriptions.

Dr. Alt of Edinburgh Heard

The warden was host to about forty deans and regents of chapters and branches at the University Club for luncheon and this became the occasion for a frank interchange of ideas on Guild problems, as well as reports from every part of the country on the status and activities of the chapters. All except the deans attended luncheon at the Webster Hall Hotel, where the speaker was the Scottish visitor, Dr. Greenhouse Alt, who proved a witty

and entertaining postprandial entertainer.

The already famous new Aeolian-Skinner organ at the Third Presbyterian Church, where Marshall Bidwell is organist and director, was heard early in the afternoon when Greenhouse Alt, Mus. D., F. R. C. O., F. T. C. L., of Edinburgh was the recitalist. Dr. Alt is master of music at St. Giles' Cathedral, Edinburgh; organist of Edinburgh University and conductor of the Royal Choral Union. His performance was awaited with marked interest as an example of the best in the British Isles today. His was sturdy, dignified playing, but to the American would seem lacking in color and flexibility. His first group, consisting of three compositions of English composers of the seventeenth and eighteenth centuries, opened the recital. Then came a Capriccio for the Flutes, by Gaetano Capocci, which was beautiful because of its simple charm. His German group included the Fantasia in G major of Bach, so seldom played as to be perhaps new to a majority of the listeners, and Schumann's Fugue on B-A-C-H. Last came an English group of the present, which included the well-known Prelude on "Rhosymedre" by Vaughan Williams, which did not seem to have the repose so often noted, but was interpreted with more lilt; an authoritative and forceful reading of Parry's Prelude on "The Old 104th" and Elgar's pompous Imperial March.

Jewish Service Is Impressive

The next event of the afternoon took place at Rodef Shalom Temple, where a service of rare beauty according to the Jewish ritual was one of the finest features of the convention. Under the baton of Dr. Harvey B. Gaul the choral society of the Young Men's and Young Women's Hebrew Associations sang the impressive "Avodath Hakodesh" (sacred service) of Ernest Bloch. The chorus sang with spirit and with an understanding of the beauty of this noble work. Charles A. H. Pearson, organist and choir director at Rodef Shalom Temple, gave solid, skilled and artistic support at the Kimball organ, an instrument of splendid churchly qualities, while Lucy D. Balter ably supported the chorus at the piano. The chief solo task of course fell upon Frederic Baer, baritone, of New York, the cantor for this occasion, and his singing was splendid. Dr. Gaul has trained and inspired a group of enthusiastic singers, as amply demonstrated at this service.

George Mead Wins Diapason Prize

A large throng attended the dinner at the Schenley Hotel to hear announcement of the award to George Mead of New York of the prize of \$100 offered by THE DIAPASON for the best organ composition submitted in the contest which closed June 1. The judges, under the chairmanship of Dr. Charles Heinroth, had barely time to complete the appraisal of the twenty-eight pieces submitted and as a consequence there was no opportunity to hear the composition played at the convention. Mr. Mead has been for ten years assistant to Dr. Channing Lefebvre at Trinity Church, New York.

Dr. Lefebvre presided at the dinner. S. E. Gruenstein, publisher of THE DIAPASON, made a short talk in presenting the award, which was accepted on behalf of Mr. Mead by Dr. Lefebvre. Mr. Mead being unable to be present, Dr. Mark Andrews of Montclair, N. J., noted organist and composer, then delivered a brief address on "Academic Attainment in the A. G. O.," in which he explained a number of features of the A. G. O. examinations, all in his imitable style.

The Mendelssohn Choir of Pittsburgh, a chorus of which the city may well be proud, sang Bach's Mass in B minor in the evening at Carnegie Music Hall in honor of the convention before a large audience. Ernest Lunt, the conductor, gave the mass a beautiful presentation and the organists went away awed, as one must do after any worthy performance of this colossal choral work. The chorus appeared ample in power despite the absence of thirty-five of its members. Among the soloists the singing of Anne Root, soprano, was perhaps the most appealing. Homer C. Wickline gave good support at the organ and as a prelude to the mass played the chorale preludes "Wir

glauben all" and "Herzlich thut mich verlangen" and the Prelude in B minor of Bach.

Proceedings on Wednesday opened with a talk by Harold W. Gilbert of St. Peter's Choir School, Philadelphia, on the activity of the Diocesan Music Commission of Pennsylvania. For several years this organization has labored to improve the music in the Episcopal Church through its work both among organists and clergymen. On the principle that experience is the school in which the choirmaster receives his chief training, the commission has arranged for lectures, demonstrations and conferences at which prominent church musicians are the speakers. Various courses are planned for the coming season.

Mr. Gilbert's talk was followed by a lecture of pronounced interest by Dayton C. Miller, D. Sc., LL.D., of the Case School of Applied Science in Cleveland on the "Science of Musical Sounds." Dr. Miller was introduced by Albert Riemenschneider as "the most renowned physicist of this country." The lecture, illustrated with charts and other means, went in detail into the origin and character of sound.

Francis W. Snow in Recital

The recital of the morning, played at Carnegie Music Hall, was by Dr. Francis W. Snow of Boston, whose artistry is known to convention goers and who made a deep impression when he played at the Rochester meeting. Of the seven composers represented on his program three, let it be said for the benefit of the champions of the American writer for the organ, were Americans. And a special feature of his recital was the first public performance of the new "Apostolic Symphony" by Garth Edmundson, the New Castle, Pa., composer, who was present in the audience.

Dr. Snow immediately inspired confidence by the virility of his performance of Lynnwood Farnam's Toccata on "O Filii et Filiae," followed by a refined interpretation of DeLamarter's "Carillon." The smoothness and finish of his work was shown in the Gigout Scherzo and his taste in Karg-Elert's "Legend of the Mountain."

The Edmundson work was of special interest, as probably no one present had heard it. The symphony is dedicated to Dr. Snow. There are three movements—"Chaos and Prophecy," "A Carpenter Is Born" and "Crucifixion and Fruition." The facetious might say that the modern idiom is well adapted to depicting chaos, but, be that as it may, the movement showed originality and sustained interest. The second movement is mystic and serene and the third is in the form of a toccata. Mr. Edmundson received a tribute of applause at the close that voiced a spontaneous and sincere testimonial of admiration.

Among other items on the program were the Toccata in C of Bach, played with fluency, and the Scherzo from Vierne's Sixth Symphony, a piece which is having its day. In response to insistent applause at the close Mr. Snow played the Vierne "Carillon."

President of Hymn Society Speaker

The luncheon at the Webster Hall Hotel was devoted to the Hymn Society of America and its growing work in improving the dignity and beauty of worship. Miss Emily Perkins of New York, a prominent patron and worker, introduced Dr. Philip S. Waters, president of the society, whose pervading thought in a brief address was that on the organists and ministers fell the responsibility for saving music, which would save worship, while worship would save religion, as the one means of saving humanity. He gave due recognition to the importance of the work of the organist in this task. In summarizing he laid down three laws for making worship what it should be—the law of unity and coherence, the law of progression and the law of climax. The address made a deep impression on his hearers.

Fine Work in Public Schools

The wonders being accomplished in the public schools of America in training the youth to be musically active and to appreciate music were well illustrated at the afternoon concert in Carnegie Hall.

Dr. Will Earhart, director of music in the Pittsburgh schools, whose fame is national, delivered an address on the work being done and this was followed by practical evidence of the achievements in Mr. Earhart's department. The orchestra of the Taylor Allderidge High School, conducted by Laura Zeigler, played three selections with a spirit and understanding of the music that was beyond the years of the performers, as was their technical proficiency. The *a cappella* choir of the Peabody High School, directed by Florence Shute, sang compositions ranging from Bach to Burleigh, with Russian works and folksongs as features, all with beautiful tone and excellent enunciation that made the choir directors marvel over the remarkable work that was so convincingly demonstrated.

The Rev. William Chalmers Covert, D. D., Litt. D., of Philadelphia, former moderator of the Presbyterian General Assembly, was the speaker at the Wednesday dinner and with "Hymns, Organs and Humanity" as his topic, made a clear exposition of the opportunities and responsibilities of the church musician today. He called attention to the fact that there is now a better entente between minister and organist than ever before. He expressed appreciation of what the Guild had accomplished and paid an eloquent tribute to Andrew Carnegie, who in his lifetime spent \$6,000,000 for organs. His address was devoted largely to pointing out that humanity needs more than ever before what the organ and the hymn and the church service provide.

Impressive Service in Great Church

An impressive service, notable as to choral music, organ playing and address, was attended by a congregation which filled the magnificent East Liberty Presbyterian Church Wednesday evening and did not tire though the service was two hours in length. Miss Dora Potet, Mus. B., A. A. G. O., of Dallas, Tex., opened the service with her virile and clean-cut performance of the Liszt Prelude and Fugue on "B-A-C-H." Bach's chorale prelude on "Erharm' Dich mein" and his Fugue in D major, and the Adagio from Widor's Fifth Symphony. Miss Potet proved herself to all who had not previously heard her a highly capable performer. Incidentally, the organ at once was recognized as an outstanding instrument.

The service was sung by the combined choirs of three large Episcopal churches—Church of the Ascension, Calvary Church and Trinity Cathedral. Dr. Harvey B. Gaul of Calvary conducted the united forces and Alfred Hamer of Trinity was at the organ. It was largely an American service. The Magnificat and Nunc Dimittis, as well as the processional hymn, were by Horatio Parker. The anthem was the late David D. Wood's "The Twilight Shadows Fall," which was the supremely lovely thing of the evening. Carleton Bullis' new "150th Psalm," a very effective work by the Cleveland organist, was the offertory. The Te Deum was Arthur Whiting's in A major and the Benedictus was written by Mr. Hamer, while the stirring recessional hymn, "Rejoice, the Lord Is King," was by Herbert C. Peabody of the Church of the Ascension.

Dr. Hugh Thomson Kerr, pastor of the Shadyside Presbyterian Church, delivered the address and pleaded for a definite place of honor in the church for the organist, who, he said, today is an "ecclesiastical vagabond." He traced the importance of the music from the time when David calmed Saul's spirit with his harp to the present and stated that the organist has a place of his own as he alone can expel the evil spirits.

As the postlude F. Carroll McKinstry of Springfield, Mass., played the Bach Toccata, Adagio and Fugue in C in a satisfying manner that left nothing to be desired, bringing the service to a fitting and reverent close.

Riemenschneider on Bach Interpretation

Addresses and dissertations that were not only interesting, but instructive, occupied much of Thursday. The day opened with a lecture by Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio, one of the best posted of living Bach authorities, on the subject "Bach and the Organist." From his rich fund of information the speaker gave his audience valuable suggestions on the interpretation of the chorale preludes and other compositions, with special reference to their symbolism. He emphasized the necessity

ORGANISTS FROM FAR AND NEAR AT A.G.O. CONVENTION IN PITTSBURGH



Photograph by R. P. Hay, Inc.

for studying and knowing the words in the original German and made it clear that these preludes could not be "reduced to a common heap." He played several compositions by way of illustration—the Prelude and Fugue in E flat major illustrating symbolism and the Trinity as the basis of conception of both the prelude and fugue; the chorale prelude "The Old Year Now Hath Passed Away," illustrating the three ways which Bach used to portray grief, etc.

Following Mr. Riemenschneider a symposium on choir training that proved of marked interest and seemed all too brief was held. Harvey B. Gaul introduced the three speakers—Morten J. Luvaas of Allegheny College, whose topic was adult choirs; Harold W. Gilbert of Philadelphia, who spoke on boy choirs, and Miss Grace Leeds Darnell, F. A. G. O., of New York, who dealt with junior choirs. Mr. Luvaas told of his policies and methods and said that "your choir is a picture of yourself"—an exemplification of your ideas of tone, technique, etc. Into a meaty short address he crowded a number of good suggestions. The same was true of Mr. Gilbert's talk. He told of his handling of boys and their voices and the responsibility of the choir-master in shaping the lads' characters. Miss Darnell dealt interestingly with the methods used by her in conducting her choirs of children.

Ethel Sleeper Brett in Recital

It fell to the lot of Ethel Sleeper Brett of Sacramento, Cal., not only to represent the Pacific coast, but to be the only woman to give a complete recital at the convention. Those who heard her will attest that she carried out her mission in a manner to win glory for herself and those she represented. Mrs. Brett played the program as published in the June issue of THE DIAPASON—a fine group of standard numbers—with effective phrasing and tasteful registration, bringing out the fine qualities of the Aeolian-Skinner organ in the Church of the Ascension, one of the most beautiful of the many beautiful Pittsburgh churches. Her knowledge of style was made evident in the first number, the Franck Chorale in E major. The Lynnwood Farnam Tocatta on "O Filii" was heard for the second time at this convention. Stamitz's Andante was most appealing. Other numbers included the Boex "Marche Champetre," whose spirit she caught so well, and Hägg's "Afton-trid."

Boyd and Koch Are Speakers

The recital was an interlude in the day's feast of talks. At the luncheon Dr. Charles N. Boyd of Pittsburgh addressed the convention from his wealth of data on Dr. Albert Schweitzer. Albert Riemenschneider, who presided, aptly described the address as a talk "on one of God's noblemen by one of America's noblemen." Dr. Boyd, the scholarly Pittsburgh organist and all-around musician,

traced the remarkable career of the Alsatian theologian-physician-musician-missionary-author and interspersed his recital of the essential facts with a number of most interesting anecdotes.

To add still further to the knowledge imparted on this one day, the next event was a lecture by Dr. Caspar P. Koch, organist of Carnegie Hall, North Side, Pittsburgh, and nationally eminent musical scholar, on Reubke's "Ninety-fourth Psalm" Sonata, of which he has made a profound study, also preparing a revised and corrected edition of the great work for the organ. After listening intently to the address of Dr. Koch the organists were treated to a performance of the work in brilliant style, by Parvin Titus, F. A. G. O., the Cincinnati organist.

A delightful program of English madrigals of the seventeenth century then was sung by the Madrigal Choir of Carnegie Institute of Technology, under the direction of Hullah Jane Kenley. This was followed by the singing of Max Reger's cantata "O Sacred Head Now Wounded," by the same chorus, with accompaniment of oboe, violin and soprano and contralto soloists, and with Robert Reuter at the organ, all under the direction of Edward Johe, the Pittsburgh organist.

The dinner hour was enlivened by Harvey B. Gaul, the informal speaker of the evening, whose assigned topic was "Pageantry" and who spoke on almost everything else. Dr. Gaul showed that his tongue is as clever as his pen—and as often not serious—and made the time pass quickly with his observations on the organist's profession and his place in the church.

Catholic Service Is Impressive

One of the most beautiful and impressive of the events of the convention was the solemn vespers and benediction held at Sacred Heart Church Thursday evening. In the presence of a congregation which filled the immense edifice the Rev. Thomas F. Coakley, D. D., pastor of the church, officiated, and Edgar Bowman at the organ and his well-trained choirs did the musical part in a devotional and artistic manner. The service music was largely Gregorian. A "Salve Regina" by Lotti, an "Ave Verum" by William Byrd and the "Tantum Ergo" by Vittoria, all sixteenth and seventeenth century works, and the Gregorian "Te Deum" were sung with an understanding which proved the familiarity of Mr. Bowman with Catholic Church music and the careful training of his boys and men, and the auxiliary choir of girls.

As a prelude Mr. Bowman played Du Mage's "Grand Jeu." His postlude, the Prelude, Fugue and Chaconne of Buxtehude, was unfortunately interrupted when electrical trouble extinguished all the lights in the church and deprived the organ of power.

Brilliant Performance by Murphree

A new star in the firmament of

American concert organists shone forth when Claude L. Murphree, F. A. G. O., of Gainesville, Fla., played his recital, the last event of the day, in Calvary Church, on the fine old Möller organ. Mr. Murphree has been organist of the University of Florida for some years, despite his youth, and has been a popular recitalist in the South, but never before had played at a national convention. There was nothing hackneyed or routine about his program. Incidentally, five of the composers of the eight represented are living Americans.

Mr. Murphree began with Joseph Jongen's "Sonata Eroica," followed by John Stanley's Concerto in G major, both dignified works of considerable proportions. Then came a refreshingly graceful Allegretto Grazioso by Roland Diggle—a tasty California product displayed by a man from Florida! The very colorful "Wind and the Grass" of Harvey Gaul received a fine rendition right in its birthplace, for Gaul is organist and choir-master of Calvary Church. Garth Edmundson's "Imagery in Tableaux," one of the most popular of the new recital pieces of the last few years, was played with full mastery of its difficulties. Sowerby's Fantasy for the Flute Stops made an appeal by virtue of its novelty. The recital closed with a brilliant performance of Firmin Swinnen's "Sunshine" Toccata from the "Longwood Sketches," a work by the able Wilmington organist which meets all the requirements as a successor to certain older and well-worn toccatas that appear on programs.

Cincinnati Favored for 1937

At a brief business session Friday morning the resolutions committee, of which Harry C. Banks of Philadelphia was chairman, presented a resolution warmly praising Herbert C. Peabody, chairman of the Pittsburgh convention executive committee, and all those associated with him, for their effective labors in making the meeting a success. A similar vote of thanks was extended to all the organizations which took part in the program, to the churches which were hosts, and to the recitalists, etc. A rising vote of appreciation was accorded Mr. Peabody.

The convention city for 1937 was considered and Joseph S. Daltry of Hartford presented a cordial invitation from that city and Joseph A. Schehl offered the invitation of Cincinnati. A ballot was taken to indicate the preference of those present, as a recommendation to the council of the A. G. O., and Cincinnati received fifty votes, compared with thirty-one for Hartford. T. Carl Whitmer, one of the best-known of the country's organist teachers, formerly of Pittsburgh and now of New York, was in charge of a very interesting hour in the form of a seminar on improvisation in the church service,

a subject on which he has written authoritatively. Mr. Whitmer gave a practical lesson in improvisation and imparted to his audience valuable hints on the mechanical, mental and emotional sides of his subject. His method then was illustrated at the organ by James Philip Johnston, organist of the Church of the Holy Innocents, Brooklyn, and also a former Pittsburgh organist.

Charles A. Woods, Jr., of Sewickley, Pa., is the proud possessor of a new Wicks "Fuga" organ, presented to him as the winner of a contest that helped to enliven the convention. Mr. Woods is an attorney and is assistant organist of the Presbyterian Church in the Pittsburgh suburb. Nearly every convention visitor cast admiring eyes on the instrument during the convention as it was played by several hundreds.

Another interesting exhibit at the Schenley Hotel was one of the new Möller small organs, which resounded throughout the convention and was an object of pronouncedly attractive powers.

Allegheny Singers a Hit

From Allegheny College, Meadville, Pa., Morten J. Luvaas brought his student group, named the "Allegheny Singers," who gave a program for the convention Friday forenoon. Their work was such as to make all who heard them sit up and take notice. Beautiful tone, meticulous attention to the last detail, spirit and enthusiasm that is most unusual for a group of this age were displayed in every number of the published program, which consisted largely of works of Bach and F. Melius Christiansen. There was rare exquisiteness in several of the numbers, the climax being reached in genuinely lovely singing of Christiansen's well-known "Beautiful Saviour." The choir had to sing several encore numbers to satisfy the audience. Mr. Luvaas, the creator of this group of a cappella singers, is a Christiansen disciple and very evidently an apostle of hard work.

Harold Gleason of the Eastman School of Music was the luncheon speaker and presented a paper filled with information and history in dealing with his topic, "Practical Methods in Organ Teaching." He reviewed methods published from the fifteenth century down to the present.

Eclectic Verdict on Organ Design

In an hour devoted to discussion of organ construction and design, with "Present Trends in Organ Building" as the subject, Dr. Caspar P. Koch, the chairman, led with a definition of the various classes of organ design, ancient and modern, with emphasis on the prevailing discussion as to the so-called "classic" and "romantic." Sev-

[Continued on next page.]

PITTSBURGH PROVIDES WEEK OF FINE EVENTS

FIVE DAYS FILLED TO BRIM

Recitals Supplemented by Addresses,
Choral Programs and Services at
A.G.O. Convention — Mead
Wins Diapason Prize.

(Continued from preceding page.)

eral persons took part in the discussion.

Dr. William H. Barnes was called upon and expressed himself in favor of the modified classic design, which, in addition to the diapason chorus, also had modern solo stops. He referred to errors of the past, including keen strings, phonon diapasons, etc., and stated that in his opinion the extreme partiality to mixtures might be considered just as bad an error. Dr. Barnes' opinion was summarized in the statement that there should be a compromise.

Dr. Marshall Bidwell said he believed in the transcription. If it has a place in the scheme of things, he asserted, there must be resources in the organ for its performance. Carlton H. Bullis deplored the tendency to jump into the "band wagon" on every new idea which might be retracted ten years hence. Edwin Arthur Kraft said he was not a "purist" and hoped he never would get to a point where he would play only Bach or pre-Bach compositions. That which will satisfy the congregation, he said, cannot be played on the completely classic organ. Dr. Koch, referring to transcriptions, called attention to the fact that Bach himself transcribed. He also quoted from a protest made by Günther Ramin in Germany against the movement there on behalf of the entirely classic design.

The eclecticism of the American organists, as voiced in the discussion, was evident when Dr. Koch asked all those who preferred the romantic organ, in which the diapason was neg-

ligible, while solo stops predominate, to speak, and was met with entire silence. Similar silence ensued when those who prefer the entirely classic organ were called upon to make themselves known.

A number of other speakers took part in the discussion, and Harry C. Banks provoked extended expressions on his suggestion that greater attention be given to voicing and finishing of organs in the church, as in the days of Silbermann.

Winslow Cheney Plays Bingham Work

The final recital of the convention was played Friday afternoon by Winslow Cheney of New York, who has made a nationwide reputation, especially as an exponent of Bach. Mr. Cheney's performance showed him as a classical player of force, at times to a point of severity. There was strength in all he did from the Franck "Piece Heroique" to the closing number, Mulet's "Carillon-Sortie."

The program, which was a standard classic one, with McKinley's Cantilena as the light interlude, was featured by the first public performance of Seth Bingham's new Passacaglia, still in manuscript. Like all of this composer's works, it is in modern idiom, and the first impression is that it is a worthy production of a very worthy creator of organ music of the present time. To appraise it fairly and adequately would require more than one hearing, especially when that one comes at the close of a day and week filled to the brim with musical offerings.

The convention came to a colorful close with the banquet at the Schenley Hotel Friday evening. Warden Charles H. Doersman presided as toastmaster and introduced a number of guests, among whom were Cyril Moss, from the C.C.O.; M. P. Möller, the dean of American organ builders; Herbert C. Peabody and his aids in the convention planning, to whom a rising tribute was paid, and Dr. William H. Barnes of Chicago, who spoke entertainingly on various topics of the day. Telegrams and letters reached the warden from many who could not be pres-

ent, and their names were read.

At the close of the speaking the warden's announcement that this brought the 1936 convention to a close created a definite feeling of regret among all those who had enjoyed refreshment of their spirits in the music, the talks and the social events of a busy week in Pittsburgh.

DEATH TAKES HELEN W. ROSS

Former Chicago Organist Passes Away at New Haven, Conn.

Mrs. Helen W. Ross, a prominent organist of New Haven, Conn., and formerly of Chicago, died June 27 after a lingering illness, according to word received as this issue goes to press. After a brief service in New Haven the body was taken to Oak Park, Ill., and funeral services are to be held at 2:30 Wednesday, July 1, in the First Methodist Church of Oak Park. Burial will be at Forest Home.

Mrs. Ross was organist of the First Methodist Church of New Haven, where she had done excellent work with her choir. In Chicago she was assistant organist of the First Presbyterian Church. After leaving this city she held important positions at Memphis, Tenn., and Laurel, Miss., before going East.

Four Summer Recitals in Chicago.

Four organ recitals under the auspices of the Illinois Chapter will be played in July at the Fourth Presbyterian Church, Chicago, on Tuesday of each week at 8 o'clock, in the following order: July 7, Paul Callaway, St. Mark's Church, Grand Rapids, Mich.; July 14, Philip McDermott; July 21, Mario Salvador; July 28, William H. Barnes.

Dr. Noble Leaves Hospital.

Reports from New York late in June are to the effect that Dr. T. Tertius Noble, the distinguished organist of St. Thomas' Church, who underwent an operation, as recorded in THE DIAPASON in June, has been able to leave the hospital. Dr. Noble is slowly regaining his strength.

IN THIS MONTH'S ISSUE

Full report is presented of the general convention of the American Guild of Organists, which came to a close at Pittsburgh June 26 after a highly successful week.

Large organ built by M. P. Möller is dedicated in the Second Presbyterian Church at Rahway, N. J. Edwin H. Lemare, in his memoirs, published serially, deals with the crescendo pedal and gives valuable advice to organ students.

Guilmant as a composer and his visits to America as a recitalist form subjects of second installment of article on the great Frenchman written by his friend and pupil, Dr. William C. Carl.

Reuter Organ Company building three-manual for Holy Cross Lutheran Church, Saginaw, Mich., to replace instrument installed sixty-one years ago.

Three thousandth recital in Carnegie Music Hall, Pittsburgh, in the series which has continued for forty-one seasons, is played by the present organist of the institute, Dr. Marshall Bidwell.

Dr. Percy B. Eversden, prominent St. Louis organist and teacher, dies at the age of 71 years.

Fourth annual Bach festival at Berea, Ohio, under the direction of Albert Riemenschneider, is marked by inspiring performances.

THE DIAPASON

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**DR. PERCY B. EVERSDEN
OF ST. LOUIS IS DEAD**

LONG ACTIVE AS ORGANIST

**Ordained as Clergyman in England,
but Turned to Music—Held Promi-
nent Positions—Studied with
Stainer, Best and Guilman.**

Percy B. Eversden, Mus. D., for the last fifteen years organist of First Church of Christ, Scientist, in St. Louis, and one of the best-known figures in organ circles of his state, died on the night of May 28 at St. Luke's Hospital in St. Louis of a heart attack. He had been in poor health for about a year. Funeral services were held in the Alexander Chapel May 31.

Dr. Eversden was a man of parts and his friendly disposition, coupled with a wide knowledge of music and other arts and sciences, made him a figure of prominence among organists. He was for a number of years state president of the N. A. O. He was active in Christian Science circles, was musical advisor to George Kilgen & Son, Inc., for a long period, and attended many of the A. G. O. and N. A. O. conventions of the last decade.

Percy B. Eversden was born in Oxfordshire, England, Aug. 25, 1864. He received his preparatory education in Reading School, and went from there to New College, Oxford, and after graduation there studied in Heidelberg. His training was with a view to entering the priesthood of the Church of England, over which his love of the organ finally prevailed. He studied music under John Old, Sir John Stainer, William T. Best and Alexandre Guilman successively, with theory study under Macfarren. He was ordained as a clergyman by the Bishop of Exeter and for several years held curacies in addition to his organ teaching. For several years he was organist at All Saints', Camberwell, and later was precentor and organist at St. Paul's, Colwyn Bay.

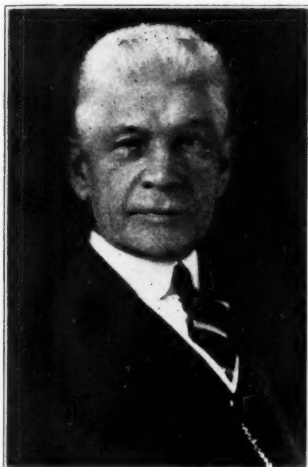
In 1895 Dr. Eversden came to the United States and held positions as organist at St. George's Church, Newburgh, N. Y., and St. James' Memorial and the Church of the Redeemer in St. Louis. At the last-named church he served fourteen years. From there he went to First Church of Christ, Scientist. But Dr. Eversden's first love was teaching and many organists were trained by him.

Dr. Eversden is survived by his widow and by four children.

Choir Contest in Philadelphia.

The choir of St. Mark's Church, Frankford, Philadelphia, a volunteer chorus of forty voices directed by James Tilbury, was awarded first place and received the bishop's award in a volunteer choir contest held in St. James' Church, Philadelphia, May 23. The contest was sponsored by the commission on music of the diocese of Pennsylvania. The bishop's award, a silver plaque, was presented to Mr. Tilbury by the Rt. Rev. Francis M. Taitt, S. T. D., the donor. Bishop Taitt is the head of the diocese. Second place

DR. PERCY B. EVERSDEN



in the contest was awarded to St. Luke's Church, Bustleton, LeRoy Aejos, organist and choirmaster, and third place to St. Peter's Church, Glenside, Pa., Ruth J. Flower, organist and choirmaster. Certificates of merit were presented to these choirs. In commenting on the work of the choirs, Dr. H. Alexander Matthews, chairman of the judges, expressed the satisfaction felt by all over the high standard of music maintained by the volunteer choirs of the diocese. In addition to Dr. Matthews, the judges included Ray Brown, head of the department of church music at General Theological Seminary, and Channing Lefebvre, organist and choirmaster of Trinity Church, New York City. Although the contest was the first that has been held, it is the hope of the members of the commission that it may become an annual event.

Sacred Music Festival in Worcester.

The first of what it is hoped will be a series of annual festivals of sacred music was held in Wesley Methodist Church and Central Congregational Church at Worcester, Mass., May 23 and 24 under the direction of Arthur Leslie Jacobs and Ruth Krebbiel Jacobs. Choirs from three New England states took part, with the members of the 1935 summer school of sacred music and their choirs. The anthems sung included: "God Is in His Holy Temple," Mueller; "Jesu, Friend of Sinners," Grieg; "Hymnus Christo," Curry; "The Shepherds' Story," Dickinson; "Beautiful Saviour," Christiansen; "O Lord Most Holy," Bruckner; "Praise to the Lord," Christiansen; "O Holy Father," Palestrina; "Go to Dark Gethsemane," Noble; "Epilogue," Matthews. A concert by a group under Mr. Jacobs' direction, consisting largely of high school pupils and constituting the Wesley Chapel choir, gave a concert May 21 at Brewer Hall, Wesley Church, and in addition to anthems sung *a cappella* and trios for violin, cello and piano, Mark Andrews' cantata "The Highwayman" was sung.

**OF INTEREST TO
EVERY ORGANIST**

Mr. Arthur Poister, well-known organist and head of the Music Department of Redlands University, California, after playing the organ at Grace Cathedral wrote a letter to us. His comments are so competent, so well expressed and so obviously sincere that we begged his permission to reproduce them.

UNIVERSITY OF REDLANDS
Redlands, California
May 8, 1936

Mr. Donald Harrison,
Aeolian-Skinner Organ Company

My dear Mr. Harrison:

Ever since the completion of the organ at Grace Cathedral in San Francisco during our stay in Germany, and particularly since our return to Redlands, I have urgently wished to hear and to play this organ, about which so much has been written in superlative terms. Having heard nothing but praise for the organ itself, I went to San Francisco for the recital on April 20th rather prepared to be disappointed—no organ could be all that has been said for the Grace organ.

My reaction was, however, so entirely to the contrary and the organ so nearly the ideal of what an organ can and should be, that it does not adequately express my feelings merely to offer tardy but sincere congratulations. It is a joy to play the Grace organ, with its independent organs, wealth of tonal variety and color, and yet gorgeous ensemble. When the building is completed so that the acoustics can be more certainly judged, I know of no organ that will surpass it for the listener as well as for the performer.

Naturally I have inclined toward the "straight" organ. Since playing at Grace Cathedral, I can see no foundation for any feud between the proponents of the "straight" and those of the "practical" organ. In Grace Cathedral the "straight" organ becomes at once "practical". Here the organ is not only tonally adequate and in harmony with the building, but practical, both for church and for concert purposes. Any other organ design would, in my opinion, be out of place, inharmonious, and ineffective. Since this is so particularly true in this case, I see little reason why it should not apply to the designing of any church or concert organ.

The first thing that struck me was the organ's superb ensemble and the means by which it is obtained—the use of low wind pressures and the predominance of upper work, without high-pressure reeds. On paper the specifications sound like an 18th century German organ; in practice they produce an ensemble that is tonally satisfying, and yet one upon which not only the classics but the modern organ works can have adequate, artistic presentation. Personally my reaction is that this opus marks the beginning of a new era in organ designing and installation.

After listening to two services at the Cathedral, I should like to speak of the splendid work of the organist, Mr. Sidney Lewis. Here is a man who knows music and worship in music and who understands how to treat this organ as an indispensable addition to and part of the service.

My sincere congratulations and kindest personal regards to you.

Very sincerely yours,
/s/ ARTHUR POISTER.

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CATHARINE MORGAN

F. A. G. O.

CONCERT ORGANIST

Organist and Director of Choirs,

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NORRISTOWN, PA.

MÖLLER WORK OPENED IN RAHWAY, N. J., CHURCH

DESIGN OF NEW INSTRUMENT

Charlotte Lockwood at Console for Dedication of Three-Manual Installed in Second Presbyterian Church.

Dedication of a three-manual organ installed by M. P. Möller in the Second Presbyterian Church of Rahway, N. J., took place May 20, with Charlotte Lockwood at the console. This new instrument has attracted a great deal of attention from New York and New Jersey organists. Its resources are shown by the following stop specifications:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Twelfth, 2 $\frac{2}{3}$ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 rks., 244 pipes.
Chimes, 21 bells.
Tremolo.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Gedeckt, 8 ft., 73 notes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 notes.
Sallcet, 4 ft., 73 notes.
Nazard, 2 $\frac{2}{3}$ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Cymbal, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft. (prepared for).
Tremolo.

CHOIR ORGAN.

Contra Erzähler, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 notes.
Erzähler Celeste, 8 ft., 61 pipes.
Pugara, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2 $\frac{2}{3}$ ft., 61 pipes.
Flautina, 2 ft., 61 pipes.

Cornet, 3 rks. (prepared for).
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Erzähler, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Erzähler, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Double Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 pipes.

Mrs. Lockwood's recital program included the following compositions: Concerto No. 5, in F, Handel; "Anna Magdalena's March" and Arioso in A, Bach; "Ave Maria," Arkadelt; Chorale in A minor, Franck; Adagio from the "Pathétique" Symphony, Tschakowsky; "The Cuckoo," Arensky; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Introduction to Third Act of "Lohengrin," Wagner; "The Bells of St. Anne de Beaupre," Russell; Scherzo from Sonata, Parker; "Memories," Dickinson; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

New Book on Organ by Tournemire.

Charles Tournemire, professor at the Paris Conservatory and organist at the Basilica Saint Clotilde, where Cesar Franck once played, has written a new book on organ instruction entitled "A Thorough Treatise for the Organ." As in his compositions, which are well known in this country, Mr. Tournemire has used a distinctly modern style in compiling this work. It is devoted to execution, registration and improvisation. Sub-divisions of the volume deal with "The Organ and Its Development through the Centuries," "Technique" (manual and pedal), "Interpretation of the Franck Chorales," "The Art of Registration" (ancient music and modern coloring), and "The Art of Improvisation." The work is dedicated to Dr. William C. Carl and is published by Max Eschig of Paris. It covers 117 pages, folio edition. The text is in French. The illustrations cover the periods from the early centuries to the present.

ARTHUR DUNHAM



DOWNTOWN CHICAGO has had throughout the winter and spring a series of weekly recitals that served to keep interest in the instrument alive in the busy loop district. Arthur Dunham, presiding over the four-manual Aeolian-Skinner organ in the Methodist Temple, played twenty-six recitals—one a week—in the season that came to a close with his program May 13. He will resume the recitals Oct. 14, and they will again be given every Wednesday noon.

Mr. Dunham's solid reputation as a musician, built up during a period of two-score years; his discriminating taste, his ability to keep his audiences interested, and withal his devotion to organ music that ranks with the best, are the elements that go to make his recitals at the Temple draw year after year. Mr. Dunham has presided over the organ that stands across the street from the city hall, in a skyscraper church and office building that is in-

deed a temple of Methodism, ever since the new building was completed. He went there after thirty years at Sinai Temple. In addition to his church work and teaching he has conducted the glee club of the Chicago Association of Commerce for twenty-four years and 115 business men sing under his baton. He also has charge of the music at the large K. A. M. Temple.

Choir Festival in Detroit.

The annual adult choir festival was held at St. Paul's Episcopal Cathedral in Detroit Sunday evening, May 17. Seventeen choirs from the Episcopal churches of Greater Detroit sang the following anthems under the direction of Francis A. Mackay, organist and choirmaster of St. Paul's: Hallelujah Chorus, Handel; "Judge Me, O God," Mendelssohn; "How Lovely Are Thy Dwellings," Brahms; "He That Shall Endure to the End," Mendelssohn; "Cast Thy Burden," Mendelssohn. Melvin Zeidler, organist and choirmaster of All Saints' Church, was the accompanist. Many of the visiting clergy took part in the service and the preacher was the Right Rev. Herman Page, bishop of Michigan. The service was preceded by an organ recital played by Wilfred Layton, organist and choirmaster of St. Paul's Church, Flint.

Reger Festival in Freiburg.

From Germany comes a review of a Reger festival held in Freiburg in May. Two organ recitals were features of the celebration. Günther Ramin of Leipzig, known to Americans through his American recital tour, played one of the recitals, and the other was given by Otto Dunkelberg, organist of the Passau Cathedral, where he presides over the great Steinmeyer organ familiar to readers of THE DIAPASON. Mr. Dunkelberg, it is interesting to note, is a former pupil of Dr. Wilhelm Middelschulte of Chicago, having studied under that famous Bach scholar and organist in 1925, when he conducted a master class at the State Academy in Berlin.

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On your vacation travels this summer why not stop off in St. Louis for a visit to the Kilgen plant? You will find it both interesting and instructive. You will meet musicians like yourself. We should like you to see with your own eyes the materials and methods we use; to go through our shops and erecting rooms; to talk with internationally famous Organ Voicers who have spent a lifetime in Kilgen craftsmanship; to hear and to play both new Kilgen Organs and those which have been in use for ten, twenty and thirty years or more.

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BEREA BACH FESTIVAL GREAT ACHIEVEMENT

FINE MUSICAL EVENT IN OHIO

Fourth Annual Series of Concerts,
Directed and Inspired by Albert
Riemenschneider, Attains
a High Level.

By WALTER BLODGETT

The Baldwin-Wallace Conservatory presented its fourth annual Bach festival at Berea, Ohio, Thursday and Friday, June 11 and 12. This recurring festival is under the direction of Dean Albert Riemenschneider, noted organist, teacher and Bach scholar. With each annual presentation of this liberal feast of great music the level of excellence has risen steadily, and the quality of this latest series of concerts was fine, and at times superlative. As the Berea people have grown in musical stature, so has appreciation for their efforts grown, and the close of the last concert was an occasion for a demonstration by a large audience which was almost violent in its expression of enjoyment and positive gratitude.

It is indicative of Mr. Riemenschneider's humility in approach to these great works that he tried to take no credit for the success of the great venture. In fact, one had to search for some time to find his name on the program. It was impressive at all times to witness the enthusiasm of the performers themselves for the music they made and their marked respect and admiration for Mr. Riemenschneider.

The supreme feature of the festival was, of course, the performance of the B minor mass. The requirements of the music are notably taxing, but only at few times was the mind of the listener distracted from the powerful meaning of the music by the mechanics of expression. Everything about the performance bespoke painstaking preparation, so that the singing seemed a liberated thing. The chorus was excellent and the freshness of the vocal quality was delightful to hear. The orchestra was splendid in its accuracy and willing response to the director. The soloists for the mass were exceptionally fine. Two of them were newcomers to the Berea festivals. Joseph Koutsky, Cleveland tenor, was splendid vocally and possessed a good style and sense of rhythm. Dr. James Houghton, noted Boston bass, sang with conviction, using his excellent voice in an admirable manner. Mrs. Rexford Babb of Akron repeated her success of last year. Miss Lila Robeson, the Cleveland contralto, sang with the greatest authority of the group, and her singing was a highlight of the festival.

The remarkable thing about the whole performance of the mass was that somehow the audience was made to share in its wealth of meaning. The chorus was responsive to an unusual degree to the director's indications of dynamics. Often the dramatic content of the music was stirring. To hear the mass is at any time a great musical and spiritual experience, and to hear it done as it was in Berea was a rare opportunity.

There were two concerts Thursday. In the afternoon there was a program of chamber music. Parvin Titus of Cincinnati was the guest organist whose playing was commendable for its simplicity of registration. The highlight of that particular program consisted of two groups of harpsichord solos by the remarkable young man from Ypsilanti, John Challis, who both makes and plays these instruments which he admires.

The concert Thursday evening was devoted to works of larger scope, including a suite for orchestra admirably performed under the direction of Carl Schluer, the church cantata, "God So Loved the World," and another church cantata for bass solo, sung by Dr. Houghton. The high point of this concert was the playing of the F minor Clavier Concerto by Arthur Loesser, American pianist. Mr. Loesser's performance was marked by his great verve and enjoyment of the music. He played with vigor and vitality. The second movement of the concerto was

ALFRED WILSON



A DISTINGUISHED SCOT who has achieved a reputation in his native land and in Canada will be added to the list of recitalists who will make tours of the United States late in the fall and winter. Alfred Wilson, organist of St. Andrew's Church in Toronto and a member of the faculty of the Toronto Conservatory of Music, who will be heard in American cities in October and November, was the representative of the C. C. O. at the New York A. G. O. convention in 1935 and played a program at the Church of St. Mary the Virgin. He has received the most favorable criticisms in the leading newspapers of Scotland and of Canada.

When he was only 14 years old Mr. Wilson was appointed organist and choirmaster of the Baptist Church of Perth, Scotland. Three years later he went to a three-manual organ as assistant organist of Perth Cathedral. Here he was under the instruction of Stephen Richardson. When 20 years old Mr. Wilson was appointed to the Gonrock Parish Church, where there was a famous choir and where the monthly choral services drew people from towns miles away. At this time he studied with Herbert Walton in Glasgow Cathedral and gave many recitals in Scotland. His next post was at the Pollokshields Church in Glasgow, where there were enormous congregations.

Mr. Wilson was chosen in 1930 from among a group of 200 British applicants for a position in Nova Scotia and five years ago, when he was 29 years old, he won his present position at St. Andrew's, Toronto. During the last two years he has been heard in eighty recitals in Canada and Great Britain.

the only moment in the festival when we heard Bach as a great writer of tender melodies. Mr. Loesser made it a thing of rare beauty.

One cannot attend a series of Bach concerts such as these without a renewed sense of the greatness and universality of his genius. Consequently one feels gratitude to the Berea people for their good deeds and to Mr. Riemenschneider, whose love for Bach is the motivating influence.

Death of John S. Melchers.

Word comes of the death in April of John S. Melchers, who was in the organ repair business under the name of the Organ Rebuilding and Equipment Company, at 1064 Dean street, Brooklyn, N. Y., for a number of years. He rebuilt and electrified a number of organs in Brooklyn, the most prominent of which is in the large St. Agnes' Catholic Church. He started in business about thirty years ago. Mrs. Agnes Behrman, Hoboken, N. J., a sister, is the only survivor.

Theodore T. Cavanaugh of East Orange, N. J., is substituting at the Church of the Holy Trinity, New York City, for Frank E. Ward. Mr. Cavanaugh is connected with the Treumann piano studio in East Orange and has substituted previously for Mr. Ward. Mr. Cavanaugh has studied the organ with Frank H. Mather and Professor Samuel A. Baldwin.

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Alexandre Guilmant as a Composer; His Recital Tours in U. S.

[This is the second 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.

Guilmant was a disciple of Bach. He said: "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the chorales which he wrote for the organ. These combine in a wonderful degree science with the deepest feeling, and are great objects of study.

"Organ music reached its climax with Bach; it may, perhaps, be said that all music did. At any rate, one thing is certain—if there has been any progress in music since the day of Bach, it has been due to him. Bach's music is polyphonic; and polyphony is true music. For pure organ music Bach still is, and probably will always remain, the greatest of all composers. Even with all the modern mechanical appliances that have been attached to the organ, his works are still very difficult, perhaps the most difficult of organ compositions. It is one of the phenomena of musical history that, while orchestral, operatic and other branches of music were in their infancy in Bach's day, and have developed since then, Bach brought organ music to its climax."

The master, with his genial nature, always appreciated a good joke. He took delight in telling of one of his students who sought a church position in the provinces. His audition consisted of playing the mass on a Sunday morning. Everything went well and for the postlude he decided on a Bach fugue, which he played without missing a note. He closed the organ, walked into the sacristy, where he found the parish priest in a rage.

"Young man," he said, "who composed that piece you just played?"
"Johann Sebastian Bach."
"Well," he shouted, "as long as you are here, don't ever play anything by that man again!"

Guilmant as a Composer

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written on the way from New York to Philadelphia and completed before arrival. The Fugue in D major was written in a single evening, and the Second Meditation one morning before breakfast. His organ sonatas number eight, and the first and eighth are arranged for organ and orchestra. His organ pieces number in the hundreds and are placed in various collections—"Organ Pieces," "The Practical Organist," "The Liturgical Organist," "Eighteen Organ Pieces," etc. He wrote three masses, "Quam Dilecta" (Psalm 84), "Christus Vincit," "Balthazar" (lyric scene), Symphony "Ariane," for orchestra, soli, chorus and organ; "Come unto Me," many motets and choruses. He arranged several of the works of Handel and the old masters in the "Trocaadero Series" and edited a "Historical Organ Book" containing examples from all schools of organ playing.

Much time was devoted to editing "Les Archives des Maîtres d'Orgues" and thus preserving music of past centuries which would otherwise have been lost to the world. His father, who lived to the age of 97, would spend days during the latter part of his life copying these compositions from the books in the Bibliothèque Nationale in Paris and then would present them to his son. These, with other rare works, are included in "Les Archives," which contain the compositions of Jean Tite-louze, Andre Raison, Roberday, Du Mage, Louis Marchand, Clerambault, d'Aquin, Gigault, De Grigny and F. Couperin. A set of "Noels" was edited and arranged; also the "Classical Organ School," containing examples of the works of W. F. Bach, Padre Martini,

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Allegro moderato e maestoso. (♩ = 80.)

Buxtehude, Krebs, etc. A long list for the piano, the harmonium, for various instruments, in addition to nine for organ and orchestra, should be mentioned.

Work at the Conservatoire

Guilmant was one of the most forceful and inspiring influences in the movement to create dignity of musical sentiment in France. For years he was president of the Schola Cantorum, founded by the late Charles Bordes, choirmaster of St. Gervais, Paris, and located in the Rue St. Jacques. He devoted one day a week to the school, as a labor of love, giving instruction in ecclesiastical music.

In 1896 he received his appointment as professor of the organ at the Conservatoire Nationale in Paris, and taught there regularly two days a week. His organ classes were the most successful ever held in this famous institution, and at the time of his seventieth birthday, when he spoke of retiring, the proposal would not even be considered, and he continued to teach until his death. There were more "premier prix" after his advent at the Conservatoire than in the classes of his predecessors. In addition his private pupils claimed a large amount of his time.

Guilmant's method was to work steadily, without undue haste, and as far as possible each day the same. From the time when he was his father's pupil at Boulogne he never wavered in devotion to the highest interests of music and never ceased his endeavor to bring home to those who will listen the great underlying truths of absolutely pure music. He upheld everywhere the most meticulous standards in art; and the care and attention he bestowed upon every note, even to the smallest detail in phrasing and manipulation, was a constant reproof to those who mistake a sway of illy-regulated emotion to mean inspiration. He would be as careful in folding a newspaper as in playing a Bach fugue.

Marvelous as was his work at the organ, Guilmant without doubt will be remembered and will take his place in history for his improvisations. In his *ex tempore* playing he stood alone. The spontaneity and earnestness with which he would take a theme and develop it, making a complete musical composi-

tion, frequently ending with a double fugue, was without equal. His improvisations were always in perfect form, the character of the theme never was lost to sight, and the whole was perfectly rounded and finished.

Guilmant was one of the first in France to recognize the genius of Wagner, who for a time lived near him at Meudon. He went repeatedly to Bayreuth to attend the festivals and analyzed all of Wagner's operas with the minutest care. He was also a Debussy enthusiast and could be seen at nearly every performance of "Pelleas et Melisande" at the Opera Comique, surrounded by his pupils, explaining the score to them.

Critical estimates of Guilmant's organ playing must include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. He arranged several works, but considered them to be especially adapted to the instrument.

Guilmant Visits in America

Guilmant first came to America for a series of recitals on the great organ in Festival Hall at the World's Fair, Chicago, in 1893. This was followed by a brief tour. At one of his New York recitals Walter Damrosch gave him a theme for improvisation. At its close he autographed it "To Guilmant, the wizard of the organ." After playing his Caprice in B flat an organist exclaimed: "Why, when he plays with his hands and feet, they are exactly together!"

At his Brooklyn recital a cipher presented itself in the early part of the program, compelling him to cease playing. Neither the builder of the organ nor anyone else could stop it. So he said: "No matter; I will continue just the same." Taking the offending note

as a pedal point he improvised for over an hour, treating it in every conceivable form, to the amazement and delight of the audience, which filled the church to capacity.

At one of the many social affairs in his honor the question of a key a composer should choose and whether it was best adapted to the major or minor mode was discussed, whereupon the master quietly arose and, walking to the piano, played Bach's Great G minor Fugue from start to finish in the key of G major!

In 1898 he returned for a second tour. On his arrival from the steamer as he entered the house he walked directly to the piano and reverently played the Dresden Amen, then turned and said: "That is to express my thanks for a pleasant voyage and safe arrival in America."

During his third tour, in 1904, he played forty recitals at the St. Louis Exposition on what was then regarded as the largest organ in the world. A tour of twenty-four recitals followed, extending from Oct. 24 to Nov. 24, when he made his farewell bow to this country, for which he had such sincere admiration, playing an entire Guilmant program in Symphony Hall, Boston.

The influence and importance of these visits can probably never be fully estimated. From his first appearances in Chicago organ playing began to take on a new aspect and it has grown steadily up to the present high standards demanded and maintained in this country. He emphasized the value of form and beauty of musical expression, perfect rhythm, accentuation and poise.

[To be continued.]

Florence Boydston Honored.

Florence Boydston, organist and contralto, was installed as president of Omega Chapter of Sigma Alpha Iota May 12 and was awarded the sword of honor on May 16. Miss Boydston is a member of the Illinois Chapter, A. G. O. and of the Chicago Club of Women Organists, and is now in her eighth year as organist of the Austin M. E. Church.

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CHARLES PEAKER, MUS. D.



Photograph by George Freeland.

THE DEGREE OF DOCTOR OF MUSIC was conferred on Charles Peaker, Mus. B., F. R. C. O., by Toronto University June 4. Mr. Peaker passed the examinations for this degree and submitted as an exercise a setting of a part of Milton's "Ode on Christ's Nativity" for six-part chorus, solos and orchestra.

Mr. Peaker is organist and choir-master of the Walmer Road Baptist Church in Toronto and a member of the faculty of the Toronto Conservatory of Music. The people of his church presented him with a musical doctor's hood.

Mr. Peaker is a native of England, who was born and spent his childhood in Yorkshire. He moved to Canada in 1913 and in 1925 won his musical bachelor's degree from Toronto University. In 1927 he passed the examinations for the A. R. C. O. and won the Sawyer prize. Two years later he became a fellow of the Royal College of Organists. Mr. Peaker is an ardent bibliophile. At his church he presides over a four-manual Casavant organ. His preceptors have been Dr. Healey Willan, Sir Ernest MacMillan and the late Lynnwood Farnam.

Death of Eugene Guelpa.

Eugene Guelpa, 69 years old, of Chelsea, Mass., organist of the First Baptist Church, vice-president of the Cary House Association and prominent in Masonic and Odd Fellow circles, died suddenly May 16 at his home, following a heart attack. He was in business in Boston as a bank notary.

A new non-professional orchestra—the Germantown Orchestra—is being formed under the sponsorship of a number of prominent Germantown residents, with N. Lindsay Norden, the Philadelphia organist, as conductor. Mr. Norden is conductor of the Reading Choral Society and the Brahms Chorus and musical director of the First Presbyterian Church of Germantown and Synagogue Rodeph Shalom. He was formerly conductor of the Mendelssohn Club of Philadelphia.

MANY RECITALS BY SPELMAN

Seven Engagements in May in Florida and Other Places in South.

Leslie P. Spelman, director of music at Meredith College, Raleigh, N. C., gave seven recitals in various parts of the South in May, a record added to his regular work at Meredith. He went to Florida early in the month to play at the state A. G. O. convention, as recorded in the June issue. His engagements included the following:

May 3—First Presbyterian Church, Columbia, S. C.

May 10—Lecture-recital on pre-Bach music, University of Florida, Gainesville.

May 12—Recital for tenth annual convention of the Florida Chapter, A. G. O., at First Congregational Church, St. Petersburg.

May 13—Lecture-recital at Rollins College, Winter Park, Fla.

May 14—Lecture-recital at Florida State College for Women, Tallahassee.

May 16—Lecture-recital at Riverside Presbyterian Church, Jacksonville, Fla.

May 24—Recital at First Baptist Church, Weldon, N. C.

The program at Columbia, S. C., included these compositions: "Psalm XIX," Marcello; Air from "Orpheus," Gluck; Gavotta, Martini; Sketch in C major, Schumann; Chorale Preludes, "By the Waters of Babylon" and "We All Believe in One God," Bach; Caprice (dedicated to Mr. Spelman), Frederick Stanley Smith; "Nightingale and the Rose," Saint-Saens; "Young Girl in the Wind," Marsh; "Romance sans Paroles" and "Rhapsodie Catalane," Bonnet.

Immediately after commencement at Meredith College June 1 Mr. Spelman went to the University of North Carolina at Chapel Hill to teach organ and piano during the summer session of six weeks.

Spring Musical Vespers by Heaps.

The spring vesper service of music was held at the New England Congregational Church in Chicago June 14. The combined choirs of the church, under the direction of Porter Heaps, who has charge of the music in this church, took part. The prelude was Faulkes' "A Mighty Fortress" and the postlude "Now Thank We All Our God," by Bonset. Among the anthems were Vaughan Williams' "Lord, Thou Hast Been Our Refuge," Christiansen's "Beautiful Saviour," "The City Glorious," by Curry, and "Hark, the Vesper Hymn Is Stealing," by Stevenson.

Maitland's Annual Bach Recital.

Dr. Rollo Maitland gave his eighth annual recital of organ music by Johann Sebastian Bach May 18 in the Church of the New Jerusalem, Philadelphia, under the auspices of the American Organ Players' Club, before a good-sized audience which heard some remarkably fine playing, both from the technical and the interpretative standpoints. Dr. Maitland selected an exacting program, which was well balanced both as to musical content and contrast, containing several numbers familiar to all of the organists. The list of offerings was made up as follows: Fantasia and Fugue in G minor; Chorale Preludes, "Lord, Hear the Voice of My Complaint" and "In Thee Is Gladness"; Adagio in A minor

(from the Toccata, Adagio and Fugue in C major); Chorale Preludes, "Christ Lay in Bonds of Death" and "The Blessed Christ Is Risen Today"; Prelude and Fugue in D minor; Chorale Preludes, "Sleepers, Wake" and "My Soul Doth Magnify the Lord"; Fugue a la Gigue; Adagio e Dolce (from Third Trio-Sonata); Chorale Preludes, "Come, Redeemer of Our Race" and "We All Believe in One True God"; Passacaglia.

Honors Dr. Rollo F. Maitland.

Frances McCollin, composer and lecturer, entertained at a small informal supper at her residence in Philadelphia in honor of Dr. Rollo F. Maitland, F. A. G. O., after his eighth annual Bach organ recital Monday evening, May 18. Among the well-known musicians who were present were Dr. Morrison C. Boyd, Dr. and Mrs. Harl McDonald, Guy Marriner, Miss Elizabeth Gest, Frederick E. Hahn, Mrs. David D. Wood, Dr. and Mrs. W. F. G. Swann and Mrs. Elizabeth McCloskey.

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Warden's Message Presented at Annual Meeting, Held May 25

Briefly touching upon the "highlights" of Guild history during the year, we must note the general Guild convention held in this city last year. A brilliant program, a fine spirit of good-fellowship, made that convention an outstanding experience for all who were fortunate enough to be in attendance. A campaign for new members, under the chairmanship of Uelma Clarke Smith of Philadelphia, raised our total membership to nearly 6,000, making the Guild the largest organization of organists in the world.

The granting of a revised charter, through the efforts of Frank Wright, from the board of regents of the State of New York, empowered the Guild to enlarge its scope in its academic work and made possible the introduction of a new type of examination for choirmasters.

The enlargement of the examination committee to include members from various chapters throughout the country was a step in the right direction, making available the best minds of the Guild in that important and significant feature of our organization.

The excellent work of the committee on electronics must also be noted. The appointment of a committee, under the chairmanship of Dr. Carl, which will undertake early in the fall to develop a plan to improve the status of organists is a forward movement which should eventually be of much value to our members throughout the country.

A committee with Dr. Lefebvre as chairman has been active for some time contacting the various chapters with a view eventually to engaging a Guild executive secretary at full time to handle all Guild business and promote the purposes and ideals of the Guild generally.

During the year a newly revised edition of the Guild constitution and by-laws appeared. Material for a year-book is in the press.

The removal of the Guild office from the lower section of the city to a more central location not only affords an opportunity for a better business set-up, but also makes possible a convenient and hospitable place to "drop in" for Guild members visiting New York, as well as our headquarters membership.

The above statements would indicate that some progress has been made during the year. Whatever growth has been attained is due largely to the unflinching cooperation and loyalty of the council, general officers, deans, regents

and members generally throughout the country. No warden could possibly fail to respond to such devotion from his colleagues. Whatever has been accomplished, however imperfectly, has been a privilege, and to the members throughout the country I wish to pay my tribute and to express my warmest appreciation for the honor you have conferred on me in the office of warden. I want to take this opportunity to thank you again for the personal tribute you paid to me in March at the Hotel Astor. It has not been possible to thank every individual who had a part in that grand party. I am doing so now in heartfelt gratitude.

I believe the future policy of the Guild should have for its objective the banding of our forces together more closely into one composite unit, rather than over-stressing of local activity in our chapters and at headquarters—"One for all and all for one" in the promotion of our common cause. Not only raising the status of church music, but the development of our personnel, should be the aim of our organization. Let us go forward in the realization of a great opportunity and in the challenge to make this a better world through the inspiration of a noble art.

CHARLES HENRY DOERSAM,
Warden.

Northern Ohio Chapter.

The annual meeting of the Northern Ohio Chapter was held May 18. A dinner was served to members and guests at the Louida restaurant. A short business meeting, with election of officers, followed the dinner. Dean Paul Allen Beymer was re-elected, as were the other officers, with the exception of the registrar, Alice E. Willson, who resigned.

Officers elected are: Dean, Paul Allen Beymer; subdean, Arthur W. Quimby; secretary, Laura Louise Bender; treasurer, Fred Williams; registrar, and librarian, Emily Spieth.

The annual student contest of the Northern Ohio Chapter was held at Epworth-Euclid Methodist Church, Cleveland, April 27. The judges were DeWitt C. Garretson, organist of St. Paul's Cathedral, Buffalo, and Frank E. Fuller, organist of St. John's Church, Youngstown, Ohio. The winner was Miss Mamie E. Miller, a sophomore at Oberlin College and a pupil of Professor Bruce H. Davis. Miss Miller will play at the Youngstown convention in October.

At the close of the meeting, the group went to the Unitarian Church to hear an interesting illustrated lecture by Professor Clarence Ward, head of the art department and director of the art museum of Oberlin College. Professor Ward spoke on "The Charm of

the English Cathedrals." This was a fitting climax to a profitable and interesting year.

ALICE E. WILLSON.

Annual Dinner in Worcester.

Forty members of Worcester Chapter met at the Worcester Country Club June 8 for the annual dinner and business meeting. A perfect June evening marked the close of a profitable season and left the members content with the year's growth, not only in membership but in a sense of greater unity. Well planned and progressive programs have met the needs and tastes of all and the program committee has earned a full measure of gratitude. Dinner was served on the porch of the club overlooking the meadows and the hills, and the sunset hour was enjoyed on the grounds before the business of the evening was taken up.

Reports of officers were read and the nominating committee, composed of Mrs. Franklin J. Crosson, chairman; Walter A. Morrill and Alfred W. G. Peterson, proposed the re-election of the present officers. The vote was unanimous in favor of this and the following will serve for the coming year: Dean, Hugh Giles; sub-dean, Walter W. Farmer; registrar, Mrs. Leslie B. Phillips; secretary, Ethel S. Phelps; treasurer, William B. Leland; librarian, Alfred H. Booth; auditors, Walter A. Morrill and Alfred W. G. Peterson. Mrs. Howard S. Shepard, Mrs. Phillippe Leclerc and Mr. Peterson were elected to serve on the executive committee for three years.

Mrs. Rosalie Bertel, organist of the Baptist Church, Roslindale, was welcomed to membership.

ETHEL S. PHELPS, Secretary.

Louisiana Chapter.

The annual meeting and banquet of the Louisiana Chapter was held in New Orleans May 25, at the Young Women's Christian Association. The dean, William C. Webb, F. A. G. O., F. R. C. O., being absent, Mrs. Bertrand Kiern, sub-dean, presided. In spite of heavy rain eighteen members were present. The Very Rev. Dean William H. Nes asked grace and then the assembly did ample justice to a delicious meal, during which various games testing mental skill were introduced, not sufficiently difficult, however, to cause indigestion! After dinner came the annual reports and election of officers.

The secretary reported among the activities of the year a lecture on church music by Dean Webb, with the assistance of his choir; a service by the chapter at the installation of a new organ in the Jackson Avenue Evangelical Church, of which Henry S.

Jacobs is organist; recitals by Palmer Christian in Baton Rouge and Pietro Yon in New Orleans; an interesting talk by Leon R. Maxwell of Newcomb College on the history of music, compiled from a number of old books collected in his travels abroad, the earliest dated 1573, and a series of recitals on the Kimball organ in the Masonic Temple, given Sunday afternoons by Guild members.

Officers elected for the year are:
Dean—Mrs. Edith B. Tallmadge, A. A. G. O.
Sub-dean—Henry S. Jacobs.
Secretary—Miss Sarah Henry.
Treasurer—Mrs. Bertrand Kiern.
Chaplain—The Rev. Donald H. Wattlely.

Executive committee—Miss M. V. Molony, chairman; Miss Louise Favrot, Miss Sarah Henry, William C. Webb and Fred C. Font. E. B. T.

Central New York Chapter.

The June meeting of the Central New York Chapter was held at historic Christ Church, Cooperstown, the home of Fenimore Cooper, June 10. The members met on the grounds of the parish-house and had an opportunity to view the historic church, graveyard, museum and other points of interest. At 7:30 evensong was held, with Andrew deJ. Allez, organist and master of the choristers, in charge. Miss Zillah L. Holmes, dean of the chapter, was guest organist, playing Bach's Prelude in B minor for the prelude and the chorale "O Day So Full of Joy" for the postlude. The processional hymn was "Saviour, Blessed Saviour." The Magnificat and Nunc Dimittis was Stainer's in B flat, the anthem "Great Is the Lord and Marvelous" by Sydenham and the recessional "Brightly Gleams Our Banner." A few words of welcome and appreciation of the choir and organist were given by the rector. After the service the choir and members of the Guild were served refreshments in the parish-house. Mr. Allez of Cooperstown and John Ferry of Oneonta were the committee in charge of the meeting.

ZILLAH L. HOLMES, Dean.

Tennessee Chapter.

The Tennessee Chapter at its annual meeting re-elected Adolph Steuterman, F. A. G. O., as its dean for 1936-37. The other officers chosen are:

Sub-dean—Arthur Hays.
Secretary-Treasurer—Mrs. Wycliffe Follin.

Registrar—James Morrison.
Auditors—Albert G. Rabb, Jr., and Theodore Doepke.

Executive Committee — Franklin Glynn, Mrs. Pauline Allen and Robert Griffin.

News of the American Guild of Organists—Continued

Michigan Chapter Closes Season With Visit to Cranbrook

The Michigan Chapter's yearly trip to Christ Church, Cranbrook, was made June 16, with Mr. and Mrs. William Hall Miner as hosts. This meeting broke all attendance records for programs at Cranbrook. Approximately eighty members and their friends were present for dinner. The business meeting was held in the guild hall, with the dean, Miss Grace Halverson, presiding. It was resolved to send Miss Halverson to the Pittsburgh convention as our delegate. Our distinguished guest, John Gordon Seely of Trinity Episcopal Church, Toledo, gave us a short talk about Camp Wa-Li-Ro, the summer choir school at Put-in-Bay, Ohio.

An excellent recital was played on the four-manual Aeolian-Skinner by Mr. Seely; this recital was part of the service conducted by the Rev. W. Hamilton Aulenbach. The recital comprised the following numbers: Fantasia in Echo Style, Jan Sweelinck; Adagio from Sonata in G minor, Martini; Three Psalm-Preludes, Howells; Fugue in G major, Guilman; Prelude on a Theme in Gregorian Style, DeLamar; Prelude, Boulay; Introduction and Passacaglia from Eighth Sonata, Rheinberger. Bruce Davis of Oberlin's organ department delivered an inspiring address on "Church Music."

At our previous meeting the election of officers for the season was held. They are as follows:

Dean—Miss Grace Halverson, A. A. G. O.

Sub-dean—Miss Adelaide M. Lee, F. A. G. O., Mus. B.

Secretary—Ernst J. Kossow.

Treasurer—E. Mark Wisdom, F. A. G. O.

The executive committee also was appointed; it consists of the following members: Arnold E. Bourziel, A. A. G. O., William I. Green, Mrs. Neva K. Howe, Benjamin Laughton, Miss Rachel A. Boldt, Dr. Edward B. Manville, F. A. G. O., Abram Ray Tyler, A. G. O., Mrs. Bertha L. Freeman and Miss Naomi Henkel.

These meetings always put the "crowning touch" on the season's activities. All the members look forward to this program very anxiously.

ERNST J. KOSSOW, Secretary.

Fuller Is Youngstown Regent.

The Youngstown sub-chapter enjoyed a picnic and meeting at the home of Frank E. Fuller June 15. A very capable committee, consisting of Gertrude E. Eckstrom, chairman; Ruth Shellhase, Charlotte Davis, Walter Hirst, Lawrence Lawlor and George Assion, was in charge of the supper, which was served in the flower garden. The secretary, Hazel Wilkins Buchanan, took charge of the meeting in the absence of the regent and sub-regent. The annual election of officers was held with the following results:

Regent—Frank E. Fuller.

Sub-regent—Laura Belle Parkin Hornberger, A. A. G. O.

Secretary—Hazel Wilkins Buchanan.

Treasurer—Lu R. Rowan.

Executive committee—Dr. Henry V. Stearns, F. A. G. O., Gertrude E. Eckstrom and Helen M. Berg.

A very interesting round-table discussion was held, which included naming Oct. 19 and 20 as dates for the annual fall convention. Extensive plans are being made for the convention, which will provide inspiration and interest to all who attend. Most of the Youngstown organists planned to attend the national convention in Pittsburgh.

HAZEL WILKINS BUCHANAN.

Central New Jersey.

The annual membership recital and business meeting of the Central New Jersey Chapter was held May 18 in the Central Baptist Church, Trenton. Miss Grace Ashton, soprano, of Hightstown, N. J., was the assisting artist. The program was as follows: Prelude and

Fugue in A minor, Bach (Carlotta Davison, Presbyterian Church, Hightstown); Toccata in D, Yon (Blanche Peterson, Second Presbyterian Church, Trenton); "God, My Shepherd, Walks beside Me," Bach (Grace Ashton, soprano); "O Zion," Miller (Ramona Andrews, Central Baptist Church, Trenton); "I Will Lay Me Down in Peace" ("Triumph of David"), Bick (Miss Ashton); Scherzo, Gigout (Edith Myers, Hamilton Avenue M. E. Church, Trenton); "Exultation" (Symphonic Piece), Weaver (piano, Edith Hartman; organ, Ramona Andrews).

After the recital the annual business meeting was held, at which time the following new officers were elected: Dean, Nita B. Sexton; sub-dean, Blanche Peterson; secretary, Emma Vos; treasurer, Edward W. Riggs.

JEAN E. SCHLICKLING, Secretary.

Central Ohio Chapter.

The final banquet and meeting of the Central Ohio Chapter took place May 18 at the faculty club on the campus of Ohio State University, Columbus. The election was held and the principal officers for the year were filled as follows: M. Emmet Wilson, dean; Mrs. M. R. Burch, sub-dean; G. Russell Wing, secretary, and Mrs. H. P. Legg, treasurer. Dean Wilson announced plans for a choir festival next fall under the sponsorship of the chapter. Choirs of central Ohio will be invited to join in a concert by as great a choral group as possible. The preparatory training of the choirs for the final rehearsal will be accomplished through broadcasts from the university station, WOSU.

In the absence of the speaker scheduled for the evening, Dean Wilson gave a very interesting talk on tone construction and its application to electronic instruments.

The last of the series of recitals presented this year by the Central Ohio Chapter took place April 20 in the chapel of Ohio Wesleyan University, Delaware. Rexford Keller, organist and director of music at the university, played an interesting and inspiring program, utilizing the resources of the four-manual Kimball organ. Mr. Keller's program included: "Psalm XIX," Marcello; Concerto in D, Vivaldi; Prelude, Clerambault; "Piece Heroique," Franck; "Sunrise," Jacob; "The Bells of St. Anne," Russell; "Rustic March," Boex; first movement, Fifth Sonata, Guilman. Dinner was served for the organists and their guests at Bun's restaurant and the recital was followed by a brief business meeting.

G. RUSSELL WING, Librarian.

Missouri Chapter.

The last meeting of the Missouri Chapter for the season was held May 25 in the Evangelical Church at Alton, Ill. The Rev. O. W. Heggemeier, the pastor, proved a genial host. Officers for the coming year were elected as follows:

Dean—C. Albert Scholin.

Sub-dean—Christian Stocke.

Treasurer—Henry Walzer.

Secretary—Miss Wilhelmina Nordman.

Registrar—Mrs. Harry Bishop.

A recital followed the election. The program was as follows: Sonata in C minor, Reubke (Howard Kelsey); "Pantomime," De Falla; "Liebestod," "Tristan and Isolde," Wagner, and Fugue, "Ad Nos," Liszt (Doyle Christine Neal); "Carillon," Vierne; Chorale Prelude, "Alle Menschen müssen sterben," Bach, and "In the Ozark Mountains," Booth (Alfred Lee Booth).

The Missouri Chapter met at Peters Memorial Presbyterian Church, St. Louis, April 27, with Gladys Walker, organist, as hostess. Following the dinner a business meeting was held with Dean Hugo Hagen presiding. We were then conducted to the auditorium, where the guest artist, Luther T. Spayde, dean of the Central Missouri Chapter, delighted his audience with the following program: "Grand Choeur Dialogue," Gigout; Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross," Bach; Canon in B minor, Schumann; Toccata and Fugue in D minor, Bach; Chorale Improvisation on "In

dulci Jubilo," Karg-Elert; Adagio, from Symphony 6, Widor; "Le Tumulte au Pretoire" (from "Symphonie de la Passion"), de Maleingreau; Berceuse (from "Suite Bretonne"), Dupre; "In Springtime," Kinder; "The Quiet of the Forest," Dunham; "Paraphrase-Carillon" (from "L'Orgue Mystique," No. 35), Tournemire.

LILLIAN CRAIG COFFMAN.

Gleason Recital at Skaneateles.

Harold Gleason was heard in recital Monday evening, May 25, on the Phillip Allen memorial organ at the First Presbyterian Church, Skaneateles, N. Y., under the auspices of the Rochester Chapter. The audience of 450 included forty-five visiting organists from Rochester and others from Syracuse, Auburn and other cities. Louise Allen Howlett, organist of the Skaneateles church, entertained at supper in honor of Mr. Gleason. A number of prominent guests were present. Mr. Gleason's program was as follows: Trumpet Tune and Air, Purcell; "Toccata per l'Elevazione," Frescobaldi; Fugue in C major, Buxtehude; "Soeur Monique," Couperin; "Grand Jeu," Du Mage; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Canon in B minor, Schumann; "Clair de Lune," Karg-Elert; Scherzetto in F sharp minor, Vierne; "Vermland," Hanson; Toccata, "Tu es Petrus," Mulet.

At the annual meeting of the Rochester Chapter the following were elected officers for 1936-1937:

Dean—Harold Gleason.

Sub-dean—Richard H. Lansing, II.

Secretary—Miss Rena Dumas.

Registrar—Miss Doris Horner.

Treasurer—Miss Emilie Cassebeer.

RICHARD H. LANSING, II.

Binghamton Chapter.

The junior choir festival sponsored by the Binghamton Chapter was held Sunday, May 24, in the First Baptist Church of Binghamton, with J. Emery Kelley directing and Miss Clyde Capwell at the organ. The combined junior choirs of Binghamton, Johnson City and Endicott participated.

On Monday night, June 1, the chapter met for dinner at the Iron Fence tearoom. It was the annual meeting and officers were elected as follows:

Dean—J. Emery Kelley.

Sub-dean—Wilbur Walker.

Secretary—Miss Clyde Capwell.

Treasurer—Mrs. Edith Bond.

Registrar—Mrs. Edward Nichols.

Plans were discussed for the coming year.

Maine Chapter Holds Election.

The annual meeting of the Maine Chapter was held June 3 at the Cascades, Portland, and was preceded by a shore dinner. Officers elected for the year are:

Dean—Alfred Brinkler, F. A. G. O., A. R. C. O.

Sub-dean—John E. Fay.

Secretary—Velma W. Millay.

Treasurer—Fred L. Hill.

Member of executive committee for three years—E. Clayton Frank.

Earl Chamberlain's playing of the municipal organ May 27 showed his talent for interpretation of melody, which was coupled with a restful style of playing quite his own.

VELMA WILLIS MILLAY, Secretary.

Indiana Chapter.

The final meeting of the Indiana Chapter for the year was held on Tuesday evening, May 26, at the Meridian Heights Church. After dinner an informal program was played by Mrs. Virginia Jeffry, organist; Miss Mary Kapp, violinist, and Seth Cary, trombonist.

Following the musical interlude, the annual election of officers took place and the results were announced as follows: Dean, Donald C. Gilley, A. A. G. O.; sub-dean, Lee Welker; secretary, Mrs. Ovid Dunn; treasurer, Frederick E. Weber; registrar, Mrs. Norma Hener Kristian; librarian, Miss Pauline Roes; auditors, Paul R. Matthews and Clarence Ebert. Mrs. Frank Edenharter, Miss Jeannette I. Vaughn and

New Guild Members; List of Colleagues Added by the Council

Colleagues elected May 18 and 25 are:

- DELAWARE—Angela Curren, Wilmington.
- DISTRICT OF COLUMBIA—Robert E. Lees, Chevy Chase, Md.
- GEORGIA—Sara E. Milner, Atlanta.
- HEADQUARTERS—George Freeman, Floral Park, L. I. John Holler, Astoria, N. Y. Roy Stone, Brooklyn.
- MICHIGAN—Lavonne D. Mow, Royal Oak. Sister Mary Rosina, Detroit. Montie James Wiers, Royal Oak.
- MINNESOTA—Ralph Strom, St. Paul.
- MONMOUTH—Lucy Sacco, Deal, N. J.
- RHODE ISLAND—Ansel E. Cheek, Pawtucket.
- SOUTHERN CALIFORNIA—Ruth Nelson, Los Angeles. Milton Sherwood, Riverside.
- SOUTHERN OHIO—Margaret Bronson, Cincinnati.
- TEXAS—Mrs. Howard Beasley, Dallas.
- WISCONSIN—Alfred M. Niefer, Milwaukee.
- FORT WORTH—Mrs. W. J. Gruby, Graham, Tex.
- NEW ENGLAND—Esther E. Jones, Northampton, Mass. Douglas L. Rafter, Manchester, N. H. Ivar L. Sjostrom, Jr., North Andover, Mass. Elmer G. Westlund, Watertown, Mass.

Helen Shepard were elected members of the executive committee, and Helen Shepard was selected as delegate to the Pittsburgh convention.

HELEN SHEPARD, Secretary.

Oklahoma City Chapter.

The Oklahoma City Chapter had a very full and interesting spring. The chapter has held several luncheon meetings and we find we have received much good from these meetings, not only among ourselves, but in widening our scope of activities and our outlook. The chapters of the states of Kansas, Texas and Oklahoma will hold a convention in Oklahoma City in 1937 and this chapter will be the host.

The annual meeting was held in May and the following officers were elected:

Dean—Clarence Burg.

Sub-dean—Raymond Ryder.

Secretary—Mrs. D. W. Faw.

Treasurer—Miss Amanda O'Connor.

Registrar—Frederick Koschman.

Librarian—Mrs. Katherine Stovall.

The Oklahoma City Chapter closed the season with one of the most interesting meetings of the year, which included a program and picnic at the Harvey P. Everest home. The Kimball organ in this lovely home was installed in 1934 and the members and a few guests thoroughly enjoyed the meeting. The following program was given with Miss Amanda O'Connor, chairman of the program committee, in charge: Organ, "Night," Lemare, and "In Springtime," Chaffin (Amanda O'Connor); trio, "Devotion," Andrews (violin, Alice Escoc; piano, Finley G. Williams; organ, Amanda O'Connor); organ, "Liebesfreud," Kreisler (Kathryn Stovall); organ, "Fountain Reverie," Fletcher, and "Spring Song," Kinder (Lydia Rorem); voice, "Birds at Eventide," Coates, and Barcarolle, Hoffman (Virginia Davis and Dana Belle Morris; Miss Rorem at the organ); organ, "In a Monastery Garden," Kettelbey, and "The Rippling Brook," Gillette (Ava Warbrick); piano, Second Hungarian Rhapsody, Liszt (Dean Clarence Burg).

A short business meeting followed and then the members and guests went to the picnic grove and had a fine time talking about plans for the summer, travels, study, etc. The chapter enjoyed the hospitality of the Harvey P. Everests to the full.

MRS. D. W. FAW, Secretary.

News of the American Guild of Organists—Continued

Charlotte Klein D. C. Dean.

At its final business meeting of the season June 1 in the choir room of the Church of the Epiphany the District of Columbia Chapter completed its election of officers, which was carried over in part from the annual meeting held May 4. The following persons were elected by the chapter and will assume their offices Sept. 1:

Dean—Charlotte Klein, F. A. G. O.
Sub-dean—Claudine Ferguson.
Secretary—Mrs. Esther Hull Barrett.
Treasurer—Paul D. Gable.
Registrar—Mrs. John Milton Sylvester (re-elected).
Auditors—Louis A. Potter, F. A. G. O., and George G. Garman.

Executive Committee—Adolf Torovsky, A. A. G. O., Walter H. Nash, F. A. G. O., and Florence Reynolds.

Miss Klein is not a stranger to the office of dean, having served in the same capacity in 1930-31 and 1931-32. As registrar Mrs. Sylvester's re-election was a foregone conclusion. She has served long and faithfully and not even the "oldest inhabitant" can recall when she first took office.

The retiring dean, Mary Minge Wilkins, A. A. G. O., was presented with an attractive floor lamp in appreciation of her services for the last two seasons.

During the winter a highly successful recital season was arranged as the outstanding activity of the chapter. Seven recitals were given, all but three being played by members of the chapter.

On Saturday afternoon, June 13, the chapter dedicated a memorial tablet to the late Edgar Priest, first organist of Washington Cathedral. The tablet, placed in the south aisle of the nave crypt, was unveiled with appropriate ceremonies, the Rev. Dr. William L. DeVries, precentor of the cathedral and colleague of Mr. Priest for many years, conducting the services. The chapter's chaplain, Dr. Z. Barney T. Phillips, rector of the Church of the Epiphany and chaplain of the United States Senate, took part in the ceremonies, delivering an address. The memorial tablet bears the following inscription: "The Lord is my strength and my song and has become my salvation."
R. O.

Vermont-New Hampshire Chapter.

The Vermont-New Hampshire Chapter met June 16 at Barre for its annual get-together and business meeting. The session opened with a short organ program by Miss Gladys Gale at the Barre Congregational Church. She was assisted by Fred Inglis, tenor. Following this Professor Howard G. Bennett gave a very interesting talk on the choral music of Brahms which was demonstrated by turning the audience into a choral group. The next recital was by Professor Homer P. Whitford on the new Wicks organ at the Episcopal Church. Luncheon was served by the Ladies of the Congregational Church.

At 2 o'clock the group went to Montpelier, where Harlie E. Wilson gave a short recital on the Hammond electronic organ in Trinity Methodist Church. This was followed by a program by Miss Miriam Natilee Marston at Bethany Congregational Church. Professor Whitford then gave a talk on "Organ Study in France." The final recital of the day was by F. Carroll McKinstry.

At the business meeting the following officers were elected: Miss Miriam Natilee Marston, dean; Professor Howard G. Bennett, sub-dean; Harlie E. Wilson, secretary, and Robert English, Lebanon, N. H., treasurer.
HARLIE E. WILSON, Secretary.

Annual Meeting at Pittsburgh.

The annual meeting of the Western Pennsylvania Chapter was held May 26 at the Pennsylvania College for Women. Preceding the regular business meeting Edgar Bowman, organist and choirmaster of Sacred Heart Catholic Church, gave an illustrated lecture on the various masses and the vesper service. The subject chosen was "A Talk on Gregorian Chant and

Its Uses in the Catholic Church." Thirty members of Mr. Bowman's exceptional choir were in attendance. Two new colleagues and one subscriber were received into membership. Alan Floyd, sub-dean, presided in the absence of Dean Alice Goodell, who was ill. Following was the result of the election: Dean, Alan Floyd; sub-dean, Paul F. Beiswenger; secretary, Elizabeth Snyder; treasurer, Eugene J. Baur; registrar, Estelle M. Gray. The following were elected to serve on the executive committee: Edgar Bowman, Josiah P. Smith and Mrs. Florence Kinley. A vote of thanks was expressed by the chapter to the outgoing officers.

Eighty-five members gathered Tuesday evening, June 16, at St. Peter's Episcopal Church, Pittsburgh, to hear final reports of the committees on the national convention. A lively meeting was held due to the fact that practically every member present was enthusiastic over the good reports made by the chairmen of committees. Congratulations were extended by Dr. Caspar Koch in behalf of those present to Herbert C. Peabody, chairman of the convention board, for the colossal work he accomplished in arranging the many interesting programs and other activities. After adjournment light refreshments were served. Max Seifert and G. Logan McElvany furnished the dance music.

PAUL F. BEISWENGER.

Western Washington.

The last regular meeting of the Western Washington Chapter for this season was held June 13 at the suburban waterfront home of A. D. Longmore, where the members enjoyed a social get-together and outdoor dinner. At the close of the meeting Harold Heeremans, who is leaving for New York University, was presented with a small token of the respect and esteem of the members of the chapter.

On June 1 a Guild recital was presented for the public at the Swedish Tabernacle, at which representative compositions were played by Mrs. Helen McNicoll, Mrs. Mary Virginia Miller and Walter G. Reynolds, A. A. G. O.

June 3 a short recital and reception was held for Mr. and Mrs. Harold Heeremans. Choral, organ and instrumental numbers by Karg-Elert and Mrs. Beach were presented.
GORDON DIXON, Secretary Pro-tem.

Westminster School Commencement.

President John Erskine of the Juilliard School of Music, New York, was the principal speaker at the annual commencement of the Westminster Choir School at Princeton, N. J., June 4. Twenty-two seniors received the degree of bachelor of music and one a diploma as minister of music, while three graduates were awarded the degree of master of music. Among other events of the closing exercises was a performance of Bach's Mass in B minor in the Princeton University chapel by the Westminster School chorus under the direction of Dr. John Finley Williamson Friday afternoon and evening, June 5. The annual Talbot festival took place Saturday afternoon, June 6, on the campus. The festival program under the direction of Dr. Williamson includes numbers by junior and high school choirs as well as adult choirs.

Organists Receive Degrees.

The fiftieth annual commencement concert of the American Conservatory of Music was held at Orchestra Hall, Chicago, June 16. In the program the organ department was represented by Martha Wuerffel, pupil of Edward Triegenchen, who played the "Fantasie Triomphale" by Dubois with the conservatory symphony orchestra. Walter Parks of Marshall, Mo., received the master of music degree. Mrs. Hazel Quinney, Chicago, and Kenneth Cutler, Chicago, and Miss Laura Thrift, Parkton, N. C., are organists who received bachelor of music degrees.

ORRIN C. SUTHERN



STRANGELY ENOUGH, THE NEGRO RACE, with all its love and talent for music, has produced few organists of reputation. Those who heard Orrin C. Suthern, the young Tuskegee and Chicago man, play at Orchestra Hall Sunday afternoon, June 14, were convinced that he has pronounced genius, that he has attained much and that he is well on the way to a place among American recitalists of the first rank. Mr. Suthern gave a recital under the auspices of St. Thomas' Episcopal Church, of which his father is the rector. The program was shared with Maurice Cooper, a tenor of whom the Negro race may well be very proud. The event drew a sizable audience to Orchestra Hall and the performance was one of excellence throughout. Mr. Suthern played always capably and with effective registration and at times brilliantly. The Bach Toccata and Fugue in D minor and Franck's Chorale in A minor revealed his good training and in a Bach chorale prelude, the Fletcher "Fountain Reverie" and Nevill's "Will-o-the-Wisp," played as an encore, he proved taste and feeling.

Mr. Suthern's program included: Aria, Tenth Concerto, Handel; Toccata and Fugue in D minor, Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Minuet, C. Ph. E. Bach; Chorale Prelude, "Lo, A Rose Is Blooming," Brahms; Chorale in A minor, Franck; "Communion," Torres; "Fountain Reverie," Fletcher; "Carillon-Sortie," Mulet; "Dreams," Stoughton; Finale, First Symphony, Vierné.

Mr. Cooper's singing in numbers of varied mood was something to arouse admiration and could be reviewed most favorably, were vocal programs within the field of THE DIAPASON. And let it be said that his accompanist, Miss Addie Lade Cruikshank, was a splendid support to him and her exquisite interpretation of every phrase and her pianistic skill make her a rarely capable aid to a singer.

Orrin Clayton Suthern is organist and instructor of organ at Tuskegee Institute, in Alabama. He has been organist and choirmaster of St. Andrew's Episcopal Church, Cleveland, and organist and choirmaster of St. Thomas' Episcopal Church, Chicago. Mr. Suthern is a pupil of Edwin Arthur Kraft, who considers him one of the most talented young men he has taught. In June, 1931, Mr. Suthern took first place in the contest for young organists sponsored by the Northern Ohio Chapter of the American Guild of Organists, of which body he is a member.

N. W. U. Draws from Many States.

Northwestern University's fourth annual church music institute is arousing an increasingly wide circle of interest. Correspondence and registrations from the majority of the forty-eight states promise the usual representative group in attendance. The institute will be held at the First Congregational Church, Evanston, July 13 to 17. The lecturers include H. Augustine Smith of Boston, Edgar Nelson of Chicago, Palmer Christian, Wilhelm Middelschulte, Walter Allen Stults, Horace Whitehouse and others.

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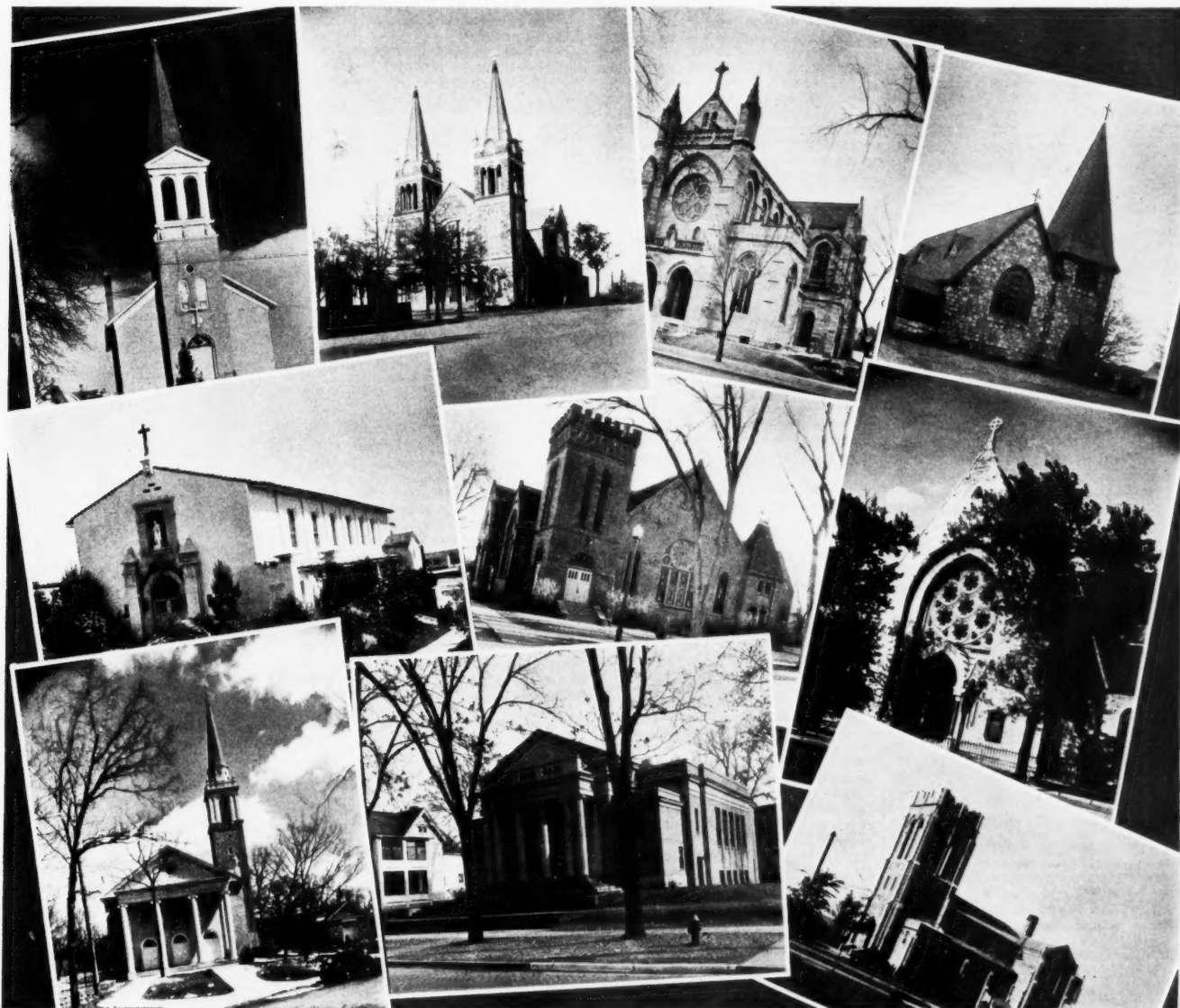
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CHICAGO, JULY 1, 1936.

Readers of THE DIAPASON who pass through Chicago during the summer vacation period are urged to stop at the office of this paper and to make it their headquarters while in the city. Mail addressed to you here will be held for your arrival or forwarded on your instructions. The new office is in room 1511 Kimball Building, at Wabash avenue and Jackson boulevard, centrally situated in the loop business and shopping district.

EVIDENCES OF LIFE

If anything was clearly manifested to those who attended the annual organists' convention, which brought a throng from all points of the compass to Pittsburgh, it is the essentially healthy condition of the organist's profession. With all the vicissitudes and disappointments that the lean years have brought to church musicians, they are still a very live and effective group, with their chins up and their faith unshaken by their troubles. Organ music still is being advanced, the church needs real musicians more than ever, and for what it needs it is willing to pay in most instances.

Another thing that must have struck every Pittsburgh visitor is the way in which an organ shrine has been maintained in Carnegie Music Hall, the legacy to his home city of a man who loved organ music and devoted a part of his fortune to expressing that love substantially. With its splendid organ and ideal hall, Pittsburgh continues to appreciate its blessings. A most encouraging note was sounded by Dr. Samuel Harden Church, president of Carnegie Institute, who told the visitors that after the resignation of Dr. Charles Heinrich, when the question arose whether the organ had served its purpose through the years and the recitals were no longer needed in view of the progress of mechanical music, the decision was in favor of the organ, and this judgment has been justified in the light of the attendance upon Dr. Marshall Bidwell's recitals, played every Saturday night and Sunday afternoon. The fact that the 3,000th recital was played within the month is recorded in our news columns. There are still audiences every Sunday of upwards of 1,000 people to listen to the organ programs, and they come from every class. Yet when Frederic Archer and Edwin H. Lemare made their appeal in Carnegie Hall the radio was not thought of, the "movie" was non-existent, and those who went driving on Sundays did it in horse-drawn vehicles. What better evidence does one need that organ music lives, and will live?

THE REPORT ON ELECTRONICS

As a valuable contribution in a discussion which has occupied those concerned with the organ for the last fifteen months, the report of the committee on electronic instruments of the American Guild of Organists should be read by everyone interested. It was published in the June issue of THE DIAPASON as adopted and promulgated by the council of the Guild. This report is dispassionate and judicial, which not all the statements in the debate have been, and it is the work of men,

who, while they have firm opinions, are in no way financially interested in the manufacture or sale of any instrument and represent different schools of thought as to organ music. They make it clear that they are not reactionaries when they say at the outset that the Guild fully appreciates and "should encourage the use of every new device or instrument * * * that has artistic value for the interpretation of organ music."

The nub of the report is in these words in the second paragraph:
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.

And in its recommendations the committee gives this advice to prospective purchasers:

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

Much as the genius of inventors is to be admired—and fully encouraged when art may thus be served—it must be put down as the consensus of opinion of leaders in the organ world that "this tone [pure organ tone] has never been successfully imitated by any other method of tone production." Instruments may be made with many beautiful tone qualities. Piano tone, violin tone, etc., no doubt will be imitated—and have been; but there is a great gulf between imitation and exact reproduction. Even the most enthusiastic organ builder and organist would hesitate to say that sets of pipes in imitation of the clarinet, the French horn or the strings of the orchestra are the equal of these instruments, no matter how closely they may approximate them. Devotees of the vox humana would not claim that it is anything but an imitation of the human voice.

A situation complicated by exaggerated statements is being cleared up by unbiased study and by reports such as that made by the Guild's committee. On the one hand there have been wild claims by salesmen who often did not have enough knowledge of the resourcefulness and actual qualities of an organ to handicap them in their appeals to prospects; on the other hand there have been the advocates of suppression who have preached the un-American doctrine that anything like the electronics should be barred even from public advertising—a policy patterned after Hitler, which on this continent only wins sympathy for the one so treated, be he colorist or not.

One good thing which has come out of the entire agitation has been the introduction of small pipe organs of very moderate price, something which the church not in a position to purchase a large organ has been able to acquire in place of a piano or a reed organ. No builder of these smaller units claims that they are the equal of larger organs costing many times as much, but they should prove a boon in many places, including homes, and they open a very extensive field which seems to have been overlooked for a quarter of a century until the electronics were developed.

While in the United States first-class organ mechanics are hopefully waiting for a return to normal production of organs, or have turned to other fields for employment, Germany appears to be encouraging young men to become organ builders. The organ building section of the trade school at Ludwigsburg was opened May 4, with appropriate ceremonies, German exchanges report. Government and municipal representatives were present, with organ builders from all parts of the country. The school has been well equipped for instruction and for research. As Ludwigsburg is in Wuerttemberg, the home of many organ industries, there is unusual interest in the new school and it has been given support and has been presented with equipment by various builders. The organizations concerned with organ building have been asked to contribute to the support of students who are not

able to finance their studies. Every part of organ construction and erection is being taught, as well as voicing and tone regulation, and the students will also learn to make pipes.

GOOD IN CASE OF MUMPS, TOO.

Omaha, Neb., June 1, 1936.—Dear Mr. Gruenstein: Please find enclosed a postal money order in the amount of \$1.50 to cover a year's subscription to THE DIAPASON. I don't think I could stand to be without it!

About a month ago I was ill with the mumps, and many hours which would have been boring and tiresome to me were passed away with much pleasure because I got out all my copies of THE DIAPASON and read them through and through.

Wishing you continued success,

Sincerely,

FRANK R. GREEN.

DR. MACDOUGALL IS MARRIED

Wellesley Man Takes Miss Elisabeth Gleason as Bride June 22.

Announcement is made of the marriage of Dr. Hamilton C. Macdougall of Wellesley, Mass., and Miss Elisabeth Gleason of Hartford, Conn. The ceremony was performed June 22 at the home of Miss Gleason in West Hartford.

The bride is a music instructor in the Hartford schools. She is a native of New England and a graduate of Mount Holyoke College. Before going to Hartford she held positions in the schools of Oneonta, N. Y., and Bristol, Conn.

Dr. Macdougall is professor emeritus of music at Wellesley College and is known to all readers of THE DIAPASON through his interesting column of comment under the title of "The Free Lance." He is a founder of the A. G. O. Dr. Macdougall was born at Warwick, R. I., studied music here and abroad and received the honorary degree of doctor of music from Brown University in 1901. He is also an associate of the Royal College of Organists, London. Dr. Macdougall went to Wellesley in 1900 and retired in 1927. Since the beginning of his work at Wellesley he has been manager of the Wellesley concerts, which each year attract music-lovers from far and near. He met Miss Gleason when he was conducting examinations in Hartford.

Dr. Macdougall's first wife, the former Alice Beede, whom he married in 1898, died at their Wellesley home in April, 1934. She was the founder of the Wellesley Thrift Shop, a private charitable enterprise, which aided many needy Wellesley students, and the Wellesley Friendly Aid Society.

Historic Chicago Church 89 Years Old.

The historic Third Presbyterian Church of Chicago, famous for its ministers and its music in the old days on the west side, celebrated its eighty-ninth anniversary June 28. For this occasion Miss Caroline Marshall, organist and choir director, invited a number of the old singers and they joined with the present choir in the service. As a prelude to the morning service Miss Marshall played Noble's Solemn Prelude, "Gloria Domini," and as the postlude the Pontifical March by Kreckel. In the evening Rheinberger's "Vision" was the prelude. Among the anthems of the day were Noble's "Souls of the Righteous," "And the Glory of the Lord," from Handel's "Messiah"; "In Heavenly Love Abiding"; Holden, and "Send Forth Thy Spirit," Schuetky. The Third Church was organized when Chicago was only 14 years old. The "golden age" of the church covered the period from 1870 to 1907, when the membership numbered over 2,200 and the pastors were the eminent Dr. Abbott Kittredge, Dr. John L. Withrow and Dr. William McCaughan. Frank Baird was organist from 1869 to 1892. It was during the "golden age" that Miss Elizabeth Hearing, now living in Delafield, Wis., sang for twenty-nine years, Miss Pauline Rommeiss thirty-three years and Alfred Goldsmith twenty-six years. Other singers of equal note who sang shorter periods were Samuel Miller, George Hamlin, Justin Thatcher, E. C. Towne and Arthur Middleton.

That Distant Past as It Is Recorded in The Diapason Files

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

What was described as the largest residence organ in the world was opened June 8 in the home of Senator W. A. Clark of Montana at Fifth avenue and Seventy-fifth street, New York City. Senator Clark invited a number of New York organists to his mansion for the opening performance and among those who played the instrument were Will C. Macfarlane, then organist of St. Thomas' Church; R. Huntington Woodman of the First Presbyterian Church of Brooklyn; Daniel R. Philippi, Scott Wheeler, E. M. Bowman and Dr. J. Christopher Marks of the Church of the Heavenly Rest. The organ was built by the Murray M. Harris Company of Los Angeles and had four manuals and approximately 4,000 pipes. Arthur Scott Brook was appointed private organist to Senator Clark.

The specifications of a large four-manual to be built for Christ Episcopal Church at Springfield, Mass., by J. W. Steere & Son were presented.

The Rudolph Wurlitzer Company completed a four-manual organ for Grace Baptist Temple, Philadelphia. W. P. Twaddell was organist of the church. Robert Hope-Jones gave a lecture and demonstration on the occasion of the opening of the instrument.

The degree of doctor of music was conferred on William C. Carl of New York by the University of New York June 7. This was the seventh time in the history of the university that this degree was conferred. It was bestowed first on Lowell Mason in 1855.

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

Buffalo was the host to the American Guild of Organists for its tenth general convention, held June 1 to 3. The recitals were played by seven organists, two of them women. Referring to the hospitality of the Buffalo Chapter the account of the convention in THE DIAPASON said: "If the lions who lacked and suffered hunger, as set forth in Goss' anthem 'O Taste and See,' mentioned facetiously by a clerical speaker before the convention, had only had the opportunities placed before the convention visitors they would have been satisfied for some time to come."

During the season of recitals at the Methodist Temple in Chicago by Arthur Dunham 40,000 heard Mr. Dunham. There were thirty-one Friday afternoon recitals.

The degree of doctor of music was conferred on M. P. Möller, the noted organ builder, by Susquehanna University, Selingsgrove, Pa.

New four-manual organs under construction, the specifications of which were published, included instruments for the following: Toledo Museum of Art, to be built by Skinner Organ Company; Westminster Presbyterian Church, Minneapolis, W. W. Kimball Company; First Baptist, Columbus, Ohio, Estey, and First M. E. Church South, West Palm Beach, Fla., Henry Pilcher's Sons. The Kawaiahao Church, Hawaiian Islands, a historic edifice more than a century old, was to have an organ built by Hillgreen, Lane & Co.

Clarence Eddy's seventy-fifth birthday anniversary was the occasion for a tribute paid to him by a large company of his friends on the afternoon and evening of June 27 at the home of Mr. and Mrs. Charles M. Hayes in Winnetka.

New Kilgen for Westchester, Pa.

The Westminster Presbyterian Church of Westchester, Pa., has ordered a two-manual organ from George Kilgen & Son, Inc., of St. Louis. There are fifteen ranks of pipes, two pedal augmentations and chimes. This instrument will be installed in two chambers and screened by display pipes and wood paneling. The console will be detached and will be of the stopkey type with the Kilgen electro-magnetic combination action. Installation and dedication are planned for the early fall.

The Free Lance

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

The editor wrote a sentence last month that at once set me to thinking: "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." The reference was to Alexandre Guilmant.

There were eighty-two recital programs noted in the June DIAPASON. A count by recitals shows that in only ten does Guilmant's name appear. A count of the number of items in the eighty-two recitals shows more than 620; thus Guilmant's ten pieces are a beggarly less than 2 per cent.

When, about 1885, B. J. Lang asked me to name a piece of organ music rather new that was topnotch I gave him Guilmant's "Funeral March and Hymn of Seraphs." Like many organists of the day, I was very much impressed by the long crescendo leading up to the *fff* place, where the trill on low G in the pedals leads up to the long, long decrescendo on the dominant, settling down softly in C major to the "Song of the Seraphs"; many a gripping joy was mine; I was lost in an ecstasy. But when I saw Lang next he laughed at me and at my piece. He had a longer head than I and an acuter perception of real value in music. The truth is that Guilmant is "dated"; for good or for ill we have passed him by. I venture, however, to say that after we work off some of the musical poison that is in our veins we will return to the sanity and wholesomeness that found in Guilmant's compositions appropriate expression.

During the last ten years I have had an opportunity to examine a great many young people, players of piano and orchestral instruments. Many a time, in reflecting on some of the poor playing offered me, I have been tempted to say that the supreme virtue in performance is exactness. Of course, that is nonsense; yet exactness is the gate by which we gain other musical virtues. Exactness in notes and time must lead to exactness in phrasing, in quality of tone, in nuance. That mysterious something we call rhythm is born of the lower sort of accuracy. In hearing some candidates for the A. G. O. the other day I was impressed by the rarity of the inward feeling for rhythm. Even smudging cannot kill playing on the organ as quickly as poor rhythm.

I wonder if other examiners found that in the transposition test candidates transposed to a lower pitch much more easily than to a higher; it occurred to me that we are oftener asked in service playing to put an accompaniment down than up, and this is one reason, perhaps, for the results I noted.

A colleague who worked with me said that the playing this year was very much better than it was last year.

Here and there I note a disposition to regard the Guild examinations rather lightly, as if they were a sort of trimming to the Guild's activities, well enough in their way, but of no real consequence. To my mind that is all wrong. I believe the examinations are the Guild. The sociability in the chapters, the pleasant services in various churches, the getting to know your musical colleagues and professional rivals—these are all admirable and well worth the time and energy spent on them. But the examinations are the center, heart, kernel of this great society. Am I not right?

Although I am a faithful, albeit a reasonable, admirer of the great Ernest Newman, I sometimes wonder whether he is not afflicted with categorimania—that is, with an abnormal desire to reduce every situation or event to categorical simplicity. Take his criticism on the first appearance of Flagstad as Isolde in "Tristan and Isolde," London, May 18, as illustrative. On this side of the ocean we have thought of Kirsten Flagstad as the supremely

great heroine of Wagner's opera. Newman does not let the matter end there; he finds that she is before everything else a singer . . . the steadiness of the tone is as remarkable as its purity . . . apparently there are some things that her voice simply cannot do. It cannot express vehement passion, or fury, or scorn, or irony; therefore it is not the complete Isolde voice, especially of the Isolde of the vital first act. The limitations, he is sure, are in Mme. Flagstad's voice and not in her mind; he watched her carefully throughout, and was convinced that mentally she lived the part of Isolde with the utmost intensity; the eyes and the lips were at times particularly expressive. Newman confesses that he was ravished by the sheer loveliness of it all as music, at the expense of loss of contact with Wagner's mind at more than one point. I'm sorry I cannot print all of his astute and subtle criticism.

If you have not read the news from the various A. G. O. chapters and from the Canadian chapters published monthly in THE DIAPASON you will have very little idea how rapidly women are interesting themselves in organ playing; they are by no means a negligible part of the Guild, as they were twenty years ago. It would be worth while for headquarters to tell us (a) the number of women who are members of the Guild and of these (b) how many have posts as organists and choirmasters.

It riles me—and I hope it riles you—to hear music or its performance condemned as sentimental. I'll wager that not one in a hundred who use the word has any clear idea as to its meaning or its limitations. There are musicians and music-lovers who are averse to strong feeling in a musical composition, and who love a cold and passionless performance. Stravinsky and his school are of that type, as is plain from his preface to the *Octet for Brass and Wind*. Singing without emotion is dead; music written without emotion can never fill any place in our affection. I take it that feeling uncontrolled by mind becomes sentimentality.

Sitting at my desk yesterday to write my stint of *Free Lance* for July I found myself drifting into the persistent and fruitless complaint of the music we hear from the radio. However, I happened to read the following, which I call from an editorial in *The Musician*: "The radio is no longer entertainment. That cycle has run its course, until today the radio is but an accepted instrument of communication. Musically its chief offerings consist of 'pick-ups' of two extremes: symphonic music for those who listen with the head; dance bands for those who listen with the feet. For the vast army of the 'in-betweens' it has proven a dismal failure. If you doubt it, consult the sales-books of the piano manufacturers—even the music business feels the trend back to the home-made variety. All of which is as it should be. * * * Music still pays its biggest dividends to those who work at it and for it." "Yes, Macdougall," someone is saying, "and it is the radio, dumb and purposeless as it seems to have been during these many years, that has awakened the desire on the part of a certain percentage of our radio listeners to make its own music on the instrument it chooses, and in the way it likes." I wonder.

Now that Toscanini has departed and the paroxysms of praise have served their purpose, may I ask in a weak, trembling voice: How much has the American composer benefited by the labors of the gifted Italian conductor in this country?

Are you as weary as I am of the worship of names? Of the mechanical music, born from mind and not from emotion plus mind? How long, O Lord, how long?

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Lemare to Students: Mix Your Own Colors; the Crescendo Pedal

[This is the seventh and final 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.]

SEVENTH INSTALLMENT.

I have endeavored to make my comments of interest to the general reader, but in conclusion would like to say a few words to the serious organ student.

Do not allow the modern builders, with their crescendo pedals, suitable basses (usually most unsuitable), with couplers, etc., attached, to lead you to neglect your serious study of independent registration. Such men as W. T. Best insisted on being locked up in a building for hours at a time so as to discover the best individual possibilities of each organ before giving a public recital. Contrast this with a concert organist whom I recently met in San Francisco, who was on his way north (a forty-eight-hour journey) to give a recital on a large four-manual organ. To my amazement he informed me that if the train was on time he would arrive at his destination at 4 p. m. and that his recital commenced at 8. I wondered how he could possibly have sufficient time to try out any effects and get the "lay of the stops," when I suddenly remembered that there was installed in the organ "the amateur's delight"—a crescendo pedal!

Many difficulties have been made easy for the amateur player by the organ builder's so-called crescendo pedal, which automatically, by a pressure of the foot, brings on a lot of stops you don't want, but which were previously prescribed according to the organ builder's idea of registration—a sort of "you touch the button and we do the rest" arrangement. It is a very clumsy makeshift and will ever be a hindrance to artistic and individual effort. As well may a painter have an automatic palette.

I venture to predict that some day stopknobs and stopkeys will be dispensed with altogether, as so many of the present-day organists seem to be entirely dependent upon this mechanical "aid to ignorance." In many instances I have known organists of repute who, finding no crescendo pedal in the organ, have refused to risk their reputation in a public recital. As far as I am personally concerned, I do not approve this contrivance in any organ scheme—provided ample adjustable pistons are available.

On one occasion when I had the crescendo pedal disconnected a noted concert organist was to give a recital. I was away at the time and it appears that his first request to the organ tuner was for the crescendo pedal. The powers that be, not knowing what constituted a crescendo pedal, were under the impression that as it was a part of the organ and was not in the organ, I had taken the whole equipment in my trunk 3,000 miles east across the continent, thus making the organ unplayable. A lengthy article inspired by one of the organ committee appeared in one of the local journals explaining to the public that as I played on the stops and did not use the pedals at all, by taking the pedals away I had made the organ unplayable for any other

organist! Meanwhile the organ tuner, having sufficiently enjoyed the humor of the situation, came to the rescue and in a few minutes connected the crescendo pedal after "much ado about nothing."

If it is your ambition to become a Best, Guilman, Peace, Archer or Hollins, take your art seriously and practice as they did. Paint your own pictures in your own tone colors; otherwise you may soon become one of a large crowd of crescendo pedal players—now, alas, including many who might otherwise have become eminent. On many unwieldy organs—with their 200-odd stopkeys and a hundred and one mechanical contrivances—it is next to impossible for the player to be other than a machine and "touch the button." He may be so bewildered and confused in an attempt to display his artistry (other than in phrasing and playing the notes) that he eventually gives up the whole thing as hopeless and plays like the general crowd for whom such organs are evidently built.

Some builders go to a ridiculous extreme in the way of wind pressures, many even placing their tubas on fifty inches. "Father Willis" and his brother George—two of the greatest heavy pressure reed voicers the world has ever known—told me that they considered a wind pressure of twenty-five inches, by water gauge, the limit for big, resonant and musical tubas. Cavaille-Coll rarely placed his tubas on more than ten or twelve inches, but they were of larger scale and of the somewhat piercing French type. Wind pressure, however, does not alone make an effective tuba; it is the expert voicing and scaling that count. It is a case of quality versus quantity.

To return to some of the largest organs in the world: They are made up of duplications. An organ, if properly designed and voiced, of 100 or 120 speaking stops, can be made more effective than one of even 200 speaking stops when the latter is overcrowded with duplications. Excessive duplication of similarly-voiced stops adds little to volume or effectiveness. The same applies to voices. Was there any greater volume or purity of tone in the great Handel Festival Chorus (of many hundreds of voices) at the Crystal Palace, London, than that produced by the noted Sheffield Choir (considerably less in number) under the magnetic leadership of that expert chorus master, Henry Coward?

Speaking of Sheffield, there is a story of a Yorkshire collier who was playing "double bass" at a rehearsal of "The Messiah." After the chorus had frequently repeated the phrase "Who is the King of Glory" the old chap rolled up his sleeves and shouted to another member of the orchestra: "Ere, Bill, 'and us up the rosell [resin]; I'll jolly well soon show 'em who's King o' Glory is."

Another story was of two miners reading from the same desk among the violins during a performance in a small town in Lancashire. Said one to another: "Say, Jim, tha fiddle's a bit oot o' tune, ain't it?" The other man, pulling at the strings with his fingers, replied: "Nay, lad, I think 'em be as tight as usual."

While the organ can never take the place of the orchestra, we must nevertheless use the latter as our guide—at least in so far as its various sections are concerned. Briefly we have (1) strings, (2) wood-wind, (3) brass, (4) harps and (5) percussion. These are the chief musical structures. The only

tones lacking in an orchestra are the sustained diapason and deep pedal tones of the organ. The symphony orchestra will forever be the highest form of musical expression. It is impossible for an organist (most of whom have but two hands and two feet!) to try to imitate the orchestra. All he can do is to follow the original score as faithfully as possible in his transcriptions and give to his audience "some idea" of its true orchestral character. I once heard an organist, holding a municipal position, play the wood-wind opening of the "Tannhäuser" Overture on a piano attachment, and when the trombones ought to have entered he jammed down the crescendo pedal!

Speaking of the "Tannhäuser" Overture, I have one other story before I close.

Some years ago in "the black country" near Birmingham, England, I gave a recital in Darlaston. Darlaston is a mining district, and a wealthy citizen presented a fine organ to the town hall. The admission charge for the Saturday evening recitals was only 2 pence (or 4 cents) and the audience consisted principally of the miners and their families. These "rough sons of toil," with their collarless shirts, who kept their caps on during the recital, nevertheless made up one of the most appreciative audiences I have ever met. I remember that the last number on the program was my full orchestral transcription of the "Tannhäuser" Overture, including at the end the repeated and rapid scales on the violins. The following week they engaged a local organist nearby to give the recital. Deciding to show them that he also could play the "Tannhäuser" Overture, he opened his program with it and played from a simplified edition. My friend (the donor of the organ) told me that when he arrived at the hall at the conclusion of the first number he met a crowd of miners in the lobby leaving and grumbling about something. When he inquired as to the reason for this sudden exodus their spokesman said: "That darn can't play 'organ. Why, he left out all those tweedle-dums at the end of that 'er piece!" A musical education is not always necessary for appreciation. I have proved, by long experience, that the so-called "uneducated classes" are often more intelligent and appreciative, musically, than an audience whose uppermost thought is for the display of diamonds and smart dresses. Especially is this true in the steel and colliery sections of the north of England. I love these people and always enjoy playing to them.

Critics have been unusually kind to me the world over. The only adverse criticism was received in a New England city where the musical critic had ultra-modern ideas on music, and would have liked to force them on the entire community. Preceding my recital date the previous organist had rendered an all-Bach program. This proved an admirable event for those versed in organ literature. My program consisted of a Mendelssohn sonata, a Bach fugue, a Wagner transcription and a few numbers of a lighter character, for those not versed in organ music. I was

severely criticized for a light and popular program which the critic seemed to take as an insult to the musical intelligence of the city; but the audience evidently did not hold the same viewpoint, as they encored vociferously all the lighter works. With all due respect to critics, one must not always take to heart their reviews—unless you are assured that the critic has a knowledge of organ music.

I believe I can safely say that I was the first to invent the system of "thumbing" out a separate part on another manual. On one occasion a lady critic, after hearing the rendition of the "Tannhäuser" Overture, asked me to let her examine my thumbs. As she moved them back and forth she said: "Yes, they are quite normal—I thought they were on hinges."

Another time I was playing this same number and incidentally I must explain that the big trumpet theme was played by both thumbs on one manual; while manipulating the rest of the harmonies with what was left of my fingers on other manuals. A noted New York organist came to me and said: "I know now how you put it over the rest of us; you have three hands and we only have two."

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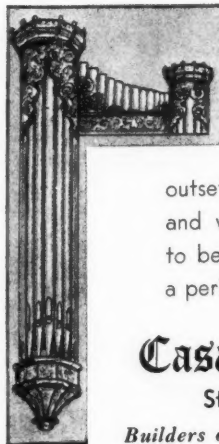
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RECORD AT CARNEGIE HALL

Forty-one Years of Weekly Performances, Endowed by Steelmaster, Completed—Marshall Bidwell Reviews the Past.

The three thousandth free Carnegie endowed organ recital, in a series which has extended through forty-one consecutive years, was played by Marshall Bidwell in Carnegie Music Hall, Pittsburgh, May 24.

Dr. Bidwell, the present organist of Carnegie Hall, in reviewing the history of more than two-score years, refers to this as "a record which is absolutely unique in this country." He says further that "the cultural significance of this contribution to a higher appreciation and understanding of music in this community would be difficult to estimate. When one observes the rapt attention of an audience at a present-day recital and reflects that this progressive musical program has been in effect for nearly forty-one years, some perception of its far-reaching influence may be gathered.

"As we take a retrospective glance over the entire period, we realize that the fine traditions established by the first incumbent, Dr. Frederic Archer, have never been lost sight of. Great masterpieces of all schools and nationalities have been presented, as well as miscellaneous works within the comprehension of all music-lovers, never forgetting that it is not alone for the educated musician, but for the uninitiated, that these programs are prepared. The guiding objective has been to embrace all needs and temperaments, in order that the largest possible number may derive aesthetic enjoyment, comfort and inspiration through the ennobling influence of this great art.

"Dr. Archer inaugurated this broad, liberal policy on Nov. 6, 1895, giving 451 recitals and lectures in six seasons. His successor, Edwin H. Lemare, played 170 recitals from 1902 to 1905, followed by an interim of a season and a half which was filled by guest organists. Dr. Charles Heinrich began his tenure of office Oct. 5, 1907. Over a period of twenty-five years this outstanding virtuoso upheld the high ideals of his predecessors and presented programs which were models of artistic excellence and catholicity of taste. Dr. Heinrich gave his last recital Jan. 31, 1932."

Mr. Bidwell's first recital was played Oct. 1, 1932. At the close of his first season the organ was reconstructed by the Aeolian-Skinner Company and it ranks as one of the most famous concert organs in the world.

The 3,000th program consisted of request numbers which have made the strongest appeal to audiences during Mr. Bidwell's incumbency. The list included: Overture to "The Magic Flute," Mozart; Chorale, "Jesu, Joy of Man's Desiring," Bach; "Liebestraum" in A flat, Liszt; Prelude to "L'Après-Midi d'un Faune," Debussy; Minuet, Paderewski; "Soldiers' Chorus," from "Faust," Gounod; "Ave Maria," Schubert; "Dance of the Reed Pipes," from

"Nutcracker" Suite, and "The Lark's Song," Tchaikowsky; "Liebestod," from "Tristan and Isolde," Wagner; "Evening Star," from "Tannhäuser," Wagner; "Ride of the Valkyries," from "Die Walküre," Wagner.

Colonel Samuel Harden Church, president of the board of trustees, in a short talk to the audience dwelt on the value of the steelmaster's gift to Pittsburgh.

Colonel Church told how Carnegie established 3,000 libraries and filled the need for music in the lives of people by erecting the music hall and setting aside an endowment to finance the free recitals every Saturday night and Sunday afternoon.

"I was present at that first recital," Colonel Church said, "and whenever Mr. and Mrs. Carnegie were in Pittsburgh on Saturday they came here to listen to this superb music."

"If we did not have these recitals," concluded Colonel Church, "there would be some darkened chambers in our minds which are now illuminated, informed and happy because we have them."

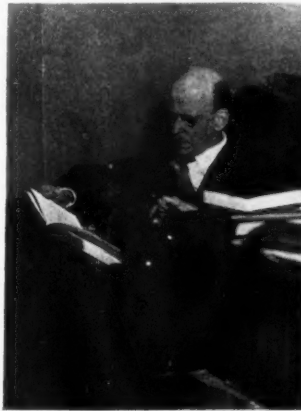
George J. Kilgen Dies at Age of 80.

George J. Kilgen, a former city judge of Long Beach, N. Y., and a classmate of Chief Justice Charles Evans Hughes at Columbia University, died June 3 at his Long Island home. He was a native of Manhattan and was 80 years old. Mr. Kilgen was the son of George Kilgen, who founded George Kilgen & Son of St. Louis, and was a brother of the late Charles C. Kilgen, but had no connection with the organ company. Judge Kilgen retired from the practice of law two years ago when his health failed.

Erasmus I. Nielsen Dead.

Erasmus I. Nielsen, organist of St. Mary Star of the Sea Catholic Church of Far Rockaway, N. Y., for the last thirty years, died June 1 at his home of a heart attack. He was 53 years old. Mr. Nielsen, who was born in Kansas City, Mo., was a brother of Alice Nielsen, the opera singer. He accompanied her on many of her tours here and abroad.

ABRAM RAY TYLER



WITH THE CONCLUSION of this season's Sunday morning services Abram Ray Tyler completes twenty-five years of service as the organist of Temple Beth El in Detroit. As a mark of esteem a testimonial dinner was tendered to Mr. Tyler June 3 by the board of trustees of the temple, the choir committee and the members of the choir. The dinner was served in the social hall of the temple.

Mr. Tyler was born in Brooklyn, N. Y., in 1868. He was educated in the public schools and received his musical education under Dudley Buck, William Mason and Edward M. Bowman. He studied composition under Cornelius Rubner at Columbia University. Mr. Tyler has published a number of his own compositions, including a Sabbath service for the new synagogue.

Devoted Choirs in Roxbury.

The united choirs of the First Free Baptist and First Methodist Episcopal Churches of Roxbury, Mass., presented a program of church music May 27 at

the First Free Baptist Church. The choirs were under the direction of James Taylor. These choirs are made up entirely of volunteers, thirty members in all. The program included compositions of Farrant, Attwood, Bach, three Russian composers and three modern writers of choral music—Galbraith, Noble and Andrews. Mr. Taylor has under his direction an organization that works for the interests of the church unselfishly. Last spring it gave a concert and also held a food sale, realizing sufficient returns to buy eight new anthems and pay a repair bill on the organ. The choir also bought eight gowns for new members. This year it has had another food sale and as a consequence has nine new anthems.

Flemington School Graduation.

The Flemington Children's Choir School held its graduation festival in the Presbyterian Church at Flemington, N. J., May 15, celebrating the forty-first year of the school, which is directed by Miss Elizabeth Van Fleet Vosseller. A high spot on the program was the singing by the alumni of an anthem by Norman Landis, "Behold, the Lamb of God." George Krauer, A. A. G. O., played an Elevation by Saint-Saens as the prelude. Grace Leeds Darnell, F. A. G. O., was at the organ for the processional, a setting of "Brightly Gleams Our Banner" composed by her.

The heir to an estate of organ talent from both of her parents arrived in Ann Arbor, Mich., March 23 when Ruth Joan Doty came to make her home with Mr. and Mrs. E. William Doty. Both of her parents are organists, Mr. Doty being Palmer Christian's assistant at the University of Michigan.

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New Music Offered for Summer Study; For Choir and Organ

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

After the very long articles which I have given you in the past months a short one of reviews may be welcome, especially when you are thinking of new numbers for next year.

Dr. Stanley Marchant of St. Paul's Cathedral in London is certainly growing as a composer. He has just published with Novello an admirable, vigorous patriotic anthem entitled "Judge Eternal." The text, by H. Scott Holland, has had many admirers since its appearance in the "English Hymnal." For Canadians not a single change in words will be necessary; for American use we shall probably change the word "empire" to "nation." The anthem runs to six pages of easy but very effective music for an accompanied choir singing in four parts. There are so few good, modern works for patriotic occasions that this is thrice welcome.

Another finely vigorous modern English anthem is R. O. Latham's "For All the Saints, O Lord" (Oxford)—four pages of distinctly original writing. It is one of the Oxford "Easy Anthem Series" and may be sung with STB, the alto being optional.

Harold Greenhill has a graceful anthem setting of "O Love Divine," published by Paterson and imported by C. Fischer. This is very easy, well within the capacity of a quartet, and it has a charming accompaniment. If you use hymn-anthems of melodious type, this is a good one.

Hymn-Anthems by Mrs. Beach

And speaking of hymn-anthems, Mrs. Beach has a pretty new one in which she calls "Evening Hymn" (Schmidt), a setting of Adelaide Procter's "The Shadows of the Evening Hours." The setting is distinctly lyrical in feeling, with solos for soprano and alto. At the close the two solo voices are used as obligatos with the four-part chorus or quartet. Mrs. Beach rises in inspiration far above the usual hymn-anthem.

Carl F. Mueller has been composing a number of useful things, the best of which is "When Wilt Thou Save the People?" (G. Schirmer), an easy and manly accompanied work for any choir. It runs to seven pages. It is to be noted that he is now bringing out a series called "The Montclair A Cappella Choir" (G. Schirmer), including a concert arrangement for unaccompanied chorus of the beloved Welsh air "All through the Night" with words often used for church service, "God That Madest Earth and Heaven." Another anthem of his is "O Blessed Day of Motherhood" (Flammer); this is tuneful, and best with a quartet. There are so few numbers specially written for Mother's Day that this probably will meet a want in many parishes. Personally I do not like this sort of text or music, though the music is appropriate to the words.

A short English anthem for Ascensiontide is Leslie Regan's "Sing We Triumphant Hymns of Praise" (Novello). It is easy, bright, and provided with a good accompaniment.

Antiphons

Clarence Dickinson has two excellent new numbers in his series of antiphons (Gray). "O Come Let Us Worship" is taken from the Hebrew liturgy ("Va'anachnu"); it is for bass and choir, accompanied. "Great and Glorious God" has an Indian melody; part is for solo, best sung by baritone.

For the Episcopal Service

I believe that I have mentioned Dr.

DR. ALEXANDER McCURDY



SUSQUEHANNA UNIVERSITY conferred upon Alexander McCurdy on June 1 the honorary degree of doctor of music. Mr. McCurdy was engaged to teach organ and church choir conducting at the Curtis Institute of Music at the beginning of the current year. He is a graduate of the Curtis Institute, having studied with Lynnwood Farnam. His early musical training was received in San Francisco with Wallace A. Sabin. He filled positions as organist in large churches in Oakland and San Francisco. In 1924 he gave a recital in Town Hall, New York City, which marked his first appearance in the East. He is a concert organist of considerable experience, having played upon most of the large organs of the United States. Since 1927 Dr. McCurdy has been organist and choirmaster of the Second Presbyterian Church, Philadelphia.

Alfred E. Whitehead's setting in B minor of the "Benedicite, Omnia Opera" (Gray), but it seems to be taking so very well that I mention it again as one of the very best settings of that canticle.

I am deeply impressed by a short Communion Service in D minor, the composer, Nicholas Choveaux, being previously unknown to me (Oxford). Even at the iniquitous tariff-made price you may be able to afford 20 cents for a really original and beautiful service. Less original, but probably of wide appeal, is a new Communion Service in F minor and F by Harwood (Novello). It lists at 75 cents.

Publications for the Organ

Percy Whitlock has two books, each entitled "Seven Sketches for Organ on Verses from the Psalms" (Oxford). The first book, which I like better than the other, has delightful little pieces very useful for the church. The first piece, for example, is a pastorale on the first verse of the twenty-third Psalm.

Another delightful little piece from England is "A Carol," by O'Connor-Morris (Novello), a lovely little pastoral number with medieval atmosphere. And I like Geoffrey Shaw's "Variations on an Irish Melody" (Novello, four pages and easy). Speaking of this sort of music, Godfrey Sampson has "A Pastoral Tune" (Novello) for violin and piano (or organ) that might be useful at Christmas. It is simple but very nicely finished and melodious.

Let me remind you about Dr. Noble's two new chorale preludes on "Tallis' Canon" and "St. Peter" (Schmidt),

both admirable, worthy members of a great series.

Gordon Balch Nevin has arranged for organ and piano the "Grave e Allegro" from Beethoven's "Sonata Pathetique" (J. Fischer).

Did you see Edmundson's Book 2 of "Anthologia Antiqua" (J. Fischer)—pieces of the seventeenth and eighteenth century masters? It is a bargain. Of course, Edmundson's new "Apostolic Symphony" (J. Fischer) is his best work to date and the most important American piece I have seen this year. I heard part of it very well played at Philadelphia and hope to hear it all at Pittsburgh. It is sound and thoroughly original, not easy, but very rewarding.

IN INDIANAPOLIS CATHEDRAL

Henry Pilcher's Sons to Rebuild Organ for SS. Peter and Paul.

Henry Pilcher's Sons have been awarded a contract for thoroughly rebuilding, modernizing and electrifying the three-manual in SS. Peter and Paul Catholic Cathedral, Indianapolis, with new console and action. The organ will be taken to the Louisville factory and made the equivalent of a new organ. The cathedral is being enlarged and redecorated and the work, with the organ, is to be completed in the fall. Miss Helen Shepard is organist of the cathedral.

Other new Pilcher contracts are for an organ for the First Presbyterian Church, Bay City, Tex., which contract was negotiated through the South Texas representative of the Pilcher Company, Henry Haury of Houston; and the First Presbyterian Church, East St. Louis, Ill., to replace a Pilcher organ installed many years ago. This contract was secured by Paul Pilcher, vice-president.

Mrs. Sallie Roberts Hampton, well-known pianist and organist from Pulaski, Tenn., is visiting relatives in New York City and has attended the events of the American Guild of Organists, of which she is a member.

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MISS ELEANOR TAYLOR, who is fostering a love not only for organ music, but for chamber music, in Cedar Rapids, the thriving Iowa center of industry and art, has been heard in varied and attractive programs at her Tuesday noon recitals on the large Aeolian-Skinner organ in the First Presbyterian Church, over which Marshall Bidwell so long presided before going to Pittsburgh. The following are among her spring programs:

April 21—"Anna Magdalena's March," Bach; "My Spirit Was in Heaviness," Bach-Boyd; A Madrigal, Jawelak; Finale (Symphony 8), Widor; "Wind and Grass," Harvey Gaul; "April," Gaul; Toccata (Symphony 5), Widor; "Ave Maria," Arkadeit-Dickinson.

April 28—English compositions: Four Chorale Improvisations, Thiman; Allegro (Organ Symphony), Barnes; "Water Music," Handel; "I Heard the Sound of Harpers," Dudley Peele; "Pomp and Circumstance," Elgar; "Balulalow," Peter Warlock.

May 5—Chorale in A minor, Franck; "Meditation a Ste. Clotilde," James; "The Dark Road," James; Allegro (Sonata 3), Guilman; "Marche des Petits Soldats de Plomb," Pierre; Chorale Prelude, "Deck Thyself, My Soul," Brahms; Prelude and Fugue in C minor, Bach; Arioso, Bach; "The Haunted Isle," Eleanor Taylor.

May 12—Fantasia No. 1, Sjögren; Chorale, "Gedankenvoll ich wandere," Grieg; "Peer Gynt" Suite, Grieg; "The Shepherd's Flute," F. Melius Christiansen; "Folktune," Christiansen; Wedding Music, Jensen; "Good Friday Spell," Vrethblad; "May Night," Palmgren; "Tuutulaulu," Palmgren.

Miss Taylor was graduated from Carleton College, Northfield, Minn., in 1928, with the degree of bachelor of arts. Here she studied organ with James Robert Gillette. The year 1928-29 was spent at the conservatory of Coe College, Cedar Rapids, studying organ with Marshall Bidwell. From 1929 to 1932 Miss Taylor attended the New England Conservatory, Boston, from which she received the degree of bachelor of music in 1931 with honors. There she studied organ under Albert W. Snow for one year as winner of the organ scholarship.

In 1932 Miss Taylor succeeded Marshall Bidwell as organist and choir-master at the First Presbyterian Church, Cedar Rapids. This is the fourth year at her post and the fourth year of weekly recitals from April to November.

SINGS IN THREE LANGUAGES

Concert by St. Matthew's Choir, New York—Bruening at Organ.

Under the auspices of the choir of St. Matthew's Lutheran Church, New York, a program of choral, orchestral and organ compositions by old church composers was given on the evening of May 22. The choir, augmented by Bronxville Concordia students and directed by Dr. A. Wismar, sang in English, German and Latin selections by Bach, Calvisius, Hasler, Schuetz and de Zachariis. A small Bronxville orchestra, conducted by M. Alfred Bichsel, accompanied two of the choral numbers and contributed two sinfonia movements from Bach cantatas. Herbert D. Bruening, organist of the church, accompanied all the choral numbers and played the following organ numbers: "Come, Holy Ghost," Zachau (Handel's teacher); Variations on "How Brightly Shines the Morning Star," Buxtehude, and Bach's six-part "Out of the Depths." In the last-named selection the *cantus firmus* given to the right foot in the double pedal was played effectively by a trombonist, following the example of Joseph Bonnet, who years ago employed six trombonists from the Chicago Symphony when he played this chorale prelude on the Orchestra Hall organ in Chicago.

During the convention of the Atlantic district of the Missouri Synod at St. Mark's Lutheran Church, Brooklyn, June 22 to 25, Mr. Bruening was the official organist for all convention services by appointment of the district president, the Rev. Arthur Brunn, D. D.

Mr. Bruening returned from Milwaukee May 22 after attending the funeral of his father, John C. Bruening, who had served Lutheran elementary schools as teacher and Lutheran churches in Quincy, Ill., Chicago and Milwaukee as organist for forty-six years until his retirement in 1932. The elder Bruening would have been 77 years old May 26, ten days following his death. He is survived by the widow, Amalia Lochner Bruening, three sons and numerous other relatives.

Nineteen Centuries of Church Music.

A program entitled "Nineteen Centuries of Catholic Church Music" was given for the benefit of the New York Foundling Hospital at the hospital auditorium June 3 by the Holy Name Choir of New York, under the direction of Albin D. McDermott, A. A. G. O. In this concert, which was in the form of a lecture, illustrated with musical examples, Mr. McDermott traced the course of Catholic music from Biblical times, through the Ambrosian, Gregorian and polyphonic eras to the present day. Of unusual interest were the illustrations from the earlier ages of church music, which included compositions never before heard in concert. These numbers were recently collected by Mr. McDermott in an extensive research into the original documents of the various periods. Compositions of Casciolini, Viadana and Palestrina represented the polyphonic era, while selections from the works of Witt, Stehle, Verdi, Perosi and Duhois showed the trend in the nineteenth and twentieth centuries. The final number of the program was a portion of Mr. McDermott's "Missa Victimae Paschali Laudes." Holy Name Choir, composed of seventy boys and men, was organized last fall. The choir sings regularly at the Church of the Holy Name, New York, of which the Most Rev. Stephen J. Donahue, bishop auxiliary of New York is the pastor. This recital marked the first public appearance of the choir in concert work.

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Montreal Center.

The annual meeting and election of officers of the Montreal Center was held at the Windsor Hotel, Monday evening, May 18. Thirty-five members and friends were present at dinner which preceded the meeting. Among them was Lloyd Powell, examiner for the Royal School of Music of London. Following the secretary's report of the season's activities and the treasurer's report, the officers and executive committee for the season 1936-37 were elected as follows:

Chairman—D. M. Herbert.
 Vice-Chairman—Dr. Alfred Whitehead.
 Secretary—William Bulford.
 Treasurer—Edward Sweeting.
 Librarian—George M. Brewer.
 Executive Committee—N. A. Allen, F. H. Blair, G. H. Brook, H. E. Colcomb, K. R. Cunningham, J. S. Ford, G. E. George, J. R. King, J. McL. Marshall, S. P. Roched, J. J. Weatherseed and Dr. Herbert Sanders.

A luncheon meeting of the Montreal Center was held May 28 in honor of Sir Ernest MacMillan of Toronto and Dr. Greenhouse Allt, organist of St. Giles' Cathedral and of the University of Edinburgh. Dr. Alfred Whitehead presided and made a speech of welcome to the guests. Sir Ernest and Dr. Allt both made short speeches full of reminiscences and of observations of interest to those present. Other speakers included Dr. Herbert Sanders, J. E. F. Martin and Rupert Breese. W. BULFORD, Secretary.

London Center.

The May luncheon meeting took place May 5. After discussion of business Ivor S. Brake, organist of the Church of St. John the Evangelist, spoke on the function of the choir and its relation to the service. He deprecated the performance of showy music, emphasizing that the music should be fitting for the service.

At the June meeting a great deal of business arising out of the preparations for the convention was discussed. Sympathy and regret at the loss of K. C. Byfield, organist and choirmaster of Calvary United Church, who died June 2, was expressed.

Miss Hazel Taylor delivered an interesting talk on the rise of the organist from the earliest days to the present time. Miss Taylor, who is also an able elocutionist, added to her witty and interesting address by the relation of many amusing anecdotes.

Many Contracts for "Petit Ensemble."

Among contracts recently received by George Kilgen & Son for their new small organ, the "Petit Ensemble," is one from radio station WHO, Des Moines, Iowa, which is one of the larger radio stations operating on 50,000 watts. This contract was followed by one for another "Petit Ensemble" style for radio station KTUL at Oklahoma City. During the last month many other "Petit Ensembles" were delivered. Recently a recital using the "Petit Ensemble" was given in the auditorium of the Famous-Barr Company, St. Louis' largest department store, where Arlington Nuetzel, soloist in the boy choir of Christ Church Cathedral, sang a cycle of songs accompanied by Daniel R. Philippi, organist at the cathedral. George L. Scott, organist of University Church, St. Louis, played a number of organ classics. The recital was attended by over a thousand people.

MRS. CAREY OREGON MILLER, WHO PLAYS OWN COMPOSITIONS



MRS. CAREY OREGON MILLER, one of the younger women among the organists of America who is achieving a reputation as a composer, was presented in a unique recital, the program of which consisted entirely of her own compositions, at the Baptist White Temple, Harrisburg, Pa., April 30. The program was made up of these selections: French Suite for Organ ("Marche des Fantomes," "Chanson d'Amour" and "Poeme d'Automne"); "Puppy Capers"; songs (by Herbert Lambert, tenor), "The Dissatisfieds" and "Night Thought"; "At Dawning" (transcription for organ); "Cherub's Song," Meditation and "Hymn of Gratitude"; songs, "Slumber Song" and "Immortalia"; Chorale in E flat. The words

for the songs were written by Amelia Reynolds Long. Mrs. Miller is registrar of the Harrisburg Chapter, A. G. O. She was born in Peckville, Pa., and formerly was affiliated with the organ department of the Pennsylvania State College Institute of Music. She studied with Pauline Alderman of Pomona University and for several years toured with Vladimir Popoff, who is now on the faculty of the Vienna Conservatory. At this time she gave many organ recitals. Recently Mrs. Miller completed a children's opera entitled "The Dream Princess" and she is working on an opera which will be based on the life of Stephen Foster, the Pennsylvania composer.



By WILLIAM LESTER, D.F.A.

Grave and Allegro from "Sonata Pathetique," Beethoven, arranged for piano and organ by Gordon Balch Nevin; published by J. Fischer & Bro., New York.

Mr. Nevin has written a very effective supplementary organ part to this favorite sonata movement by the immortal master. Any standard edition of the original may be used. The added organ part is to be regarded primarily as an assistant to the piano, a changing background of quasi-orchestral color. This is an important and valuable addition to the growing repertoire for piano and organ and should find wide acceptance both for the enduring beauty of the music itself and for the excellence of its adornment in the present version.

Ancient Hebrew Prayer of Thanksgiving, set for organ by Harvey B. Gaul; published by J. Fischer & Bro.

Dr. Gaul has taken a magnificent old hymn, "Adon Olom," a Chassidic melody, and worked it into a splendid organ piece. It is brilliant, eloquent, idiomatic and telling. Written for the opening of the new organ of the Church of the Covenant, Cleveland, Ohio, where Charles Rebstock is organist, it will well serve any organist in search of a novel, effective, worthwhile display piece. It is a number that will sound immensely more difficult than it actually is—a virtue due to the excellent craftsmanship of the composer.

"The New Way to Piano Technique," by George Woodhouse; published by the Arthur P. Schmidt Company.

Seven separate, graded volumes are here offered, listed as "an original system of concentrated technical practice, graded from elementary to virtuosos standard." This column, devoted to the review of new issues of organ music, is hardly the place for detailed consideration of specialized publications dealing with piano technical train-

ing, but a work of significance for digital training has value for both pianist and organist; therefore we draw attention to this new and most important publication. It is modern, not to say unique, in its pedagogical approach; its author and compiler is an authority of standing. A close study of the precepts expounded and the ingenious exercises presented will result in definite expansion of technical bounds.

Sammond Re-elected Conductor.

Herbert Stavely Sammond, organist and choirmaster of the Middle Collegiate Church, New York City, has been re-elected conductor of the Flushing Oratorio Society for the ninth successive season. Mr. Sammond has finished his seventeenth season as conductor of the Morning Choral, one of the outstanding women's clubs of the country, which he founded and which won first prize in the New York State Federation of Women's Music Clubs contest in 1931. Upon three occasions this club has sung under Walter Damosch's direction with the New York Symphony Orchestra in work prepared by Mr. Sammond, at which excerpts of Wagner's "Parsifal" and "Rienzi" were given. Mr. Sammond also directs the

Colgate-Palmolive-Peet Company Choral Society, composed entirely of employees of that concern in Jersey City.

Walter E. Parks to Milwaukee Post.

Walter E. Parks has been appointed organist, choirmaster and assistant to the rector at St. James' Episcopal Church, Milwaukee, Wis., beginning Sept. 1. He has been organist at Seabury-Western Theological Seminary, Evanston, while attending school there, and also organist and choirmaster of the Church of Our Saviour (Episcopal), Chicago. Mr. Parks is studying with Leo Sowerby and Frank Van Dusen for his master's degree in church music, which he will receive in August. He received the bachelor of music degree at Missouri Valley College, Marshall, Mo., and his first organ training was under Frank Q. T. Utz. On commencement day, June 5, Mr. Parks played the following program in Anderson Memorial Chapel at Seabury-Western Seminary: Toccata and Fugue in D minor, Bach; Prelude in D minor, Clerambault; "Jesu, Joy of Man's Desiring," Bach; "O Gott, Du frommer Gott," Brahms; Prelude and Fugue in C minor, Bach; "Prayer" (from "Hansel and Gretel"), Humperdinck; Andante in D flat, Rheinberger; "Pregiera," Ravanello; Sonata No. 3, in C minor, Guilman; "Romance sans Paroles," Bonnet; Finale from Second Symphony, Widor.

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Who's Who Among Organists of America

WALTER HANSEN.

Walter Hansen, the Cleveland organist, after achieving an enviable position in Boston as a pianist, has won a reputation as an organist in recital and church work in the last five years. As a pianist he has had the highest praise of critics in the East. As a concert organist his work is receiving increasing attention. At the recent Toledo convention of the Northern Ohio Chapter of the A. G. O. he was one of the recitalists and on May 4 played a program which included the Vivaldi-Bach Concerto in C, the Siciliano from Handel's Fifth Concerto and Dupre's "Variations sur Un Noel." In August Mr. Hansen will be heard in three of the recitals at the Cleveland Museum of Art. He is organist of Calvary Presbyterian Church in Cleveland.

Mr. Hansen is a product of the Southwest, having been born Dec. 17, 1901, in Galveston, Tex. He entered the New England Conservatory of Music in September, 1919. Two years later he won the Mason & Hamlin piano prize in competition with many of the best players in the conservatory. He was graduated in June, 1921, and remained in Boston for five years, teaching piano at the New England Conservatory. The next three years were spent in Charleston, W. Va., where Mr. Hansen taught in the Mason Music School and was organist-director at the First Presbyterian Church.

In 1931 Mr. Hansen was appointed to his position at Calvary Church in Cleveland. At the same time he took up organ study with Professor Bruce Davis at the Oberlin Conservatory of Music and taught theory at Oberlin as a part-time instructor. In 1934 he re-

WALTER HANSEN



ceived the degree of master of music from Oberlin.

Mr. Hansen has played several times over the air from station WTAM during his residence in Cleveland. His most recent performance was in a Rachmaninoff program that featured the F sharp minor Concerto for piano and orchestra.

Mr. Hansen is a member of the American Guild of Organists and in 1934 was elected a member of Theta Chapter of Pi Kappa Lambda.

DEATH OF WILLIAM W. BROSS

Stricken as He Starts Out to Play in Church at Sayville, N. Y.

William Warren Bross, organist of St. Ann's Episcopal Church, Sayville, N. Y., was stricken with a cerebral hemorrhage while getting into his car at Babylon, N. Y., to drive to Sayville Sunday morning, May 17, and succumbed at 5:30 o'clock the same afternoon. Mr. Bross, who was 59 years old, had served as organist in the Madison Avenue Baptist Church of New York and previously at the First Presbyterian in Englewood, N. J., before being named to the position at St. Ann's to succeed the late Antoinette Hall Whytock. He had been a resident of Babylon for the last twenty-six years.

Mr. Bross was born in Brooklyn, N. Y., Nov. 21, 1876. He was a member of an old Dutch family which settled in Hackensack, N. J., prior to 1685, and on his mother's side came from an old New England family whose ancestors lived in Dorchester, Mass., as early as 1635. He was a graduate of Columbia University, from which he received the degrees of A. B., A. M. and LL. B. For several years he was in the mortgage loan business in Manhattan, having been secretary and treasurer of the North American Mortgage Company. For several years he had been connected with the Title Guarantee and Trust Company (Brooklyn office) and was considered an expert in matters of title insurance. Mr. Bross was interested in genealogy and local history and had collected a great fund of information on the Bross family which he had planned to publish.

Mr. Bross was a former director and organizer of the Babylon Choral Society and a member of the American Guild of Organists, the New York Musicians' Club, the Babylon Yacht Club, the Long Island Historical Society and the New Jersey Historical Society. He is survived by his widow, Lillian; a son, Robert, and a daughter, Nancy.

Bingham's Cantata Has Premiere.

The world premiere of "Wilderness Stone," an American folk cantata by Seth Bingham, based on Stephen Vincent Benet's epic poem "John Brown's Body," was given by a company of 160 musicians of the WPA Federal Music Project Sunday evening, May 24, at the Manhattan Theater, New York, before the largest audience the WPA

concerts have drawn. The performance was under the direction of Hugh Ross, conductor of the Schola Cantorum. The cantata, completed in 1935 by Mr. Bingham, assistant professor of music at Columbia University and organist and choirmaster of the Madison Avenue Presbyterian Church, utilized in performance a mixed chorus of seventy voices, soloists and a narrator. The New York Civic Orchestra, major WPA symphonic unit, played the instrumental portions. The cantata, divided into thirty-nine musical episodes, describes the love story of Jack Elyat and Melora Vilas, two characters in Benet's Civil War epic. Working directly from the book, the composer utilized both narrative and spoken text, setting them to music in contrasting choral, instrumental and solo passages so as to achieve a dramatic effect similar to operatic form.

BONNET IN BOSTON JULY 9

Will Land the Preceding Day to Conduct Classes at University.

Joseph Bonnet will arrive in New York July 8 on the French Line steamship Champlain. He will begin teaching at Boston University the following day. Classes will meet and private lessons will be given on the large Aeolian-Skinner organ in the First Church, Berkeley and Marlborough streets, Boston. It is on this organ that the organist of the First Church, William E. Zeuch, gives his Sunday afternoon recitals during the winter, attracting the largest audiences ever seen at organ recitals in Boston. Mr. Zeuch, who is a member of the faculty of Boston University College of Music, will have charge of the arrangements at the church.

Forty-two Years at Same Church.

E. M. Haas, organist of St. Peter's Lutheran Church, Bethlehem, Pa., observed his forty-second anniversary as organist of this church on May 3. His work with the large chorus and solo choir has won for him wide recognition. His annual popular Christmas and Easter programs have included the best composers of the day. In addition to his choir work, he is active in other departments of the church and is president of the Lutheran Church Brotherhood. Mr. Haas received many messages of congratulations from other choirs and organists throughout the Lehigh Valley.

CHICAGOAN PRAISED ABROAD

Berlin Critic Writes of Zurich Performance by Middelschulte.

Under the caption "Wilhelm Middelschulte, a German Master of the Organ in America," Wolf Delhaes, Berlin critic, writes in the *Zeitschrift fur Musik* at length of the recital played by Dr. Middelschulte last summer in Zurich, of which mention was made in THE DIAPASON at the time. This interesting appraisal of a Chicago savant of the organ world refers to Middelschulte's performance as the most interesting evening of the series instituted by Viktor Schlatter. The program, writes this critic, "played in a masterly manner, served to afford an instructive glimpse of the presentday status of organ music in America." The high point of the evening, says Herr Delhaes, was Dr. Middelschulte's own "Contrapuntal Symphony on Themes by Bach." He refers to this as a "magnificent work inspired by mastery of counterpoint."

Dr. Middelschulte is to lecture July 15 on "Bach's Chorale Preludes" at the summer institute of the Northwestern University School of Music, to be held at the First Congregational Church, Evanston. The lecture will occupy the period from 2 to 3:30.

Dr. Boyd's Choir 33 Years Old.

The Cecilia Choir of Western Theological Seminary, founded and directed by Dr. Charles N. Boyd of the seminary faculty, completed its thirty-third year on the occasion of the 1936 commencement, at which it sang "Come, Holy Ghost," Palestrina, and "O Praise the Name," Tschaiakowsky. The commencement was held in the East Liberty Presbyterian Church, Pittsburgh, May 21. Dr. Boyd played as the prelude Franck's Chorale in A minor and as the postlude a Maestoso by Dubois.

Organ and Piano Recital at Sewanee.

Paul Scofield McConnell, A. A. G. O., and Edward B. Vreeland, the former at the University of the South, Sewanee, Tenn., May 13, and played these works: Festival Overture in D, Grasse; Andante from "Symphonie Pathetique," Tschaiakowsky; Concerto in G minor (Molto Allegro con fuoco and Andante), Mendelssohn; "The Swan," Saint-Saens-Hanke; Largo from "Xerxes," Handel; Symphonic Piece, Clokey.

Kilgen for Carthage, Mo.

George Kilgen & Son have received a contract from the First Baptist Church at Carthage, Mo., for a two-manual to be installed in the early fall. There are to be fifteen ranks of pipes, with two pedal augmentations. The great and swell will be under separate expression.

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Programs of Organ Recitals of the Month

Julian R. Williams, Sewickley, Pa.—Mr. Williams was heard in two recitals in May at St. Stephen's Church. On the evening of May 13 he presented this Bach program: Prelude and Fugue in E minor; Chorale Prelude, "Jesu, Joy of Man's Desiring"; Allegro from Trio-Sonata in E flat; Concerto in A minor; Chorale Prelude, "By the Waters of Babylon"; Toccata in D minor; Fugue in G major (a la Gigue); Sicilienne (transcription by Widor); Chorale Prelude, "Today Triumphs the Son of God"; Fugue in D major.

May 20 a program of organ music by contemporary English, Canadian, American and French composers was presented. It included these works: First Movement from Sonata in B flat, Elgar; Chorale Prelude on "Picardy," Noble; Chorale Prelude on "Andernach," Willan; "The Little Bells of Our Lady of Lourdes," Gaul; Prelude on "O God, Our Help in Ages Past," Verrees; "Cathedral" Prelude, Clokey; "Winter Sun," Edmundson; "Crucifixion and Fruition," from "Apostolic Symphony," Edmundson; Toccata on "Ave Maris Stella," Dupré; "Cortege et Litanie," Dupré; Finale, Third Symphony, Vierne.

Horace Alden Miller, Mount Vernon, Iowa—In a commencement recital at Cornell College, on the large Kimball organ, the evening of June 7 Professor Miller presented a program made up as follows: Suite from "Water Music," Handel; Chorales, "Christ, Thou Lamb of God," and "Now the Day is Ended," Karg-Elert; Hymn Paraphrase, "Ring the Bells of Heaven," Horace Alden Miller; "A Cheerful Fireside," Clokey; Andante from "Grande Piece Symphonique," Franck; "Piece Heroique," Franck.

William F. Spalding, Denver, Colo.—In a recital played as a prelude to the spring musicale at the Central Christian Church June 1 Mr. Spalding presented these selections: "Forest Murmurs," Wagner; "Canyon Walls," Clokey; "May Night," Palmgren; Prelude and Fugue in G minor, Dupré.

On June 7 he played these compositions as a prelude to the baccalaureate service of the University of Denver in the university chapel: "Meditation a Ste. Clothilde," James; "Marche Religieuse," Guilmant; "Jesu, Joy of Man's Desiring," Bach; "Jesu, meine Freude," Bach; Adagio, Bizet.

Kathryn Hill Rawls, A.A.G.O., Washington, D. C.—The Washington College of Music presented Mrs. Rawls in a recital at the Western Presbyterian Church June 3. Her program was made up of the following compositions: Prelude and Fugue in G major, Bach; "Good News from Heaven the Angels Bring," Pachelbel; Andante Religioso and Allegretto from Fourth Sonata, Mendelssohn; Chorale in A minor, Franck; "A Memory," Edgar Priest; "Sunset Shadows," G. W. Andrews; "Priore," Conrad Bernier; Variations from Fifth Symphony, Widor.

Franklin Stead, Mus. D., Chicago—In a recital preceding the commencement exercises of the Starrett School for Girls, of whose conservatory of music he is director, Dr. Stead played the following program on the evening of June 5: Chromatic Fantasia, Thiele; "Starlight," Karg-Elert; Toccata, de Mercaux; "Carillon," Sowerby; "Angry Demon" (Nature Sketches), Clokey; "Romanze," D flat major, Sibelius.

Archer Lambuth, Chicago—Mr. Lambuth, organist of Central Church, gave a recital at St. Mark's Episcopal Church, Evanston, June 11. His program consisted of these compositions: Allegro Vivace, Sammartini; Air, Tartini; Passacaglia, Bach; Chorale in E major, Franck; "Magnificat en Forme de Variations," "Clair de Lune" and "Ariel," Bonnet; "Paeon" (from "Sonata Drammatica"), Candlyn.

E. Arne Hovdesven, Mercersburg, Pa.—Mr. Hovdesven played a senior request program at Mercersburg Academy Sunday afternoon, May 31, and his selections were these: "Recessional," De Koven; "Ave Maria," Gounod; Overture Miniatore, from "Nutteracker Suite," Tschalkowsky; March from "Aida," Verdi; "Sun's Even-song," Karg-Elert; "May Night," Palmgren; "Clair de Lune," Debussy; Toccata, "Destiny," Hovdesven.

On June 14 Mr. Hovdesven's offerings consisted of the following: "Summer Song," Agathe Bacher-Grudal; "Post

Wagon," from "Fireside Tales," MacDowell; Canon and Melody, Hovdesven; Toccata in C, Bach; Andantino from "Scheherazade," Ballet, Rimsky-Korsakoff; "Song of India," Rimsky-Korsakoff; Finale in F, from Fifth Symphony, Widor.

Archibald Sessions, Los Angeles, Cal.—The University of Southern California school of music presented Mr. Sessions in a recital at the Bovard Auditorium May 19. He was assisted by the university orchestra in the following program: Toccata and Fugue in D minor, Bach; Nocturne, Karganoff; Intermezzo, Callaerts; Adagio, Sixth Symphony, Widor; "The Curfew," Horsman; "Scherzo Symphonique," Lemmens; Symphony No. 1 in D minor (organ and orchestra), Guilmant.

Lauren B. Sykes, Portland, Ore.—At his eighth annual recital at the Hinson Memorial Baptist Church, on the evening of May 22, Mr. Sykes played the following program: Suite in D for organ, Arthur Foote; Concerto in B flat major, Handel; Toccata on "Ave Maris Stella," Dupré; Intermezzo, Sykes; "Sportive Fauns," d'Antalfy; "Echo," Yon; Chorale Improvisation on "O God, Our Help in Ages Past," Verrees.

Guy Criss Simpson, Lawrence, Kan.—In a recital at the First Presbyterian Church of El Dorado, Kan., May 22 Mr. Simpson played: Fantasia and Fugue in G minor, Bach; Chorale Prelude on "O Man, Thy Grievous Sin Bemoan," Bach; Gavotte in F, Wesley; Two Versets from the Magnificat, Dupré; "Piece Heroique," Franck; "Caprice de Concert," Arche; Cantilene in D flat, Salome; Festival Prelude on "A Mighty Fortress," Faulkes; Capriccio from Third Sonata, Rogers; "Chant Poetique," Diggle; Finale from First Symphony, Vierne.

Edward G. Mead, F. A. G. O., Oxford, Ohio—In a recital May 13 at Godard Auditorium Mr. Mead played: Prelude and Fugue in E minor, Bach; Adagio, Third Sonata, Bach; Pastoral, Foote; "The Squirrel," Weaver; "Carillon," DeLamarter; Toccata from Suite in G minor, Rogers.

In a recital for Miami University at the Memorial Presbyterian Church Sunday evening, June 14, Mr. Mead played: "Nun danket Alle Gott," Karg-Elert; Prelude, Fugue and Variation, Franck; "Benedictus," Reger; Toccata in D minor (Dorian), Bach; Suite in F, Corelli-Noble; "Drifting Clouds," d'Antalfy; "The Squirrel," Weaver; Intermezzo, Rogers; Toccata in G, Jepson.

J. Robert Izod, Pittsburgh, Pa.—Mr. Izod, organist and choirmaster of St. Paul's Episcopal Church, Mount Lebanon, played the following program of compositions of his teacher, Dr. Harvey B. Gaul, for the benefit of the Western Pennsylvania Chapter, A. G. O., in a recital at Calvary Episcopal Church, Pittsburgh, June 2: "Chant for Dead Heroes"; "Ave Maris Stella of a Nova Scotia Fishing Fleet"; "At the Foot of Fujiyama"; "Dithyrambus"; "From the Southland"; "Daguerreotype of an Old Mother"; "April"; "La Brume" ("The Mist"); "Postludium Circulaire."

Kate Elizabeth Fox, New York City—Mrs. Fox, of St. Andrew's Methodist Church, played these compositions in a recital June 9 at St. Paul's Chapel in the Tuesday 1 o'clock series: 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.

James Taylor, Roxbury, Mass.—In a recital at the First Free Baptist Church June 10 Mr. Taylor presented the following program: Fantasia in G minor, Bach; Chorale Preludes, "Liebster Jesu" and "Das alte Jahr vergangen ist," Bach; Toccata in D minor, Bach; Andante Tranquillo, Whitlock; Folk-tune, Whitlock; Caprice, Barnes; Scherzetto, Vierne; Pastoral, Vierne; Toccata from Fifth Symphony, Widor.

D. Robert Smith, A.A.G.O., Terre Haute, Ind.—Mr. Smith, organist of the Montrose Methodist Church, played the following program in the chapel of Wabash College, Crawfordsville, Ind., Sunday evening, June 7, in the presence of Dr. Milligan, donor of the organ, who had not previously heard the instrument: Fantasia in G minor, Bach; "Grande Piece Symphonique," Franck; Cantabile, Symphony 6, Widor; Scherzo, Sonata in E minor,

Rogers; "Bells through the Trees," Edmundson; "Rural Merrymaking," d'Antalfy.

At DePaul University, Greencastle, Ind., where Mr. Smith is working for his master's degree and assisting Van Denman Thompson, he played this program June 2: "Grande Piece Symphonique," Franck; Fantasia and Fugue in G minor, Bach; Intermezzo and Cantabile from Symphony 6, Widor; "Rural Merrymaking," d'Antalfy.

Mrs. Ray Lasley, Fort Worth, Tex.—In a musical service Sunday evening, May 24, at the University Christian Church Mrs. Lasley played these organ numbers: "Christus Resurrexit," Ravanello; Melodie in E, Rachmaninoff; "To the Rising Sun," Torjussen; "On Wings of Song," Mendelssohn; "Will-o-the-Wisp," Nevin; "Song of the Basket Weaver," Russell; "Marche Champetre," Boex; Festival Toccata, Fletcher; "Marche Religioso," Sheppard.

Robert Bedell, New York City—Mr. Bedell, who played the recital at St. Paul's Chapel June 23, offered this program: Prelude and Fugue in F minor, Handel; Largo (Concerto in D minor), Vivaldi; "Pedal Exercitium" in G minor, Bach; Gavotte in F, Wesley; "Legende" ("Ode to Priapus"), Bedell; Toccata in D minor, Reger.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his commencement recital at the University of Florida Sunday afternoon, June 7, Mr. Murphree played this program: "Carnival" Overture, Dvorak; Madrigal, Lemare; "Caprice Viennois," Kreisler; "Up the Saguenay" and "Song of the Basket Weaver," Russell; Prelude and Fugue in E minor, Bach; "Loch Lomond," arranged by Lemare; "Elfin Dance," Edmundson; "Longwood Sketches" (suite for organ), Swinnen.

Ernestine Dry, Du Quoin, Ill.—Miss Dry was heard in a recital at the First Baptist Church June 2, when the Pinckneyville Woman's Club chorus, directed by Edgar L. McFadden, assisted in the program. Miss Dry played: Toccata and Fugue in D minor, Bach; Sonata in E minor, Rogers; "Clouds," Ceiga; "Will-o-the-Wisp," Nevin; "Invocation," Mally; "Dreams," McAmis; Toccata in G major, Dubois.

Louise Carol Titcomb, F.A.G.O., Ithaca, N. Y.—Miss Titcomb was heard in the following program at the First Presbyterian Church of Endicott, N. Y., on the evening of June 2: Fantasia Sonata (Grave and Allegro and Adagio), Rheinberger; Fantasia in G minor, Bach; "Sunrise," Jacob; Sketch in D flat, Schumann; Scherzo from Fifth Sonata, Guilmant; Concert Variations, Bonnet; "Eklog," Kramer; "Canyon Walls," Clokey; Cantilena, McKinley; Londonderry Air, arranged by Coleman; "Carillon-Sortie," Mulet.

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

June 7—Passamezzo and Fugue in G minor, Joh. Nep. David.

June 14—Chaconne, Gustave Holst; "Rondo alla Campanella," Karg-Elert; Duet, H. W. Nicholl.

June 21—"Symphonique," James H.

Spencer; "Consummation," Walter Keller; "The Bells of Hinchley" ("Pièces de Fantaisie"), Vierne.

June 28—Chorale Prelude, "Komm, heiliger Geist, Herre Gott"; Kleine Partita, "Mit Fried' und Freud' ich fahr dahin," and Toccata and Chorale, "In Dich hab' ich gehofft, O Herre," Johann Nep. David.

Dr. Ray Hastings, Los Angeles, Cal.—The following selections were played in June by Dr. Hastings in his programs at the Philharmonic Auditorium: Selection from "Der Freischütz," von Weber; Nocturne from "Midsummer Night's Dream," Mendelssohn; Finale from Symphony No. 3, Mendelssohn; "Träumerei," Schumann; Evening Song, Schumann; "Eulogy of Tears," Schubert; "None but the Lonely Heart," Tschalkowsky; Intermezzo, "Sizilietta," von Blon; Caprice, "In the Orient," Zamecnik; "Suppliance," Doud; "Forgiveness," Hastings; "Ecstasy," Hastings.

Parvin Titus, Cincinnati, Ohio—In an "hour of organ music" at Christ Church on the evening of June 18 for the Cincinnati Conservatory of Music Mr. Titus played the following program: Introduction and Toccata, William Walond; Sonata, "The Ninety-fourth Psalm," Rubke; Fantasia in D flat, Saint-Saens; Chorale Prelude, "Now Rejoice, Ye Christian Brethren" and Prelude and Fugue in D, Bach.

Joseph C. Beebe, New Britain, Conn.—In his June recitals on the large organ at the South Church, broadcast from stations WNBC, WELI and WSPR, Mr. Beebe played:

June 9—Request program: Toccata and Fugue in D minor, Bach; Larghetto (Clarinet Quintet), Mozart; Sinfonia, "We Thank Thee," Bach; Prelude to "The Blessed Madozel," Debussy.

June 16—Allegro, Sixth Organ Concerto, Handel; Chorale Prelude, "Adorn Thyself," Brahms; Cantabile and Finale, Sixth Symphony, Widor; Londonderry Air, Grainger.

WSPR is a new station in Springfield, Mass., and with the other two stations forms the Connecticut Broadcasting System.

Russell Broughton, F. A. G. O., Spartanburg, S. C.—Mr. Broughton played the following program in a commencement recital at Converse College Sunday afternoon, May 24: Bourree, Handel; Air, Handel; Menuetto, Haydn; Prelude and Fugue (C minor), Bach; Sonata No. 3 (Andante Tranquillo and Con Moto Maestoso), Mendelssohn; Scherzo, Macfarlane; Oriental Sketch, Bird; Polk-tune, Whitlock; "Along the Towpath," Hyatt; "Sunshine and Shadow," Gale.

Dale Young, Indianapolis, Ind.—Mr. Young, assisted by the Butler University choir, under the direction of Donald C. Gilley, gave a recital May 1 at the Roberts Park Methodist Church. The organ numbers were: Allegro Vivace, Trio-Sonata 1, "God Be Merciful to Us" and Toccata and Fugue in D minor, Bach; Sonata 12, in D flat, Rheinberger; Chorale in A minor, Franck; Canon in B minor, Schumann; Finale, Symphony 1, Vierne.

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- Bourdon, 16 ft., 85 pipes.
- Large Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 85 pipes.
- Stopped Diapason, 8 ft., 61 notes.
- Principal, 4 ft., 61 notes.
- Stopped Flute, 4 ft., 61 notes.
- Fifteenth, 2 ft., 61 notes.
- Chimes, 20 bells.

SWELL ORGAN.

- Double Dulciana, 16 ft., 85 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 85 pipes.
- Sallecional, 8 ft., 73 pipes.
- Dulciana, 8 ft., 61 notes.
- Wald Flöte, 4 ft., 61 notes.
- Violina, 4 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Plautina, 2 ft., 61 notes.
- Fagotto, 16 ft., 85 pipes.
- Horn, 8 ft., 61 notes.
- Clarina, 4 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Geigen Diapason, 8 ft., 61 notes.
- Melodia, 8 ft., 61 notes.
- Sallecional, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 notes.
- Wald Flöte, 4 ft., 61 notes.
- Dulcet, 4 ft., 61 notes.
- Fagotto, 16 ft., 61 notes.
- Horn, 8 ft., 61 notes.
- Chimes, 20 notes.

PEDAL ORGAN.

- Double Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Fagotto, 16 ft., 32 notes.
- Double Dulciana, 16 ft., 32 notes.
- Geigen Diapason, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Sallecional, 8 ft., 32 notes.

MAX MIRANDA, ORGANIST OF BELOIT COLLEGE



MAX GARVER MIRANDA, A. A. G. O., not only does his considerable part to keep Beloit College on a high musical plane through his organ work, but he comes to Chicago from Wisconsin periodically and is heard at the First Congregational Church of Oak Park when the college *a cappella* choir, under the direction of Erma Hoag Miranda, gives a concert there, with the assistance of Mr. Miranda as organ soloist. The latest of these visits took place Sunday evening, April 26, and on this occasion the organ selections included: "Fantastic Dialogue," Boellmann; "Up the Saguenaey," Russell; Toccata, Bach; "A Sketch from Omar Khayyam," Gordon B. Nevin; "The Enchanted Isle," H. J. Stewart; Scherzo ("Water-Sprites"), Walter H. Nash; "Fiat Lux," Dubois. Mr. Miranda entered upon his musical studies early in life with teachers in South Bend, Ind., and began playing in church at the age of 11. He was

graduated from Northwestern University with the degree of bachelor of arts and bachelor of music. A sabbatical leave in 1927 gave opportunity for extensive travel in Egypt, Palestine, Greece and Spain and a musical pilgrimage through Germany, with a season of study in Salzburg, Austria. His organ teachers include Dr. P. C. Lutkin, Clarence Eddy, Charles M. Widor and Franz Sauer. He studied piano with Arne Oldberg and Isidor Philipp, and composition with Dr. Lutkin and Arne Oldberg. Mr. Miranda was head of the piano department of the State Normal School at Cheney, Wash.; director of the South Bend Conservatory of Music and Dramatic Art, and organist of the Studebaker Memorial Church in South Bend for five years. At present he is professor of music and college organist at Beloit College, and organist of the First Presbyterian Church of Beloit.

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Graduation at St. Mary's in the Garden.

A graduation service was held Sunday afternoon, June 7, at the Church of St. Mary's in the Garden, New York City, where Grace Leeds Darnell is organist and choirmaster. Miss Darnell's work with junior choirs is well-known and her choir school with its eight choirs, numbering well over a hundred singers, is an achievement of which she may well be proud. The choristers are graduated from one group to another, according to their advancement, at a public service. The small probationers entering the junior choir receive vestments as a token of their promised fidelity; the younger juniors, entering a group of older children, receive hymn-books; juniors entering the senior choir receive hoods;

and honors are bestowed upon choristers who have made especially good records. The ceremony and solemnity of the occasion instill a feeling of responsibility in the singers—a most important requisite for choir work. At the service June 7 the combined choirs sang West's Magnificat and Nunc Dimittis effectively. The junior choirs alone sang Mendelssohn's "Lift Thine Eyes" with fine tone quality and good shading. The combined choirs sang Franck's "O Lord Most Holy." It was inspiring to see such a large group, most of them children, under the leadership of Miss Darnell, who teaches them the best in music, trains them to sing it with spiritual feeling and brings out a pleasing musical quality in their voices.

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**DIPLOMAS TO CLASS
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GRADUATES PLAY PROGRAM**

**Thirty-fifth Commencement Held at
West End Presbyterian Church,
New York—Carl Medals to
Edith Porter, Joseph Grant.**

The thirty-fifth commencement exercises of the Guilmant Organ School, of which Dr. William C. Carl is director, were held at the West End Presbyterian Church, New York, Tuesday evening, June 2. A large audience of musicians and music-lovers gathered to hear the program, which was played by the graduates and postgraduates of 1936, assisted by Amy Ellerman, contralto, and Virginia and Mary Drane, violinists. As the alumni, faculty, graduates and students entered the church in an imposing procession, Robert Lee Mills, '29, played the "Alla Marcia" of M. Enrico Bossi. The invocation was pronounced by Dr. Paul C. Warren, co-pastor of the West End Church.

Frederick Parker Savage, '36, played the "Piece Heroique" by Cesar Franck. This was followed by the Toccata from Widor's Fifth Symphony, played by Anna May Dummican, '36. With George William Volkel at the piano, Virginia and Mary Drane, duo violinists, won much applause by their brilliant playing in a group of pieces by Kreisler, Sinding and Ries. The other organ works heard were: Sonata No. 6, Mendelssohn (Edith Underwood Porter, '36); Prelude and Fugue in G major, Bach (Anna Shoremount, postgraduate, '36), and Finale from Fifth Symphony, Vierne (Joseph W. Grant, postgraduate, '36). Vocal solos by Schubert, Poldowski and Spross were sung with much artistry by Miss Ellerman, a member of the faculty.

In all of the playing of the graduates and postgraduates there was poise, technical security and interpretative ability which one usually associates with more seasoned players. The postgraduates played their selections from memory. Applause greeted all the members of the class and their playing was the subject of enthusiastic comments at the reception held at the close of the program.

During the absence of Dr. Carl on his sabbatical leave, the class of this year was prepared by Willard Irving Nevins.

The William C. Carl gold medals were presented by Dr. Carl to Edith Underwood Porter and Joseph W. Grant. Dr. Paul C. Warren in a very happy speech of congratulations and best wishes for success in their chosen field of endeavor awarded the diplomas to the members of the class.

For the recessional march Viola Lang, postgraduate, '35, and a member of the faculty, played the first movement of Guilmant's First Symphony.

The fall term of the school will open Oct. 6. In addition to the usual features of the full course, A. Walter Kramer, former editor of *Musical America* and well-known American composer, will deliver a series of lectures on the "History and Appreciation of Music."

Four free scholarships for organ study are offered by Mr. and Mrs. Philip Berolzheimer at the Guilmant School for the season 1936-7. Full information regarding these may be had by addressing the secretary at 165 West 105th street, New York.

Recitals at Cleveland Museum.

The Cleveland Museum of Art has made arrangements to continue through the summer months the Sunday afternoon organ recitals as part of its contribution to the official art exhibit of the Great Lakes Exposition. The organists chosen for these recitals are Melville Smith and Gilman Chase, organist of Christ Church, Oberlin, Ohio, for June; Walter Blodgett, Epworth-Euclid Methodist Church, for July; Russell Gee, choral director of the Glenville High School, and Walter Hansen, Calvary Presbyterian Church, for August. Mr. Smith was heard on Sundays, June 7 and 14, at 5:15 p. m., in half an hour of organ music, which included the following selections: Prelude and Fugue in G minor, Buxtehude; "Dialogue," Marchand; Allegretto Grazioso, from Sonata in G, Doristi; Robert Russell Bennett; Prelude and Fugue on "B-A-C-H," Liszt.

Plays in Yon Studio Series.

The third of a series of private recitals at the Pietro Yon music studios in Carnegie Hall, New York, was given May 23 by Miss Elfrieda Hayner. This young artist showed herself well equipped technically, and she displayed artistic qualities in the interpretation of a difficult program, which opened with the first and second movements of the "Sonata Romantica," by Yon, followed by the Adagio in A minor and Toccata and Fugue in D minor by Bach. The second part of the program included: "Ave Maria," Bossi; Elevation, Saint-Saens; "Gesu Bambino," Yon, and First Concert Study, Yon. A distinguished audience, among whom was the world-known painter, C. Boseron Chambers, greeted Miss Hayner's program with applause and flowers.

Concert by Grant's Choir.

Under the direction of George W. Grant the choir of St. Peter's Lutheran Church, Brooklyn, gave its fourth annual concert May 22 at the Bedford Y. M. C. A. In addition to a varied program of choral numbers there were selections by an instrumental quartet. On May 20 Mr. Grant completed five years as organist and choirmaster of his church and the bulletin of the church paid high tribute to him in mentioning the anniversary. Mr. Grant was official organist of the annual convention of the Rotary International in Atlantic City June 22 to 26 and played daily programs.

Philippi Has Phenomenal Boy Singer.

Daniel R. Philippi of Christ Church Cathedral, St. Louis, has developed a remarkable boy soprano in Arlington Nuetzel, Jr., who was heard in a recital at the cathedral May 5 for the benefit of St. Mary's Hospital, East St. Louis, Ill. This youth has been acclaimed by the St. Louis critics and by such noted singers as Lily Pons, who expressed herself as astounded by the lad's control and devoted an hour and forty minutes to hearing him sing.

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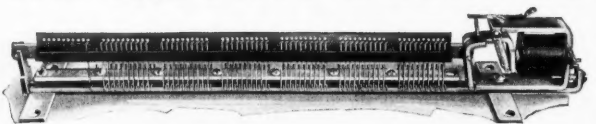
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W. ARNOLD LYNCH



W. ARNOLD LYNCH, A. A. G. O., who, as announced in the June issue, has been transplanted from Philadelphia to Topeka, the capital city of Kansas, to preside over the new Möller organ in the First Presbyterian Church, was heard in a recital on this instrument on the afternoon of Sunday, May 10. He played the following program: Toccata and Fugue in D minor, Bach; "In Paradisum," Dubois; Scherzo in G minor, Bossi; "Variations de Concert," Bonnet; "Harmonies du Soir," Karg-Elert; Allegretto in E flat, Wolstenholme; "The Bells of St. Anne de Beaupre," Russell; Concert Toccata in D, d'Evry.

Mr. Lynch, who is one of the younger generation which is forging to the front rapidly among church musicians, began the study of the piano at the age of 8 under the direction of a life-long friend of his mother, Helen Pyle. He played a trombone in the West Philadelphia high school orchestra, Harry P. Hoffmeister, director. He undertook organ study when 19, under Albert J. Dooner, now organist of St. Francis de Sales Church, Philadelphia, and continued under Ralph Kinder of Holy Trinity, studying with him eleven years. He also studied at the Philadelphia Conservatory of Music, graduating in 1932. His teachers there, in addition to Mr. Kinder, were Dr. Frederick Schlieder and Arthur Reginald (piano.) He studied organ also with L. A. Wadlow, late of St. Mark's Church, Philadelphia.

Mr. Lynch's former positions include those at St. Elizabeth's Church, Philadelphia, Gethsemane Baptist Church, Philadelphia, and Olivet M. E., Coatesville. He was deputy organist at St. Mark's Church from 1928-31, including four months during the time of Mr. Wadlow's last illness.

Weakly Gives "Hora Novissima."

The closing vesper service at the Brown Memorial Presbyterian Church in Baltimore Sunday, May 17, was outstanding, the occasion being marked by a rendition of Horatio Parker's "Hora Novissima," sung by the combined choirs of Brown Memorial Church and the Choral Club of Hanover, Pa., under the direction of W. Richard Weakly, with Virgil Fox at the organ. On the preceding Sunday the two groups sang this work at Hanover. The large Baltimore church was packed and there was a representative gathering from Philadelphia, Washington, Hanover, York, Pa., and other cities. One of those present was Horatio Parker's daughter, who sent word to Mr. Weakly that she had never heard the "Hora Novissima" sung better.

WALTER EICHINGER IS NAMED

Wins Heeremans' Position at University Temple in Seattle.

Walter A. Eichinger's appointment as organist and choirmaster of the University Temple in Seattle was announced late in June. Mr. Eichinger will succeed Harold Heeremans, who, as stated in the last issue of THE DIAPASON, goes to New York University. Mr. Eichinger will assume his new post in September.

Mr. Eichinger was born in Belleville, Ill. He began music study with Raymond E. Rapp of Belleville and continued his organ study with Dr. Percy B. Eversden of St. Louis. The bachelor and master of music degrees were conferred on him by Northwestern University, where he had the major portion of his organ study under Horace Whitehouse. Thirteen years' experience as organist and choirmaster in various churches followed, including Moreland Lutheran, Chicago, and Our Saviour's Lutheran and Epworth Methodist, Tacoma, Wash. For three years he was professor of organ and theory at the College of Puget Sound, Tacoma, Wash. On June 24 Mr. Eichinger played a recital in San Francisco for the Pacific coast convention of the American Guild of Organists. He has given monthly recitals at Epworth M. E. Church, Tacoma.

Mr. Eichinger is a member of the American Guild of Organists, of Phi Mu Alpha, national music fraternity, and of Pi Kappa Lambda, national honorary music society.

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N. Lindsay Norden has completed fifteen years as conductor of the Reading Choral Society, Reading, Pa., founded in 1875. The record of this chorus of 200 voices is written in the history of choral music in the United States. Some of the masterpieces produced during this period include: "St. Matthew Passion," Christmas Oratorio, Mass in B minor and "Bide with Us," Bach; "Requiem" and "Te Deum," Verdi; "Music, an Ode" and "Myrtill in Arcadia," Hadley; "Thanatopsis" and "Benedictus," Norden; "Requiem," "Song of Destiny," "Nanie," "Ave Maria," "Triumphlied," "Gesang der Parzen" and Rhapsodie, Brahms; "Te Deum," Dvorak; "Samson and Delilah" and "The Heavens Declare," Saint-Saens; "Hymn of Praise" and "Elijah," Mendelssohn; "The Redemption" and "Faust," Gounod; "Bon-bon Suite," Coleridge-Taylor; "Hora Novissima," Parker, and many shorter works. The chorus has given three annual performances of Bach's G minor Mass, the one given this spring having been repeated in the Baptist Temple, Philadelphia.

Leaves Arkansas Post for Chicago.

Albert V. Maurer, organist and director at the First Lutheran Church, Fort Smith, Ark., and principal of the church's parochial school, is coming to Chicago to be principal of St. Stephen's Lutheran School, Sixty-fifth and Peoria streets. He is to serve with the other teachers there in various capacities, especially organ and choir work. Mr. Maurer has been in Fort Smith for the last eleven years. During this time the school of which he has been principal has expanded to include a junior high department, as well as complete departmentalized teaching. Since 1933 he has broadcast 285 half-hour organ programs. He presided over a three-manual and echo Kilgen organ which was purchased and installed under his direction in 1930. For the last five years Mr. Maurer has served as president of the Western District Lutheran Teachers' Conference. This includes Lutheran teachers and organists from Missouri, Arkansas, Tennessee and Kentucky.

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RECITALS A SPECIALTY

**Los Angeles News;
Immanuel Festival;
New Clokey Cantata**

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., June 10.—At the festival of sacred music held in Immanuel Presbyterian Church during the month of May the most important number presented was a new short cantata, "A Night of Prayer," by Joseph W. Clokey. This work, sung by Immanuel Cathedral choir under the direction of Clarence Mader, with Glenn Dolberg as cantor and Angus Cairns as reader, received a splendid performance and proved to be one of the most attractive of the many excellent works of this composer. It is a setting of compline and takes about thirty minutes to perform.

This festival has brought forward several interesting compositions and much excellent singing, and it is to be hoped it will become an annual affair. Both Mr. Mader and the officials of Immanuel Church are to be congratulated on the success of the undertaking.

A splendid concert was given at the First Baptist Church May 28, when the orchestra of the University of Southern California, the Trojan Chorus and the choir of the church combined under the able direction of Alexander Stewart. It was an evening of great music, admirably performed.

Miss Mildred Brockway, A. A. G. O., Mus. B., the talented organist and director at St. Mark's Episcopal Church, Glendale, recently celebrated her tenth anniversary. On behalf of the vestry and various other units in the parish the Rev. Clarence H. ParLOUR, the rector, presented her with a gift in recognition of her fine work.

Ross Hastings, talented son of Dr. Ray Hastings, recently married Miss Louise Taylor. Mr. Hastings met the bride in the early part of last season, when both were employed at the Hollywood Bowl. Mr. Hastings as director of ticket sales and Mrs. Hastings as a secretary. Mr. Hastings has composed a great deal and is making a name for himself.

On May 31 the boys' and men's choir of St. James' Church, under the direction of Raymond Hill, gave an excellent performance of Verdi's Requiem. The choir was assisted by the mixed choir of the Ononta Congregational Church and special soloists. Mr. Hill's choir is one of the best of the boy choirs in southern California and in this work its singing was especially effective.

An organ recital was given by Mrs. Martha B. Miller at the Church of the Redeemer May 20. Mrs. Miller played works by Franck, Bach, Saint-Saens, etc.

Saturday, June 5, being U. C. L. A. day at the San Diego Exposition, the organ recital that day was by Alexander Schreiner, the university organist. Because of his absence from the city the regular Sunday afternoon re-

cital at the university was given by Dudley Warner Fitch.

Russell Hancock Miles of the University of Illinois will give four recitals during the summer session at U. C. L. A. Mr. Miles played here last year. He is also to give a series of lectures and will be on the faculty during the summer session.

Stanley W. Williams of the Aeolian-Skinner Organ Company will move his office to 1620 South Wilton place. This will be a great convenience to his friends and clients, as they will not lose their religion trying to find a parking place, as they have done in the past.

The last meeting of the Guild for the present season was held June 1, when an afternoon trip was made to the Griffith Park planetarium. This was followed by a picnic supper and the day was finished with a musical program at the Church of the Blessed Sacrament in Hollywood, where Richard Keys Biggs and his splendid choir gave us some lovely music, beautifully sung.



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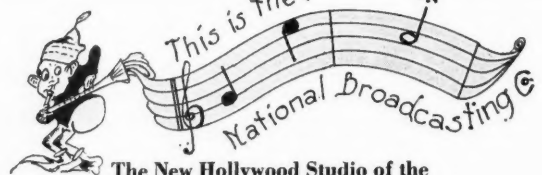
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**San Francisco News;
Otto Fleissner Ends
45 Years of Service**

By WILLIAM W. CARRUTH

San Francisco, Cal., June 17.—Otto Fleissner, organist emeritus of the First Presbyterian Church of San Francisco, was guest of honor May 24 at a reception and musicale at the California School for the Blind in Berkeley, from which he retires after forty-five years of service. One outside the school was impressed by the feeling of affection and devotion for Mr. Fleissner among both students and faculty of the school.

Two interesting summer classes are being conducted in the bay region. For the sixth summer Dr. Frederick Schlieder of New York is holding classes in improvisation and creative music study in San Francisco and Oakland. During his six weeks' course Dr. Schlieder will give a lecture illustrated at the piano on Wednesday evenings from 8:30 to 9 over station KQW.

The Westminster Choir School of Princeton, N. J., under the personal direction of Dr. John Finley Williamson, is holding a course in conducting, vocal work and choir training in Berkeley at the First Presbyterian Church. In conjunction with Dr. Williamson, Clarence Mader, F. A. G. O., organist and choirmaster of Immanuel Presbyterian Church, Los Angeles, is offering six demonstration lectures dealing with the problems of the organist in the average denominational church, as well as instruction in organ and coaching in service playing and repertoire for church and recital.

On May 19 the Sacramento Chapter of the Guild invited the Northern California Chapter to spend the day with it. Once again luncheon was served at the delightful home of the Sacramento dean, Ethel Sleeper Brett, and a pleasant afternoon was passed, some preferring to enjoy the garden, others playing croquet, while more energetic ones visited various organ lofts.

The annual Guild dinner and election of officers was held May 26 at the Mark Hopkins Hotel. After the banquet election of officers took place. Harold Mueller was unanimously chosen to succeed Miss Frances Murphy, who has held the deanship so successfully for the last two years. Mr. Mueller is one of the Western coast's most brilliant organists. He holds the fellowship certificate and is organist of St. Luke's Episcopal Church. Miss Claire McClure succeeds Mr. Mueller as sub-dean and the other officers continue in office. Warren D. Allen, organist of Stanford University, spoke informally of his recent visit to the East and his work there.

The last week in June the first Pacific coast convention to be held in the bay region took place in San Francisco. Practically all the chapters on the coast are represented and a gala two days full of lectures, recitals, dinners and luncheons is scheduled. Miss Murphy and her committee have worked for weeks preparing the interesting program.

Many Works Sung by Matthews' Choir.

The choir of the Associated Churches of St. James and St. Luke and the Epiphany, Philadelphia, under the direction of H. Alexander Matthews, has concluded a season in which outstanding sacred works, representing the ancient and modern schools, have been presented. The following works are among those which were rendered by the mixed choir of forty voices during the winter: "The Creation" (Part 1), Haydn; motet, "O What Their Joy and Their Glory Must Be," William H. Harris; cantata, "Bide with Us," Bach; mystery play, "The Coming of Christ," Gustav Holst; cantata, "The Sages of Sheba," Bach; "Psalm LXXXVI" and "Psalm CXLVIII," Holst; motet, "The Wilderness," Edward Shippen Barnes; "Fuge, Kanzone und Epilog," for women's voices, organ and violin, Karg-Elert; "Parsifal" (Finale, Act 1), Wagner; Festival Te Deum, Holst; Mass in D, Dvorak. Notable among the a cappella programs presented were those of Russian music, seventeenth century music and works of present-day composers.

DR. J. MacC. WEDDELL



THE DEGREE OF DOCTOR OF MUSIC was conferred by Knox College, Galesburg, Ill., on J. MacC. Weddell, F. A. G. O., at the June commencement. Mr. Weddell has been at Knox College twenty-seven years and is professor of organ and piano, director of the college choir and organist of the Central Congregational Church and of the college chapel. The honor was bestowed in recognition of Dr. Weddell's valuable and long-continued services to the institution.

Baldwin Able to Leave Hospital.

Writing from his New York home, Samuel A. Baldwin reports that he has left the hospital and has recovered sufficiently to resume "normal activities," although he is still hampered by crutches and a cast, which he describes as "minor afflictions." It will be remembered that Mr. Baldwin, for many years organist of the College of the City of New York, and now retired, was struck by an automobile while crossing the street near his home April 10, and suffered a broken leg and other injuries.

I. H. Bartholomew, organist of Holy Trinity Lutheran Church, Bethlehem, Pa., and director of music at the Broughal High School, has been elected president of the Lehigh Valley Chapter of the New York University Alumni Association. This association is one of the large units of the university alumni. Mr. Bartholomew and a group of officers are planning a definite and progressive program for next season, including various musical activities.

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