

THE DIAPASON

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

Twenty-eighth Year—Number Six

CHICAGO, U. S. A., MAY 1, 1937

Subscription \$1.50 a year—15 Cents a Copy

COPY OF BACH ORGAN IS PLACED AT HARVARD

WORK IN GERMANIC MUSEUM

G. Donald Harrison Designs and Aeolian-Skinner Company Builds Instrument That Will Arouse Widespread Interest.

One of the most interesting organ installations of a generation from the standpoint of the student of the organ and its history is a two-manual completed in April in the Germanic Museum of Harvard University. It was built at the factory of the Aeolian-Skinner Company, in accordance with a design by G. Donald Harrison, technical director of that company. It is an instrument of the pure Baroque type, its design being based on the principles of tonal architecture and voicing used by eighteenth century builders. Thus it no doubt is like the organs played by Johann Sebastian Bach. No doubt this instrument will attract persons interested in every part of the country who will wish to hear and play it. The designing of the organ has been a labor of love on the part of Mr. Harrison.

Although the mechanism producing the tone is modern, electricity furnishing the wind, the pipes and stops are those of another day. The pipes are voiced on the light wind pressure of Bach's time, and there are no swell expression boxes. In relation to the total number of stops, this organ has many mixtures.

All told, there are twenty-five stops and 1,582 pipes, but they are capable of producing a far greater variety of tones than the same number of highly specialized stops of a modern organ, its designer believes. In Mr. Harrison's work it is not necessary to couple the manuals with the pedals because the pedals have an independent tone structure.

Nothing basic has been added to the Bach organ, although Mr. Harrison did not hesitate to take advantage of modern voicing technique where it was consistent with the purity and clarity of the Baroque model. An important feature is that the pipes have a much greater percentage of tin than is the case in modern organs. Tin, Mr. Harrison explains, stays in tune better than lead, in which the modern organs are richer.

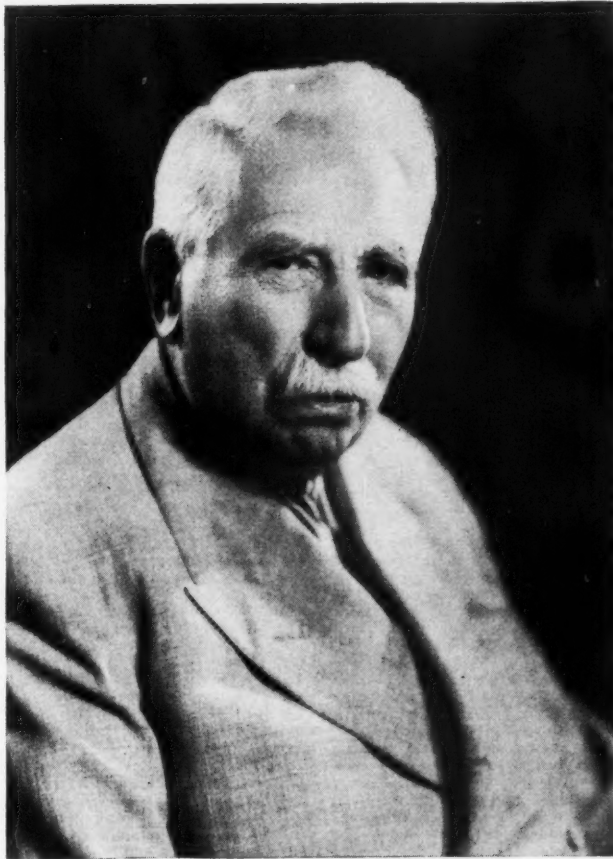
Mr. Harrison points out that the acoustics of the Germanic Museum will serve the admirable purpose of setting off the organ as it should be, the stone floors and high ceilings providing the appropriate resonance, as many modern structures do not.

Following is the stop specification of the instrument:

HAUPTWERK.	
Quintade, 16 ft., 61 pipes.	
Principal, 8 ft., 61 pipes.	
Spitzflöte, 8 ft., 61 pipes.	
Principal, 4 ft., 61 pipes.	
Rohrflöte, 4 ft., 61 pipes.	
Quinte, 2½ ft., 61 pipes.	
Super Octave, 2 ft., 61 pipes.	
Furniture, 4 rks., 1½ ft., 244 pipes.	
POSITIV.	
Koppel Flöte, 8 ft., 61 pipes.	
Nachthorn, 4 ft., 61 pipes.	
Nasat, 2½ ft., 61 pipes.	
Blockflöte, 2 ft., 61 pipes.	
Terz, 1½ ft., 61 pipes.	
Sifflöte, 1 ft., 61 pipes.	
Cymbel, 3 rks., ½ ft., 183 pipes.	
Krummhorn, 8 ft., 61 pipes.	
PEDAL.	
Bourdon, 16 ft., 32 pipes.	
Gedeckt Pommer, 8 ft., 32 pipes.	
Principal, 8 ft., 32 pipes.	
Nachthorn, 4 ft., 32 pipes.	
Blockflöte, 2 ft., 32 pipes.	
Furniture, 3 rks., 4 ft., 96 pipes.	
Posaune, 16 ft., 32 pipes.	
Trompette, 8 ft., 12 pipes.	

[Continued on page 4.]

MATHIAS P. MÖLLER, SR., WHO DIED ON APRIL 13



M. P. MÖLLER, DEAN OF ORGAN BUILDERS, DIES

END COMES APRIL 13 AT HOME

Sixty-two of His Eighty-one Years Devoted to Building 6,500 Instruments — Prominent in Civic and Religious Activities.

Mathias P. Möller, Sr., dean of American organ builders, died at his home in Hagerstown, Md., on the morning of April 13. Mr. Möller was in his eighty-second year. Although he had been ill for several months, he continued until the end his interest in every part of the large business of M. P. Möller, Inc., which he had founded and directed. During a career of sixty-two years as an organ builder Mr. Möller and his staff constructed more than 6,500 instruments, which stand in churches, homes, public halls and great auditoriums in almost every part of the world.

Mr. Möller had been ill since last summer, his condition becoming critical about November. He rallied sufficiently to be taken to Florida in January, but there was no permanent improvement. He returned to Hagerstown April 7 and was seized a few hours later with a heart attack from which he did not recover.

Funeral services were held at the Möller home Thursday afternoon, April 15, and were attended by hundreds of people of Hagerstown and from points as far away as New York and Chicago. The throng could not be accommodated in the spacious residence, and many stood outside. Those present were from every walk of life, including several college presidents, the mission board of the United Lutheran Church, of which Mr. Möller was a member, organists and employes of the various Möller industries.

The character of Mr. Möller, his reputation as a builder and leader and his many philanthropies were emphasized in the tributes at the services, which were opened by the Rev. Dr. J. Edward Harms of St. John's Lutheran Church, of which Mr. Möller was a member for many years. A prayer was offered by the Rev. Dr. G. Morris Smith, president of Susquehanna University, Selingsgrove, Pa., of which Mr. Möller was a trustee. Dr. Henry W. A. Hanson of Gettysburg College, long a friend of the decedent, paid a splendid tribute to Mr. Möller's leadership in the community. The Rev. Dr. W. H. Greever of New York City, secretary of the United Lutheran Church in America, also paid a tribute.

"His energies were always spent in serving God," declared Dr. Harms in his address. "If I were to use a single epitaph for him I believe I would use the words 'Mr. Möller, the Builder!'"

A. E. Whitham, New York representative of M. P. Möller, Inc., presided at the organ during the services. Two small Danish flags were kept at half-mast in the home until after the services. The body was placed in the family mausoleum at Rose Hill cemetery.

Mathias Peter Möller was born on the estate Dalegaard, on the wind-swept Island of Bornholm, Denmark, Sept. 29, 1855, the son of Niels Jørgen Möller. Thrown upon his own resources at the age of 14 years, he apprenticed himself to learn a trade at Allinge, where for three years he labored from 6 o'clock in the morning until 8 or 9 o'clock at night. He derived no compensation from this apprenticeship other than experience and his knowledge as a craftsman.

In the spring of 1872 he came to America and located at Warren, Pa., where he worked for a few months for

NOBLE'S WORK IN CHICAGO

Symphony Orchestra Plays His Introduction and Passacaglia.

Dr. T. Tertius Noble's Introduction and Passacaglia was played by the Chicago Symphony Orchestra at its regular concerts on Thursday and Friday, April 22 and 23. This important new work has been played to date by the Seattle Symphony Orchestra, the New York Philharmonic and the Detroit Symphony. It has been heard also at the Virginia state music festival, over BBC from London and over NBC from New York.

Dr. and Mrs. Noble will spend the summer in England, sailing June 12, and plan to be away until the end of August.

BEREA, OHIO, BACH FESTIVAL

Fifth Annual Two-Day Musical Event to Take Place June 11 and 12.

The fifth annual Bach festival at Berea, Ohio, under the auspices of Baldwin-Wallace College and the inspirational direction of Albert Riemenschneider, will take place June 11 and 12, according to an announcement from Berea. Mr. Riemenschneider will conduct the festival chorus. Carl Schluer will conduct the orchestra and Cecil Munk will lead the a cappella choir and the brass choir. An imposing list of soloists has been engaged for the performances. Each of the four programs, which will occupy the two afternoons and evenings, will have as a prelude a program of Bach chorales by the brass choir, stationed in the tower of the Memorial Building. Several cantatas are on the program and the "St. John Passion" will be sung Saturday

afternoon and evening. It is expected that music-lovers from every part of the central West and many from the East will be drawn to the Ohio town for the festival.

WILL HONOR FRANK WRIGHT

Fortieth Anniversary in Brooklyn Church to Be Celebrated May 4.

Frank Wright's fortieth anniversary as organist and choirmaster of Grace Church, Brooklyn Heights, New York, will be observed on May 4. A special musical service will take place at the church that evening at 8 o'clock. It is expected to have present at this service all of the older choir boys, who will sing together again under the direction of Mr. Wright. The large number of men and women who have studied under him also are being asked to attend the service and assist in paying honor to this prominent church musician.

C. Whitney Coombs' Travels.

C. Whitney Coombs, noted American organist and composer, who is enjoying his days of retirement in visiting the uttermost parts of the earth, writes from Cairo, Egypt, in his latest letter to the editor of THE DIAPASON, asking that his copy of the paper be sent to Copenhagen for the present. He will spend the summer in Norway and Sweden. Mr. Coombs expresses his sorrow over the death of Dr. William C. Carl. He also writes: "I am enjoying Mr. Steuterman's letters, recording some of my own impressions in the same countries." Mr. Coombs was looking forward to meeting S. Lewis Elmer, another world-traveling New York organist, in Venice.

Greenland Brothers, manufacturers of furniture. From there he went to the Derrick-Felgmaker Company, which had moved from Buffalo to Erie, where it erected a large pipe organ factory.

It was while Mr. Möller worked as an assembler of organs that he conceived the idea of an improved type of wind-chest. To construct and test out this invention he returned to Warren in January, 1875, and there, in his step-sister's home, he built his first organ with the new chest. This organ was placed in the Swedish Lutheran Church at Warren. It was later destroyed by fire. Subsequently Mr. Möller went to Philadelphia and there constructed an organ for exhibition at the Centennial Exposition in 1876.

After building several organs in Philadelphia Mr. Möller in 1877 moved his business to Greencastle, Pa., and continued building organs there until 1880.

Upon the solicitation of prominent citizens of Hagerstown—among them United States Senator McComas, Governor Hamilton and others—he established his first factory in Hagerstown in 1881. The original structure, which had been enlarged six times, was destroyed by fire in 1895. A new location was selected in Hagerstown and on that site was erected a building which constitutes part of the present plant. As the business grew new units were added until ten additions were made to the original.

In 1892 Mr. Möller married Miss Julia Maybelle Greenlund of Warren, Pa. He is survived by Mrs. Möller and four children—M. P. Möller, Jr., Mrs. John Wagaman, Mrs. H. W. A. Hanson, Jr., and Mrs. W. Riley Daniels—and six grandchildren.

In addition to his organ business Mr. Möller was one of the founders of the Crawford Automobile Company, which he later purchased and changed to the M. P. Möller Motor Car Company, makers of taxicabs and truck bodies, and he was its president since it was incorporated in 1925. He was one of the founders of the Home Builders' Building and Loan Association in Hagerstown and its only president in the many years since its incorporation. He was also a member of the board of directors of the Potomac-Edison Company of Maryland and of the Hagerstown and Frederick Railway Company.

Mr. Möller had been interested in the banking business for many years, and at the time of his death was president of the Hagerstown Trust Company. He was the builder and owner of the Hotel Princess Dagmar.

While Mr. Möller was known throughout the entire country as an industrial leader, he was equally well known as a religious leader. A lifelong member of the Lutheran Church, immediately on moving to Hagerstown he associated himself with St. John's Lutheran Church, which he served for many years as a member of its council, and he represented it many times as a delegate to the Maryland Synod and also to the General Synod of the Lutheran Church. A development of which he was a leader and in which he took a great pride was the building of the new Sunday-school building of St. John's, the largest auditorium in Hagerstown, and one of the most modern and thoroughly equipped buildings of its kind in the country. Mr. Möller was one of the original leaders in the movement to erect in Hagerstown a Young Men's Christian Association building, and was a substantial contributor to its building fund, and later to its maintenance. He was one of the trustees of the Tressler Orphans' Home of Loysville, Pa., was a member of the board of ministerial pensions and relief, the board of publication and the executive committee of the laymen's movement of the Lutheran Church, and for twenty-five years a member of the board of foreign missions of the Lutheran Church and a member of the board of trustees of Susquehanna University.

One of many honors conferred upon Mr. Möller was his selection as a delegate to the World Lutheran convention held in Copenhagen, Denmark, beginning June 24, 1929. Mr. Möller went as a "delegate extraordinary," whose name had been added to the delegation of four clergymen and two laymen elected at the United Lutheran Church convention at Erie, this honor being conferred in recognition of Mr.

Möller's services to the church at large.

In 1925 Susquehanna University, Selinsgrove, Pa., conferred upon Mr. Möller the honorary degree of doctor of music and in 1928 an unusual honor was conferred upon him by King Christian X. of Denmark, who made him a Knight of Dannebrog.

On Dec. 8, 1925, Mr. Möller's fiftieth anniversary as a builder of organs was observed at Hagerstown on a scale that showed the esteem in which he was held. Six hundred persons sat down at tables in the new erecting-room of the organ factory to do honor to the head and founder of the organization. The event also marked the formal opening of a large addition to the Möller plant, including what is probably the largest organ erecting-room in the world, in addition to new offices and additional factory quarters. The guests included the entire staff of 350 in the organ factory and 250 invited guests.

At the last general convention of the American Guild of Organists, held in June, 1936, in Pittsburgh, Mr. Möller was one of the guests of honor at the closing banquet and a tribute was paid to him by the organists from all parts of the country. At a dinner Dec. 29, 1936, in the Hotel Dagmar at Hagerstown, given by his son, Mr. Möller was honored by a company of 200 guests, including the business and civic leaders of the community. This was the last public gathering Mr. Möller was able to attend. He had spent a large part of the cold season at his winter home in Delray Beach, Fla., and here several years ago he installed an organ on which prominent organists gave recitals for the enjoyment of the people of the surrounding district.

MARIO SALVADOR'S RECITAL Chicago Organist, Only 20 Years Old, Displays Talent and Spirit.

Mario Salvador, who has been forging to the front as a leader in the latest flock of American recitalists, gave a recital at Kimball Hall, Chicago, April 26. The young man, only 20 years old, again proved that he possesses all the requisites of a wizard and will rank as such without doubt when he attains his artistic maturity. Of enthusiasm, technique and force he has an abundance, and he is having, and has had since his tenderest years, the training of men who have made virtuosos. Mr. Salvador's Kimball Hall program was well varied and included the following: *Fantasia and Fugue on "B-A-C-H,"* Reger; *"Ave Maria,"* Reger; *Prelude and Fugue in B minor,* Bach; *"Plegaria" ("Prayer"),* Urteaga; *Scherzo, from Symphony in E flat minor,* Parker; *"Pageant,"* Sowerby; *"In dulci Jubilo,"* Karg-Elert; *"Cor-tege Rustique,"* Gigout; *Seventh Symphony (first and third movements),* Widor; *Concert Study, Manari.*

Before Mr. Salvador had proceeded far with his first number it became evident that he has not only prodigious facility, but taste. The first number did not tax him with its length and difficulties and his Bach was played with a mature understanding and clarity. The first half of the program closed with a stirring rendition of Sowerby's pedal stunt piece, entitled "Pageant," that brought down the audience.

MAY CONCERTS AT METHUEN

Ernest M. Skinner Sponsors Three Programs at Organ Hall.

Three concerts are to be given in May at Organ Hall, Methuen, Mass., under a plan of Ernest M. Skinner, owner of the hall and of the famous organ that stands in it. The programs are to be presented at 4 o'clock and offer a new and novel form of musical entertainment designed by Mr. Skinner to interest organists and others. The schedule for the month is as follows:

May 9—Miscellaneous concert of organ and vocal selections. Ivar L. Sjöstrom, Jr., organist, assisted by Leland Bussell, baritone.

May 16—Bach-Handel program of organ, piano and voice. Organist, Ivar L. Sjöstrom, Jr.; pianist, Mrs. Ivar Sjöstrom; tenor, Samuel Bardsley.

May 23—Organ and piano pieces, including the Concerto No. 5 of Mozart and the Mozart Requiem Mass, sung by the Bach-Brahms Choral Society and soloists. E. Power Biggs, organist; Ivar L. Sjöstrom, Jr., pianist.

CINCINNATI PREPARES FOR A.G.O. CONVENTION

FINE PROGRAM TAKES FORM

Organ Recitals, Chamber Music Concerts, Two Services, Comparative Demonstration of Organ and Electronics, Etc.

The program for the general convention of the American Guild of Organists, to be held in Cincinnati, Ohio, the week of June 14, is rapidly taking form. The Southern Ohio Chapter and its committees are busy not only in formulating the list of events, but in arranging for the comfort and for the entertainment of the guests, who will include, as usual, organists from every part of the United States.

Recitals will be played by Clarence Watters of Trinity College, Hartford, Conn., Alexander Schreiner of the University of California, Los Angeles, Paul Callaway of St. Mark's Pro-Cathedral, Grand Rapids, Mich., and Alexander McCurdy, Jr., of the Second Presbyterian Church, Philadelphia, and head of the organ department of the Curtis Institute of Music.

There will be two concerts of chamber music, one of which will feature a small organ in combination with various other instruments. Arthur R. Croley of Toledo, Ohio, will be the organist at this concert.

It is announced that the first item on the list of events will be an interesting comparative demonstration June 14 of electronic organs and a pipe organ.

There will also be a recital of music for the harpsichord, clavichord and recorders by John Challis of Ypsilanti, Mich.

At a high mass in St. Lawrence Catholic Church Gregorian music will be sung by a choir of seminarians. A talk on the chant will be given by the Rev. Father John Olde Gearing. The combined choirs of Christ Church, Calvary Church, the Seventh Presbyterian and the Bach Cantata Club will sing evensong at Christ Episcopal Church. This will be followed by the singing of Dupré's "De Profundis."

An hour on the "Why and How of Guild Examinations" will be led by Mark Andrews of Montclair, N. J. There will be papers and discussions also of the organ and its place in musical art; service planning and playing; voice class methods, and other subjects.

There is a strong possibility of a concert of works for organ and symphony orchestra, featuring a prominent organist and the Cincinnati Symphony Orchestra.

On the five days of the convention there will be ample opportunity, it is announced, for social gatherings and excursions to points of interest in the city.

HAMMOND CASE POSTPONED

Testimony for Defense Expected to Be Heard About Middle of May.

The hearing of the case of the Federal Trade Commission against the Hammond Clock Company has been postponed by the commission, but is expected to be resumed about the middle of May. When the presentation of testimony for the government was completed in Chicago, as recorded in the last issue of THE DIAPASON, the opening of the defense was set for April 8. Early in April it was announced from Washington, however, that there would be a delay and that the hearing would be resumed on five days' notice.

Evanston Choirs Unite in Service.

The Evanston Choir Association pooled its forces for a festal evensong service which was held at St. Luke's Cathedral on the afternoon of Sunday, April 25. The massed choirs sang an excellent program. Those taking part were the choirs of the First Methodist Church, Leroy Wetzel, organist and director; the First Baptist Church, William H. Barnes, organist and director; the First Congregational, Theodore Harrison, director; the First Presbyterian, Elias Bredin, organist and director, and St. Luke's, Herbert E. Hyde, organist and choirmaster.

IN THIS MONTH'S ISSUE

M. P. Möller, dean of American organ builders and prominent in many other activities, died April 13 at his home in Hagerstown, Md., in his eighty-second year.

Interesting organ with the tonal resources of the organs of Bach's time is designed by G. Donald Harrison and installed in the Germanic Museum of Harvard University by the Aeolian-Skinner Company.

Music to be part of the ceremonies of coronation of King of England is listed and reviewed in a timely article by Dr. Harold W. Thompson.

Dr. Charles N. Boyd, author, teacher and organist, died in Pittsburgh while seated at the organ.

Arthur Foote, famous American organist-composer, died at his home in Boston. John J. Miller, veteran organist who served long and with distinction at Norfolk, Va., died after long illness. Both Mr. Foote and Mr. Miller were among the founders of the American Guild of Organists.

Program for A.G.O. convention at Cincinnati in June takes form and promises another great national meeting of organists.

Great organ just installed in Colston Hall and ranked among the instruments of major importance in England, is described.

LARGE ORGAN IN ZION BURNS

Fire Destroys Four-Manual Felgmaker in Shiloh Tabernacle.

In the destruction by fire of Shiloh Tabernacle at Zion, Ill., the large four-manual organ was destroyed. The fire razed the large building on April 2. A youth of 19 years who had a grievance against Wilbur Glenn Voliva, leader of the Christian Apostolic Church of Zion, confessed setting the fire. The organ was built in 1911 by the A. B. Felgmaker Company of Erie, Pa., which some years ago went out of business. Later La Marche Brothers of Chicago rebuilt the instrument and installed a new Austin console. The organ stood in a building erected by the late John Alexander Dowie which was the center of the religious life of the community founded by Dowie on the shore of Lake Michigan halfway between Chicago and Milwaukee. For a number of years Fred Faassen was organist. Miss Adrienne Morgan was the last organist to preside over the instrument and played regularly for the Zion broadcasts. In recent years the tabernacle had been the scene of the Zion Passion Play, which attracted many visitors.

When the fire broke out two organ men from the factory of the W. W. Kimball Company were in the instrument, making repairs. They made their escape just in time as the flames were coming toward the part of the building in which the organ stood.

Cantata at Newburgh, N. Y., Church.

St. George's choir at Newburgh, N. Y., under the direction of O. Roy Greene, sang Moore's Lenten cantata "The Darkest Hour" at the vespers on Palm Sunday. An orchestra of eight pieces supported the singers. Several of the oldest members of the church stated that the congregation attracted by the cantata was the largest seen in the church in twenty-five years. Ten organists were in the congregation, illustrating the good fellowship existing in the old city of Newburgh. St. George's Church has a musical ministry that has attracted more than local attention under the leadership of Mr. Greene.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

ARTHUR FOOTE'S LIFE COMES TO ITS CLOSE

DIES IN BOSTON AT AGE OF 84

Noted American Produced Important Works, Including Many for Organ—At First (Unitarian) Church, Boston, from 1878 to 1910.

Arthur Foote, one of the most distinguished pianists, organists and composers America has produced, died April 8 in Boston, at the age of 84 years, after a short illness.

For a generation Arthur Foote had been active in every large musical enterprise in New England. He was one of the founders of the American Guild of Organists—a group of men who at the time constituted the leading organists of the United States. Few American composers have won the esteem enjoyed by Mr. Foote. In addition to a score of compositions for the organ, which were reviewed in a special article written for THE DIAPASON by Dr. Harold Vincent Milligan and published in the April, 1919, issue, Dr. Foote wrote important works for the orchestra, a great deal of chamber music, choral works, songs and piano pieces. His orchestral works include three suites, written in 1886, 1896 and 1910; a concerto for violoncello and orchestra, composed in 1894, an overture, "In the Mountains," a Prologue to "Francesca da Rimini" and "Four Character Pieces after Omar Khayyam." The choral works include among others "The Farewell of Hiawatha," for men's voices, and "The Wreck of the Hesperus." The organ compositions are listed in an article by Dr. H. V. Milligan which will be reproduced in the next issue of THE DIAPASON. Dr. Foote also edited numerous educational volumes, including "Modern Harmony," in collaboration with W. R. Spalding. This standard work has just been republished in an enlarged and revised edition by the Arthur P. Schmidt Company and was reviewed by Dr. William Lester in the April issue of THE DIAPASON.

Arthur William Foote was born March 5, 1853, in Salem, Mass. He was a pupil of such men as Stephen A. Emery, B. J. Lang and J. K. Paine. From 1878 until 1910 he was organist of the First (Unitarian) Church of Boston. The degree of doctor of music was conferred on him by Trinity College in 1919. In his younger years he gave many piano and organ recitals.

Arthur Foote—A Close View

It was in the days of "149A Tremont street," Boston, that I used to see Foote going up and down the elevator to and from his studio. B. J. Lang, with whom I was studying piano, had his quarters in the building, and there were several others, disciples of Lang, who formed a coterie of congenial spirits. At the time I did not know Foote, but I had marked with much interest the young man who looked at me with sharp but not unfriendly eyes. This was in the 1880's. It was a little later that my friend Clarence G. Hamilton ("Outlines of Musical History," Hamilton) went to Foote for piano lessons taken in the West Cedar street house; Clarence never ceased to speak of Foote with affection and admiration.

Foote was a most interesting example of what we call a "mixer"; he knew all sorts and conditions of men, though he himself was an excellent exemplification of what has been called the Brahmin caste; he had a Harvard degree, he had family associations with those early New England aristocrats, the Unitarians, and he was a gentleman. It must have been about 1890 that he began to attend the M.T.N.A. meetings, where he was a silent, progressive force. We always said that Foote had a larger acquaintance with musicians, not only in the United States, but elsewhere, than any other composer in the American musical life. He knew what was going on in New York, or Philadelphia, or Kansas City, or Battle Creek, or San Francisco as well as he knew the gossip and movement in Boston. He was much pleased at hearing of performances of his works; and no one ever sang a song

EDWIN ARTHUR KRAFT, THIRTY YEARS AT CLEVELAND POST



EDWIN ARTHUR KRAFT THIRTY YEARS AT POST

RECORD OF CLEVELAND MAN

Well-Known Organist of Trinity Cathedral Has Trained 700 Boys, and Church and City Pay Tribute to Him on Anniversary.

Edwin Arthur Kraft, F. A. G. O., received the tributes not only of Trinity Cathedral, but of the entire city of Cleveland, on the occasion of his thirtieth anniversary at the cathedral March 7. In this connection Mr. Kraft no doubt soliloquized on the fact that in his long and distinguished career in Cleveland he has trained 700 choir boys in the way in which they should go—as far as possible.

With the exception of a little more than a year in Atlanta, Ga., as municipal organist, Mr. Kraft has worked continuously at Trinity Cathedral since his arrival on the first Sunday in March, 1907, as the young organist picked from ninety applicants. Since that day he has had no vacation. His only regular diversion has been to play checkers with William J. Edmondson, painter, every day at noon for twenty-five years.

But this summer he and his wife, Marie Simmelnik Kraft, will take a vacation in Europe, leaving July 7 and returning by the high holy days, when Mrs. Kraft will sing at the Cleveland Temple.

Mr. Kraft has not visited Europe since he studied in Paris and Berlin. This time he expects to do only what his whim may dictate.

An editorial in the *Cleveland Plain Dealer* March 9 commented on Mr. Kraft's anniversary and afforded a glimpse of the esteem in which he is held in the community he has served so many years. Under the caption "Genius of the Organ" the *Plain Dealer* editor writes:

It must be the soothing power of music which has carried Edwin Arthur Kraft through thirty years of brilliant results in training more than 700 boys for the choir of Trinity Episcopal Cathedral. In addition, his accomplishment as organist has won him nationwide acclaim. Not without reason does Dean Chester B. Emerson describe him on the occasion of his thirtieth anniversary with the cathedral as a "genius."

Boys of the histerous ages from 7 to 14 form the choir. They have three practices a week of an hour and a half each. There are forty-five of them in the choir at one time. To bundle them and keep their interest in music is a task that calls for faith, patience and a disposition of benevolent qualities. Kraft has all of these.

The concert platform, as well as his church work, has brought renown to Kraft. The esteem in which he is held in the musical world is evident from the fact that twenty-nine composers have dedicated works to him. He is a fellow of the American Guild of Organists. While he has composed many things himself, he is reluctant to speak of them. Modesty, too, is one of his traits.

It is fine to have the approval and friendship of an appreciative congregation, but probably in his heart the reward that Kraft values most is the love and respect of the boys who have come under his guidance.

or played a suite or a movement from it, or included any one of his orchestral pieces in a concert that did not receive a message of grateful appreciation from him in acknowledgment. Musicians, as a class, take great praise as merely something due them; not so Foote. He was not gracious, affable or helpful because he sought popularity—he was born that way.

As a composer we immediately associate Foote with G. W. Chadwick and Horatio Parker. Each of the three had the "real stuff" in him, although it was in differing styles and substance; they were one in respecting the art of music. Remembering the address that Parker delivered on the "Lasting Power in Music" at an annual dinner of the New England Chapter of the Guild, I am inclined to say that he had as much pure intellect as either Foote or Chadwick. In a certain delicate and logical fastidiousness traceable in all of his music I would put Foote first of the three composers. For humor that may best be described as the racy New England-Yankee type, Chadwick was a model. Some writers, recognizing certain musical virtues as common to the three men, have even referred to them as "the New England school." We must admit that high purpose, allegiance to the accepted practices of their day, spontaneity of invention and a high regard for beauty may be traced in all their compositions.

Foote's compositions may be classified as (a) for orchestra, 8 (7 in large forms); (b) choral works with orchestra, 5; (c) works for male voices, 11; (d) works for women's voices, 11; for mixed voices, 4; (e) songs, 123, duets, 3; (f) anthems, etc., 27; (g) piano compositions, including two suites, 34; (h) chamber music, 17 (9 in large forms, string quartets, etc.).

In the address by Horatio Parker, to which I have referred, lasting power was given as the proof of goodness in music; on the whole it would seem to be the supreme, inexorable test. No one of us has the critical ability or the prescience to qualify him to determine which of Foote's splendid list is destined to long life. We can only

judge the future by the number of performances in a composer's lifetime. Foote did not write in the 1900 contemporary style and on that account may be undervalued until this period of furious transition, in the nature of the case ephemeral, settles down. When that time comes he will be recognized as a writer of music strongly grounded in the older forms, but hospitable to all that was really considered good in the period ending with Brahms. In the meantime one risks very little in predicting a long life for several of the songs; pianists for some time to come might well use his suites and his piano studies; and orchestras and choral societies re-examine the more ambitious choral works with orchestra. It is probable that some of his anthems ("Still, Still with Thee" and others) will continue to be highly valued as expressive of modern religious taste and aspiration.

Arthur Foote, musician and gentleman!
H. C. MACDOUGALL.

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Recitals on Baroque Organ at Harvard Rouse Enthusiasm

By EDWARD B. GAMMONS

Organists, "organ fans" and music-lovers in general enjoyed a rare experience in the recitals April 13 and 14 by E. Power Biggs and Susi Hock on the organ just erected by the Aeolian-Skinner Organ Company in the Germanic Museum at Harvard University. The specification will be found elsewhere, but it is only fitting to make a few comments on this unique instrument designed and carried out by G. Donald Harrison. The organ stands perfectly free in an open gallery amid most appropriate surroundings in the Romanesque hall of the museum. It is truly a "Baroque" organ in specification and treatment, having no swell-box and being voiced on the gentle wind pressure of two and one-half inches; yet while it is retrospective in character and voiced along eighteenth century lines, it bears the unmistakable imprint of a true creative artist, not seeming at all to be the work of a copyist and blind devotee of the past for its own sake. The separate ranks possess marked individuality and still blend in any number of ways. The color and versatility of this little organ of twenty-five stops are beyond conception and withal it is the most satisfying musical medium for the interpretation of classical organ music that the writer had ever hoped to hear.

The first of the opening recitals was played by Mr. Biggs with the following program: Concerto in A minor, Vivaldi-Bach; Fantasy and Fugue in G minor, Bach; Variations on a Noél, d'Aquin; Chorale Preludes, "Christ lag in Todesbanden," "Alle Menschen müssen sterben" and "In dulci Jubilo," Bach; Concerto in D, Handel; Passacaglia in C minor, Bach.

It was Mr. Biggs' first performance on an organ of this style and he more than justified his reputation in the manner in which he sensed the possibilities of the instrument. His playing was marked by beautifully defined rhythm and brilliant and clear rendition of the larger numbers, coupled with a real appreciation of the traditional manner of playing such music. Particularly noteworthy was his performance of the d'Aquin "Noel," the Bach Chorale Preludes, the Handel Concerto and the Passacaglia, in which Mr. Biggs made subtle and fitting registration changes without any of the violent contrasts we too often hear. Occasional measures were omitted and once or twice stop changes seemed too abrupt, but, after all, such a scheme is so different that the recitalist must be forgiven such minor detractions from an almost perfect performance.

As an encore Mr. Biggs delighted his audience with the Handel "Nightingale and Cuckoo" Concerto. It is safe to say that the work never before sounded as well as upon this occasion and to many it seemed the finest Handelian music ever heard here.

The next evening brought a recital by Susi Hock which was still more of a revelation. Lady Jeans appeared as a scholarly artist of the first magnitude and showed herself more than just an interpreter of the classics. The music really lived in her performance and once for all she destroyed the myth that organ music, especially of the severe type, is dull or uninteresting to the listener. One felt that she had a burning love for the organ and its literature and to this love she joined a genuine scholarship and a splendid technique. She gave us the music of Bach, Buxtehude, Lübeck and Walthers, played in their manner and on what was virtually their instrument. These masters sounded forth in their true light and the spontaneous applause showed that the message had been well received. Lady Jeans demonstrated that the real expressiveness of this music lies within itself and may be brought out best by contrasted registration and touch, clarified by understanding phrasing. To many, new timbres and striking colors appeared in undreamed-of ways. To cite one example: The Chorale Prelude "Nun komm, der Heiden Heiland" was played with

DONALD HARRISON IN INTERIOR OF NEW BAROQUE ORGAN



Photograph by courtesy of The Christian Science Monitor.

but one stop on the manuals, an 8-ft. spitzflöte. Here the color was perfection. It breathed the atmosphere of the second stanza of this mystic Advent chorale. In all the numbers the player showed the same remarkable comprehension of the music and its appropriate tonal expression; and she united a vital rhythmic sense with a smooth organ *legato* which is becoming all too rare in this generation. The performance was of such excellence as to merit being called the union of a perfect organ and a perfect performer in the exposition of this style of music.

Lady Jeans' complete program was as follows: Variations on "Meinen Jesum lass ich nicht," Walthers; Prelude and Fugue in E major, Lübeck; Prelude and Fugue in F major, Buxtehude; Sonata in C minor, Bach; Chorale Preludes, "Vom Himmel kam der Engel Schaar," "Nun komm, der Heiden Heiland," "Wo soll ich fliehen hin" and "Es ist das Heil uns kommen her," Bach; Toccata in F major, Bach. Lest the writer be considered prejudiced he would like to quote the words of Alexander Williams, critic of the *Boston Herald*: "Another round in the battle for a just and perfect performance of the music of Bach has been conclusively won."

Van Dusen Lectures; Salvador Plays.

Frank Van Dusen gave a lecture at Pierce Memorial Chapel, Wheaton College, on the evening of April 20 on "Organ Repertoire and How to Understand and Enjoy Organ Music." Mr. Van Dusen was assisted by Mario Salvador, one of Mr. Van Dusen's artist pupils at the American Conservatory. Mr. Salvador played the following program in connection with the lecture: Chorale, Samuel Scheidt; Prelude in D minor, Clerambault; "Christ, unser Herr, zum Jordan kam," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Finale in B flat, Franck; Symphony No. 7 (Moderato and Allegretto), Widor; Scherzo (Symphony No. 2), Vierne; Allegretto, Sonata in E flat minor, Parker; Chorale Improvisation, "In dulci Jubilo," Karg-Elert.

Flint Choirs Unite in Service.

The churches of Flint, Mich., united in a Palm Sunday vesper service of junior and intermediate choirs, held at the Court Street Methodist Church, with Clarence Eddy of the First Presbyterian Church as director and Mrs. Emily Hixson of the Court Street Church at the organ. About 225 children made up the choir and most of the music was sung in three parts. The principal anthem was Mark Andrews' "Praise, My Soul, the King of Heaven." The churches which were represented in the choral forces of the afternoon were the First Baptist, Central Christian, Owosso Congregational, Salem Lutheran, First Presbyterian, Asbury Methodist and Court Street Methodist.

BAROQUE ORGAN AT HARVARD

(Continued from page 1.)

Krummhorn (Positiv), 4 ft.

There are four couplers—positiv to pedal, *hauptwerk* to pedal, *positiv* to *hauptwerk* and *positiv* to *hauptwerk* 16 ft. Eight general pistons and a crescendo pedal complete the mechanical accessories.

The German nomenclature is used throughout as a matter of consistency in copying a German prototype.

In an interview obtained by Moses Smith of the staff of the *Boston Evening Transcript* Mr. Harrison is quoted as follows concerning the new instrument.

"The organ has been romanticized and its fundamental character has been lost. It is this character which we have tried to recapture.

"The organ was fundamentally changed by two elements introduced in the last century and the present one—mechanical blowing and electric action. The great advantage gained by these changes was an increase, so to say, in horsepower. Thereby the organ gained the volume of tone of the orchestra and also certain orchestral sounds impossible to reproduce in the old organ.

"But the great disadvantage was the loss of quality and clarity. In turn, the creative output of composers of organ music was affected. We have very few real organ composers left. The remnants are mostly in the French school. And the American composer, Leo Sowerby, should be mentioned in this connection. It is significant that even the organ music of these modern composers sounds better on an organ like this one, constructed according to baroque principles."

The new instrument was dedicated April 13 with a Bach and Handel program by E. Power Biggs, the Cambridge organist of national fame, who played before an invited audience. Next year, he plans to perform Bach's

entire organ repertoire in a series of fifteen programs, something which he says never has been done before in Boston.

Mr. Biggs two years ago suggested the construction of an organ at the Germanic as part of the Harvard tercentenary.

"It occurred to me that a museum devoted to Germanic arts should really represent Germany's greatest contribution to world culture, her music," said Mr. Biggs. "And surely her most famous composer was Bach."

Failing to arouse any interest among the Harvard authorities, Mr. Biggs mentioned the idea to Mr. Harrison, who became so interested that he recommended to the Aeolian-Skinner firm that they build the organ as an experiment. His ideas for the construction of a classical organ had been accumulating in the course of building organs for Harvard University, the Church of the Advent, Groton School, Wellesley College, St. Mark's in Philadelphia, and Grace Cathedral, San Francisco. The new organ, while not by any means Mr. Harrison's ultimate ideal for a church organ, does express his philosophy of organ building. The instrument is the property of the company, but will remain at the Germanic for at least a year.

SING IN PRINCETON SEMINARY

David H. Jones' Choir of Thirty-two Men Has a Busy Season.

The Princeton Theological Seminary Male Chorus, under the direction of David Hugh Jones of the Westminster Choir School, has enjoyed a busy season. Besides singing in Miller Chapel of the seminary at four daily services a week and the Sunday morning services, the choir has sung on Sunday evenings in the following churches: First Presbyterian, Abington, Pa.; First Presbyterian, Princeton; Reformed Church, Griggstown, N. J.; First Presbyterian, Plainfield, N. J.; First Presbyterian, Germantown, Pa.; First Presbyterian, Leonia, N. J.; St. James' Presbyterian, New York; Fifth Avenue Presbyterian, New York; Second Presbyterian, Princeton. The chorus is composed of thirty-two men who have come from various parts of the world. At present the following countries are represented: United States, 24; Canada, 2; Alaska, 1; Korea, 3; China, 1; South Africa, 1.

This year the following program has been memorized: "Zion Hears the Watchmen," Buxtehude; "Crucifixus," Lotti; "Adoramus Te," Palestrina; "O Bone Jesu," Palestrina; "Hear My Prayer," Arkadelt; "Thanks Be to Thee," Handel; "Now Let Every Tongue Adore Thee," Bach; "With Joyful Song," Shvedof; "Lift Thine Eyes," Mendelssohn; "Jesus, Thou Joy of Loving Hearts," Baker-Jones; First Psalm, La Forge; "Were You There," Burleigh; "Angel o'er the Field," Old French; "Build Thee More Stately Mansions," Jones.

William Lester's Easter cantata "The Triumph of the Greater Love" was sung at the First Methodist Church of Sacramento, Cal., on Easter evening under the direction of Fred W. Links, with Mrs. Ethel Sleeper Brett at the organ and an orchestra of eleven pieces. Mrs. Brett played as organ selections Philip James' Meditation Dickinson's Reverie and the "Grand Choeur" by Rogers.

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Instrument Purchased by Catholic Church and Monastery—Imposing Edifice Erected Seventy-seven Years Ago.

George Kilgen & Son of St. Louis have received an order for a three-manual organ for St. Michael's Catholic Church and Monastery, Brooklyn. The organ will be of the liturgical type and was designed by the Kilgen brothers in collaboration with the organist, Peter Scherer. It will be installed in the choir gallery in the rear of the church with great, swell and choir sections under separate expression, the 16-ft. great open diapason and the pedal section being unexpressive.

St. Michael's Church is connected with St. Michael's Monastery, both under the direction of the Capuchin monks. This church was built seventy-seven years ago. The auditorium seats 1,500. The building is an imposing edifice of Roman architecture. Mr. Scherer recently was appointed director of the choral work in the high schools of the Brooklyn diocese. He was born in Germany and has been in the United States for ten years.

Installation of the organ is planned for the summer months, with dedication in the fall. The negotiations were conducted by Father Fleischmann, O. M. C., pastor of the church, with the Kilgen factory branch in New York.

The specifications for the organ are as follows:

GREAT ORGAN.

(Five-inch wind pressure; enclosed in expression-box.)

Open Diapason (unenclosed), 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba (separate chest, eight-inch wind), 8 ft., 73 pipes.
Chimes (Deagan Class A), 20 tubes.

SWELL ORGAN.

Liedlich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viol da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Traversiere, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture (12, 15, 19), 3 rks., 185 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Bassoon, 16 ft., 73 pipes.
Clarion, 4 ft., 24 pipes.

CHOIR ORGAN.

(Five-inch wind pressure.)
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Waldhorn, 8 ft., 73 pipes.
Chimes (from Great).

PEDAL ORGAN.

Contra Bass (eight-inch pressure), 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Bourdon (six-inch pressure), 16 ft., 32 pipes.
Liedlich Gedeckt (from Swell), 16 ft., 32 notes.
Octave (ext. of Contra Bass), 8 ft., 12 pipes.
Flute (ext. of Bourdon), 8 ft., 12 pipes.
Still Gedeckt (ext. of Bourdon), 8 ft., 32 notes.
Flute (Tromba), 4 ft., 12 pipes.
Trombone (from Swell; eight-inch pressure), 16 ft., 12 pipes.
Fagotto (from Great), 16 ft., 32 notes.
Tromba (from Swell), 8 ft., 32 notes.
Bassoon, 8 ft., 32 notes.

Wind will be furnished by a ten-horsepower Spencer Orgblio.

Gaul Chamber Music Works Played.

The Pittsburgh Chamber Music Society under the direction of Domenico Caputo, clarinetist, played Harvey Gaul's tone poem for wood winds, "John Brashear Sings of the Night." This work won the 1935 Art Society award. It is scored for flute, oboe, two clarinets, two bassoons, horn and harp. The Shapiro String Quartet at its closing concert played Mr. Gaul's "Up Clinch Mountain," taken from "From the Great Smokies." This is based upon an old mountain tune.

GEORGE W. VOLKEL, F.A.C.O.



GEORGE WILLIAM VOLKEL, F. A. G. O., WILL GIVE three recitals marked by programs of an appealing and scholarly type at his church, Emmanuel Baptist, Brooklyn, N. Y., on Monday evenings in May. The first recital will be devoted to music from England, Finland, Russia and Germany. At the second he will play Italian and French compositions for the organ. The last recital will offer an interesting all-American program, all the seven composers represented except one being living residents of the United States. The programs by Mr. Volkel will be as follows:

May 3—Trumpet Tune, Purcell; A Purcell Suite (Voluntary and Prelude, Country Dance and Courante, Rondeau, Minuet and Sarabande and Trumpet Tune, called "The Cebell"), Purcell-Fricke; Hymn-tune Prelude on Song 13 (Orlando Gibbons); Williams; Two Sea Preludes, Milford; Allegro maestoso (from Sonata, Op. 28), Elgar; "May Night" and "Spinning Song," Palmgren; "Ronde des Princesses" (from "L'Oiseau de Feu"), Stravinsky; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in D major, Bach.

May 10—"Psalm XVIII," Marcello; Preludio in G minor and Gavotta (from Twelfth Sonata), Martini; Concerto in A minor, Vivaldi-Bach; "Colloquy with the Swallows" and Scherzo in G minor, Bossi; Fantaisie in A major, Franck; "The Tumult in the Praetorium" (from the "Symphonie de la Passion"), de Maleingreau; Berceuse, Vierne; Finale (Symphony No. 1), Vierne.

May 17—Concert Overture in A major, Maitland; "The Song of the Basket Weaver" and "The Citadel at Quebec," from "St. Lawrence Sketches," Russell; "Fireside Fancies," Clokey; "Dedication" (from the Orchestral Suite "Through the Looking-Glass"), Deems Taylor; "Marche Pittoresque," Kroeger; Passacaglia ("In Aeternum") and "Silence Mystique" ("Introspection"), Symphony No. 2, Edmundson; "The Brook," Dethier.

Festival of Episcopal Choirs.

The mixed choir division of the Chicago Diocesan Choir Association will have a festival evensong service at St. James' Episcopal Church, North Wabash avenue, Chicago, at 4:30 on May 23, which is Trinity Sunday. The participating choirs are those of the Church of the Holy Spirit, Lake Forest; St. Chrysostom's, Chicago; St. Luke's, Evanston, and St. James'. The chorus will consist of 125 voices. Leo Sowerby will play the service, Herbert E. Hyde will play the prelude and Harold Simonds the postlude.

Bach Festival at Winter Park, Fla.

Winter Park, Fla., had its first annual Bach festival April 4 and 5 in Knowles Chapel at Rollins College. Christopher Honaas conducted a chorus of 100 voices and prominent soloists, to the accompaniment of a string orchestra of fifteen pieces, with Herman F. Siewert of the college faculty at the organ. Three cantatas were sung on the first program and excerpts from the Mass in B minor and the "St. Matthew Passion" on the second program. A group of sponsors from eleven states underwrote the expense of the festival.

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Very sincerely yours,

s/ DANIEL R. PHILIPPI.

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CHARLES J. CUSTER JUBILEE

Half-Century at Lutheran Church of the Transfiguration Will Be Celebrated in May—Incumbent Succeeded His Father.

Charles J. Custer will complete on May 9 fifty years of service as organist at the Lutheran Church of the Transfiguration in Pottstown, Pa. At the same time the pastor of the church, the Rev. H. F. J. Seneker, D. D., will observe his twenty-fifth anniversary.

The morning service on May 9 will honor Dr. Seneker, and Dr. E. P. Pfat-ticher, president of the Ministerium of Pennsylvania, will preach the sermon. At 4 o'clock in the afternoon as many as possible of the former members of the choir will join the church's chorus in singing several of the well-known oratorio choruses. On Tuesday evening, May 11, Mr. Custer will play a recital commemorating his half-century in this church. The program will include: Fugue in D minor, Bach; "Ave Maria," No. 2, Bossi; "Kammenoi Ostrow," Rubinstein; Overture to "William Tell," Rossini; "Prayer," Guil-mant; Caprice, Sturges; Allegro moderato, Leybach, the first selection played in public by Mr. Custer, Dec. 7, 1884; "Sonata Cromatica" (first movement), Yon; "The Answer," Wolstenholme; "Speranza," Yon; "Finlandia," Sibelius.

On Wednesday evening, May 12, a public reception will be held in the Sunday-school room.

Charles J. Custer was born in Pottstown Nov. 10, 1873. His father was a musician and was appointed organist of Transfiguration Church in 1870. He died in May, 1887. At that time Mr. Custer's older brother, D. Chester, was organist at Trinity Reformed Church. On the death of the father, Chester was elected organist at both churches and

CHARLES J. CUSTER, FIFTY YEARS AT HIS CHURCH



Charles was made assistant at both. Charles was then 13 and his brother was 19 years old. Within a year Chester gave up his connection with Transfiguration and Charles was elected organist. From that time he has been on the bench regularly, and for many years had full charge of the music in the church.

Mr. Custer studied piano and organ under his father and brother and took

a course on the organ under the late S. Tudor Strang of Philadelphia.

The original organ in the church was built in 1870 by Boler of Reading, Pa., and was in the rear gallery. It was later remodeled and moved to the front of the auditorium by Durner of Quaker-town, Pa. In 1923 the church was remodeled and a fine three-manual Skinner, with an echo played from the choir, was installed.

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"The performance had unusual interest, which was due to the life, spirit and skill of the interpretations. Disclosed admirable musicianship."—The New York Sun.

"The imagination to express the composer's mood."—Chicago American.

"Bach's Toccata and Fugue in D Minor was played as it should be played by Hugh Porter."—Washington Herald.

"He displayed excellent knowledge of the technique and tonal possibilities of the organ."—The Chicago Tribune.

COLSTON HALL ORGAN COMPLETELY REBUILT

NOW HAS 125 SPEAKING STOPS

Specifications of Famous English Concert Instrument, Originally Built by Willis in 1900, as Modernized and Enlarged.

An important work of organ reconstruction and modernization which has just been carried out in England has made of the four-manual organ in Colston Hall a completely up-to-date concert instrument of 125 speaking stops, a total of more than 7,000 pipes, and eleven percussion effects. An entirely new console has been installed, many of the old sets of pipes have been revoiced and a new blowing apparatus has been installed.

The organ was built by Henry Willis in 1900, and was the last instrument constructed under the aegis of "Father" Willis. The specification was that of the late George Risleley and proved to be on the small side for the requirements of the hall. A few years later the organ was enlarged by Norman & Beard of Norwich, and was considered the largest concert organ at that time (1905). The instrument was the gift to his fellow citizens of Sir William Henry Willis, afterward Lord Winterstoke.

The instrument has been completely rebuilt, revoiced and enlarged to a specification drawn by Ralph T. Morgan, city organist, and Henry Willis. A gift of £7,850 to the citizens of Bristol by Mrs. Yda Richardson, niece of Lord Winterstoke, has made this possible.

The organ now comprises five manual divisions—great, swell, choir, solo and echo, the last-named being playable from either the choir or solo keys—together with an imposing pedal division.

The present resources of the organ are revealed by the following stop list:

GREAT ORGAN (21 stops, 4 couplers).

1. Contra Bourdon (Resultant below G sharp), 32 ft.
 2. Double Open Diapason, 16 ft.
 3. Bourdon, 16 ft.
 4. Open Diapason No. 1, 8 ft.
 5. Open Diapason No. 2, 8 ft.
 6. Open Diapason No. 3, 8 ft.
 7. Open Diapason No. 4 (duplexed from Choir), 8 ft.
 8. Claribel Flute, 8 ft.
 9. Stopped Diapason, 8 ft.
 10. Octave Diapason, 4 ft.
 11. Principal, 4 ft.
 12. Flute Ouverte, 4 ft.
 13. Twelfth, 2 2/3 ft.
 14. Super Octave, 2 ft.
 15. Fifteenth, 2 ft.
 16. Mixture (12, 15, 19, 22), 4 rks.
 17. Cymbale (24, 26, 29), 3 rks.
 18. Double Trumpet, 16 ft.
 19. Trumpet, 8 ft.
 20. Tromba, 8 ft.
 21. Clarion, 4 ft.
- Numbers 16 to 21 are on ten-inch wind.

SWELL ORGAN (23 stops, 5 couplers and Tremolo).

22. Contra Gamba, 16 ft.
 23. Rohr Gedeckt, 16 ft.
 24. Geigen Diapason (12-inch wind), 8 ft.
 25. Open Diapason, 8 ft.
 26. Lieblich Gedeckt, 8 ft.
 27. Viola, 8 ft.
 28. Sallicional, 8 ft.
 29. Vox Angelica (T.C.), 8 ft.
 30. Principal, 4 ft.
 31. Flute Harmonique, 4 ft.
 32. Twelfth, 2 2/3 ft.
 33. Fifteenth, 2 ft.
 34. Cornet (12, 15, 17/1, 8, 12, 15, 17), 3-5 rks.
 35. Mixture (15, 19, 22), 3 rks.
 36. Dulzian, 16 ft.
 37. Cornopean, 8 ft.
 38. Hautboy, 8 ft.
 39. Corno di Bassetto, 8 ft.
 40. Vox Humana, 8 ft.
 41. Contra Posaune, 16 ft.
 42. Trumpet, 8 ft.
 43. Horn, 8 ft.
 44. Clarion, 4 ft.
- Numbers 41 to 44 on twelve-inch wind.

CHOIR ORGAN (14 stops, 9 couplers and Tremolo). Unenclosed.

45. Contra Dulciana, 16 ft.
46. Open Diapason, 8 ft.
47. Viola da Gamba, 8 ft.
48. Lieblich Gedeckt, 8 ft.
49. Dulciana, 8 ft.
50. Gemshorn, 4 ft.
51. Suabe Flute, 4 ft.
52. Piccolo (enclosed in Echo swell-box), 2 ft.

53. Claribel Flute, 8 ft.
54. Dulcet, 4 ft.
55. Dulcet Mixture (12, 15, 17), 3 rks.
56. Bass Clarinet, 16 ft.
57. Posaune, 8 ft.
58. Bassoon, 8 ft.

SOLO ORGAN (19 stops, 6 couplers and Tremolo). Enclosed.

59. Contra Virole, 16 ft.
 60. Virole d'Orchestre, 8 ft.
 61. Violes Celestes (CC), 8 ft.
 62. Harmonic Flute, 8 ft.
 63. Violette, 4 ft.
 64. Concert Flute, 4 ft.
 65. Orchestral Piccolo, 2 ft.
 66. Cornet de Violes (12, 15, 17/1, 8, 12, 15, 17), 3-5 rks.
 67. Chalumeau, 16 ft.
 68. Orchestral Oboe, 8 ft.
 69. Orchestral Clarinet, 8 ft.
 70. Cor Anglais, 8 ft.
 71. Orchestral Trumpet, 8 ft.
 72. French Horn, 8 ft.
 73. Contra Tuba, 16 ft.
 74. Tuba, 8 ft.
 75. Tuba Clarion (unenclosed), 4 ft.
 76. Flauto Mirabilis, 8 ft.
 77. Tuba Magna, 8 ft.
- Numbers 71 to 77 on twenty-inch wind.

ECHO "TRADITIONAL" ORGAN (16 stops, 3 couplers and Tremolo). Enclosed.

78. Quintade, 16 ft.
79. Zauberflöte, 8 ft.
80. Unda Maris, 8 ft.
81. Sylvestrina, 8 ft.
82. Quint, 5 1/2 ft.
83. Koppel Flöte, 4 ft.
84. Nazard, 2 2/3 ft.
85. Silver Piccolo, 2 ft.
86. Terz, 1 3/4 ft.
87. Larigot, 1 1/2 ft.
88. Septieme, 1 1/7 ft.
89. Octavin, 1 ft.
90. Cymbale (31, 33, 38), 3 rks.
91. Musette, 16 ft.
92. Post Horn, 8 ft.
93. Vox Mystica, 8 ft.

Percussions (enclosed in swell-box). Cathedral Chimes, 8 G-G, 25 tubes. Celesta, 4 Ten., C-C, 49 gongs. Vibraphone, 8. Vibraphone, 4. Vibraphone, 2 2/3.

PEDAL ORGAN (32 stops, 8 couplers).

94. Resultant Bass (from Nos. 95 and 96), 64 ft.
 95. Double Open Bass, 32 ft.
 96. Double Open Diapason, 32 ft.
 97. Contra Bourdon (from Great, No. 1), 32 ft.
 98. Open Bass, No. 1, 16 ft.
 99. Open Bass, No. 2 (partly from No. 95), 16 ft.
 100. Open Diapason (partly from No. 96), 16 ft.
 101. Violone, 16 ft.
 102. Bourdon (from Great, No. 1), 16 ft.
 103. Gamba (from Swell, No. 23), 16 ft.
 104. Gedeckt (from Swell, No. 23), 16 ft.
 105. Virole (from Solo, No. 59), 16 ft.
 106. Dulciana (from Choir, No. 45), 16 ft.
 107. Principal, 8 ft.
 108. Octave, 8 ft.
 109. Violoncello, 8 ft.
- Percussion effects (controlled by push-pull switches).
- Bass Drum.
Bass Drum, roll.
Side Drum.
Cymbals.
Triangle.
Burmese Gong.
110. Flute, 8 ft.
 111. Fifteenth, 4 ft.
 112. Octave Flute (partly from No. 108), 4 ft.
 113. Harmonies (17, 19, 22), 3 rks.
 114. Mixtures (15, 19, 22, 26, 29), 5 rks. (prepared for).
 115. Bombarde (partly from No. 116), 32 ft.
 116. Bombarde, 16 ft.
 117. Ophicleide, 16 ft.
 118. Trombone, 16 ft.
 119. Tuba (from Solo, No. 73), 16 ft.
 120. Fagotto (in Echo box), 16 ft.
 121. Dulzian (from Swell, No. 36), 16 ft.
 122. Clarinet (from Choir, No. 56), 16 ft.
 123. Bombarde (partly from No. 116), 8 ft.
 124. Clarion, 8 ft.
 125. Octave Bombarde (partly from No. 116), 4 ft.
- Numbers 115 to 119 and 123 to 125 on twenty-inch wind.

The accessories include nine pistons for the great, nine for the swell, six for the choir, seven for the solo, five for the echo, nine toe pistons for the pedal and eight general pistons.

The blowing apparatus is now of the modern rotary type, a series of encased fans driven by an electric motor of 30 horsepower which also drives the 100-ampere generator for the provision of low-voltage current for the electric organ mechanism.

Brahms' German Requiem and Du-bois' "Seven Last Words" were broadcast before Easter from station KRSC in Seattle by the University Temple choir under the direction of Walter A. Eichinger, organist and choirmaster.

M. P. MÖLLER, INC.,

announces with sorrow the
death of its
Founder and President

MR. M. P. MÖLLER, SR.

April 13, 1937

and takes this opportunity
to convey its appreciation
of the many expressions of
sympathy received, and to
inform readers of The Dia-
pason that in the conduct of
this business in the future,
the same high ideals which
placed M. P. MÖLLER
organs in their present lead-
ing position will be rigidly
maintained.



CHARLES N. BOYD DIES SUDDENLY AT ORGAN

END COMES IN PITTSBURGH

At One Church Thirty-eight Years—
Long on Faculty of Theological
Seminary and Musical Insti-
tute—Noted as Author.

Charles N. Boyd, Mus.D., prominent Pittsburgh organist, author, lecturer, educator and publicist, who was known to the musical world throughout America, died suddenly on the evening of April 24. The end came as he was playing the organ at the Pittsburgh Musical Institute, of which he was one of the directors. Dr. Boyd was 61 years old. On the Tuesday before his death he was in New York and delivered an address on the life of Dr. Albert Schweitzer before the American Guild of Organists. Dr. Boyd had written and lectured frequently on Dr. Schweitzer. Two days before his death he acted as a judge for the State Federation of Music Clubs at Altoona, Pa. Dr. Boyd was the Pittsburgh correspondent of THE DIAPASON and his regular news-letter was received at this office only a few days before his passing and appears in this issue.

Funeral services were held on the afternoon of April 27 at Samson's funeral home.

Charles N. Boyd's career was many-sided and preeminently one of usefulness to his fellow musicians and to his church. As an active organist he was on the organ bench of one church for thirty-eight years. On the faculty of the Western Theological Seminary of the Presbyterian Church he had served thirty-four years. His duties on the Pittsburgh Musical Institute faculty also took a large part of his time. Nevertheless he served the A.G.O. and the Music Teachers' National Association, and at the time of his death he was in charge of plans for the annual M. T. N. A. convention to be held in Pittsburgh next Christmas week. One

of his last works was a book, "The Organist and the Choirmaster," published last fall and reviewed in THE DIAPASON in November, 1936.

Charles N. Boyd was born Dec. 2, 1875, at Pleasant Unity, Pa., where his father, the Rev. A. Fulton Boyd, was pastor of the Presbyterian Church. Thus his entire career was in the state of Pennsylvania. He studied organ first with Frederic Hodges at Youngstown, Ohio. In 1894 he was graduated from the Western University (now the University of Pittsburgh). He was music director at the North Avenue Methodist Episcopal Church, Pittsburgh, from 1894 to 1932, and had been instructor in church music at the Western Theological Seminary and director of the Cecilia Choir since 1903. Since 1915 he had been one of the three directors of the Pittsburgh Musical Institute. He was president of the Music Teachers' National Association in 1918, 1919 and 1923 and previously was secretary of that organization. From 1925 to 1927 he was choral director of the National Federation of Music Clubs. Since 1924 he had been treasurer of the National Association of Music Schools.

In 1918 Dr. Boyd was associate editor of the American supplement to "Grove's Dictionary of Music." For three years he wrote the analytical notes for the Pittsburgh Symphony Orchestra programs. He was music editor of the "United Presbyterian Psalters" published in 1912 and 1928 and was a contributor to many magazines and periodicals. In addition to the foregoing he edited several volumes of organ music by Alkan, Franck, Merkel and Dubois, and arranged a number of compositions for the organ. In 1912 his "Lectures on Church Music" were published.

In recognition of his achievements in the field of music the University of Pittsburgh conferred the degree of doctor of music on him in 1926.

Dr. Boyd married Frances Riggs Leech in 1911. She was well known as an accompanist and organist in Pittsburgh. In addition to the widow, he is survived by four daughters, all of whom are musical.

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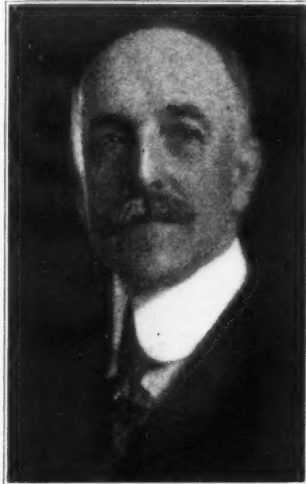
Served at Christ Church from 1889
Until Illness Compelled Him to
Retire in 1928 — One of the
Founders of the A. G. O.

John J. Miller, who for years was one of the most prominent organists of the South and who served Christ Church at Norfolk, Va., from 1889 until 1928, died at his home in Norfolk April 5. Mr. Miller had been ill for several years. On Jan. 5 of this year Mr. and Mrs. Miller observed their golden wedding anniversary, as recorded in THE DIAPASON in March.

Professor Miller had a distinguished career as organist and was noted for the large attendance at the recitals he gave frequently during the thirty-nine years he served the Norfolk church. In 1909 he organized the first boy choir in Virginia. He was one of the founders of the American Guild of Organists, and later organized the Virginia Chapter and was its first head. He retired from active work at the church because of ill health and since that time had been an invalid.

John Jacob Miller was born near Jefferson City, Mo., Nov. 20, 1861. His musical education was begun early in life and as a boy he held church positions. Later he went to Chicago to study at the Hershey School of Music under Clarence Eddy. He succeeded Bruno Oscar Klein at the Cathedral of St. John, Quincy, Ill. In 1885 he went to Grace Church at Middletown, N. Y., and in that church and in others in New York state he organized boy choirs. From Middletown he went to Norfolk. His career in that city was marked in the early days by hundreds of organ recitals and he was instrumental in bringing to the city many famous musical artists and orchestras. At the same time he taught pupils who later achieved fame. He had a national

JOHN J. MILLER, A.G.O.



reputation as a trainer of boys. At Christ Church he presided over a four-manual Austin organ.

Mr. Miller is survived by his widow, Mrs. Mary Virginia Miller.

Funeral services were held at Christ Church in Norfolk April 7 and four clergymen of that parish and other churches officiated. Burial was at Bridgeport, Conn., where Mr. and Mrs. Miller were married.

Chicago Club of Woman Organists.

The May meeting of the Chicago Club of Woman Organists will be held in the organ salon of the American Conservatory of Music, Kimball building, Monday evening, May 3, at 8. Hazel Quinney is in charge of the program, which will be played by Marie Briel, Frances Anne Cook and Virginia Martin.

Albert Riemenschneider
Melville Smith
Walter Holtkamp

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Albert Schweitzer
Pictured for Guild by
Dr. Charles N. Boyd

By HELEN HENDRICKS

Members and guests of the headquarters chapter met at the Madison Avenue Presbyterian Church, New York, April 20 for the monthly Guild event, a stereopticon lecture entitled "The Story of Albert Schweitzer," by Dr. Charles N. Boyd of Pittsburgh.

The strange eventualities of Albert Schweitzer's life were set forth by Dr. Boyd with such clearness that no one could miss the beauty of a character so strong, so deeply gifted, so many-sided and yet so coordinated. It was evident that Dr. Boyd is deeply interested in his subject. He has a first-hand acquaintance with Dr. Schweitzer through correspondence and his pictures are from the collection of Mrs. Russell of Scotland, who has been in Africa and has seen how one of the world's great organists, one of the greatest Bach interpreters, one of the church's most progressive theologians, a man who has doctor's degrees in philosophy, theology, music and medicine, is making his life count for humanity.

Coordination is a word dear to organists. Most organists apply it to their organ technique. But in Dr. Schweitzer one sees coordination applied to the whole of life. In the middle of Africa Bach fugues are played by Dr. Schweitzer for his own inspiration during the hot noon-tide, when the rest of the community is indulging in a two-hour siesta.

Early in life Dr. Schweitzer began to plan his time. If, by the time he was 30, he could accomplish what he set out to do in music and along the line of theological writing, he would give his life to altruistic work. Thirty arrived, he had attained his goal; he studied medicine and went to Africa as a missionary. Now he plans to take time off when he is 75 to travel and perhaps do concert playing! He is only 62. Dr. Boyd held out the hope that in another twelve or fifteen years America might really see and hear Dr. Schweitzer.

Fine Program of Pasadena Forces.

On the evening of April 19, after a

dinner at the First Methodist Church of Alhambra, Cal., the Pasadena and Valley Districts Chapter enjoyed an unusually fine program in the church auditorium. Paul Roe Goodman, organist at Calvary Baptist Church, Pasadena, played with brilliance the following numbers: Fantasia and Fugue in G minor, Bach; "Arietta," Brasc; "The Squirrel," Weaver; "Piece Heroique," Franck, and Finale from Second Symphony, Widor. Dorothy M. Gibson at the piano and Edward P. Tompkins at the organ gave a superb performance of the Second Concerto in G minor, Op. 22, Saint-Saens.

It was a privilege to hear again the splendid choir of the church under the direction of Frank Van Gundy, with Frances Chatem at the organ. Their two groups included: "As Now the Sun's Declining Rays," Philip James; "Come, O Thou Traveler Unknown," H. Alexander Matthews; "Blessings of Peace," Arkhangelsky, and "Strong Son of God, Immortal Love," David Hugh Jones.

Dr. W. W. Kaler, pastor of the church, in welcoming the Guild, expressed his belief that church musicians were having a large part in breaking down denominational lines and misunderstandings among churches.

LORA PERRY CHESNUT.

Eddy Memorial in Chicago May 19.

A program in memory of Clarence Eddy is being arranged by the Illinois Chapter, to be presented in Kimball Hall, Chicago, on the evening of May 19. Arthur Dunham, a distinguished pupil of Mr. Eddy, will preside at the organ. Dr. Preston Bradley, pastor of the People's Church, where Mr. Eddy held his last position, will deliver a eulogy of the dean of American organists.

The Illinois Chapter had a well-attended luncheon at the Piccadilly tearoom April 5. The guest of honor was Lady James Jeans (Susi Hock), who was in Chicago to give her recital at the University of Chicago April 6. The guest was introduced by Dean Herbert E. Hyde and graciously acknowledged the greetings of the city's organists.

Michigan Chapter Visits Ann Arbor.

Once again the Michigan Chapter conducted its annual pilgrimage to the University of Michigan in Ann Arbor. The date was April 6. On this occasion we were the guests of Professor Palmer Christian, internationally known organ recitalist and head of the organ department at the university. Dinner was served in the Women's League building. Miss Grace M. Halverson, A. A. G. O., presided at the business meeting. Benjamin Laughton, chairman of the nominating committee, announced the names of the officers for

WIN THE CHOIRMASTER'S CERTIFICATE OF THE GUILD

Examinations for the choirmaster's certificate were held on Wednesday, April 14. The following were successful candidates:

- Alan Floyd, Pittsburgh, Pa.
Dr. Rollo F. Maitland, Philadelphia, Pa.

Walter H. Nash, Washington, D. C.
Copies of the examination paper are now available at 10 cents each. Applications should be addressed to the chairman of the examination committee.

the coming season; Dean, Miss Grace M. Halverson; sub-dean, Mrs. Lavonne Mow; secretary, Ernest J. Kossow; treasurer, E. Mark Wisdom, F.A.G.O. The principal event was the recital played by Professor Christian on the great four-manual Skinner organ in Hill Auditorium. To an enthusiastic and responsive audience he exhibited the technique for which he is so justly famous; in a brilliant program he combined tasteful registration and artistic phrasing. His numbers were: Chorale Prelude, "Rejoice, Beloved Christians," Ducis (1480-1544); "Tocatta per l'Elezione," Frescobaldi; Prelude and Fugue in B minor, Bach; Sonata on Ninety-fourth Psalm, Reubke. As an encore he played: Prelude to "The Blessed Damozel," Debussy.

The May meeting and program will take place at Bethel Evangelical Church (Miss Grace Greenwood, organist and choirmaster) with a program by the Detroit Lutheran A Cappella Choir, directed by Kenneth Jewell. Edward C. Douglas made a motion that we appropriate \$30 to be used for the expenses of a delegate to the national convention. This was carried. Our activities will come to an end in June with the yearly trip to Christ Episcopal Church, Cranbrook (William Hall Miner, organist and choirmaster).

ERNEST J. KOSSOW, Secretary.

Missouri Chapter.

Missouri Chapter members were the guests of George Kilgen & Son at dinner in Garavelli's on DeBaliviere Monday, March 29. Tables for the Guild were reserved on the front of the balcony. After dinner all went out to the Kilgen factory, where George L. Scott gave a short program, followed by a demonstration of player rolls and a trip through the plant.

April 13 Allan Bacon, formerly of St. Louis, gave a recital at the First Congregational Church, St. Louis, under Guild auspices.

Junior Choirs Form Chorus of 140 Voices at Newark Festival

Neither the enticement of a restful Sunday afternoon nap nor beautiful motoring weather were strong enough temptations to sway music-lovers away from the junior choir festival presented by the Union-Exsex Chapter Sunday afternoon, April 18, in North Reformed Church, Newark, N. J. The edifice was crowded with an attentive audience that listened with evident appreciation to the eight choirs combined into one chorus of 140 voices. The choirs and their choirmasters participating in this event were:

- North Reformed, Newark, Charles M. Hobbs.
Westminster Presbyterian, Bloomfield, Roberta Bitgood, M. S. M., F. A. G. O.
Prospect Presbyterian, Maplewood, Walter N. Hewitt, A. A. G. O.
Memorial Presbyterian, Newark, Florence Maltby.
Greystone Presbyterian, Elizabeth, Mary L. Wright, M. S. M.
Central Baptist, East Orange, Lech Meed.
Hillside Presbyterian, Orange, Elwood Hill, M. S. M.
First Presbyterian, Bloomfield, Clarence Robinson.

The service began with an organ recital brilliantly played by Charles M. Hobbs, organist of the North Reformed Church, his two numbers being the Prelude in B minor by Bach and Three Short Pieces by Tournemire. The numbers sung by the combined choirs were: "Prayer of Thanksgiving," Kremser; "Lovely Appear" ("Redemption"), Gounod; "List to the Lark," Dickinson; "Hosanna," Gregor-Bitgood; "O Saviour Sweet," Bach-Dickinson; "Lead Me, Lord," Wesley. Mary Jane Cheavron, a young soprano of Atlantic City, barely in her teens, beautifully sang the offertory solo, "The Children's Home," by Cowen.

Walter N. Hewitt, dean of the chapter, spoke an appropriate word of welcome and briefly outlined the chapter's brilliant achievements of the season. To him major credit is due for the creation and development of this unprecedented event in the Union-Exsex Chapter's annals. To Miss Roberta Bitgood praise is due for her intelligent conducting of the chorus. Dr. T. Porter Drumm, D. D., minister of the North Reformed Church, conducted the service. Mr. Hobbs played as the postlude the Fugue in B minor by Bach.

WILLARD L. WESNER, Registrar.

News of the American Guild of Organists—Continued

Recital by M'Curdy Marks Spring North Carolina Meeting

The spring meeting of the North Carolina Chapter was held on the campus of the University of North Carolina, Chapel Hill, April 3. Dean Leslie P. Spelman presided at the business meeting. The treasurer's report was most gratifying, with dues paid up better than in former years. The secretary read the compiled history of the two years of Dean Spelman's service as dean and some interesting items were noted, including the formation of the South Carolina group, which has most recently been recognized as a separate chapter of the A. G. O., and the growth in membership. Russell Broughton, the new dean of the South Carolina Chapter, was present.

Jan Philip Schinhan of North Carolina University delivered an illustrated lecture on "Organs I Have Known on the Two Continents," offering a comparison of the tone qualities of domestic and foreign organs, their settings and backgrounds.

As is customary, a students' recital took place in the afternoon, with representatives from three colleges taking part. The work of these young people is most gratifying and the standard of organ playing is rising every year. Two of the students are preparing to take the associate examination this spring.

Dinner was an enjoyable informal feature, followed by a beautiful recital by Alexander McCurdy of the Curtis School of Music. Brilliant and clean-cut technique was combined with more than the usual understanding of organ possibilities in artistic registrations. The program was as follows: Toccata on "O Filii et Filiae," Farnam; Prelude and Fugue in A minor, Bach; Allegro from First Trio-Sonata, Bach; Chorale Prelude, "O God Have Mercy," Bach; Scherzo from Second Symphony, Vierne; "Ronde Française," Boellmann; "Sunrise," from "Hours in Burgundy," Jacob; Chorale Preludes, "O World, I can't Must Leave Thee," and "A Rose Breaks into Bloom," Brahms; Chorale Improvisation, "Adorn Thyself, O My Soul," Karg-Elert; Two Versets, "He Remembered His Great Mercy" and "Glory Be to the Father," Dupré; Finale from "Grande Piece Symphonique," Franck. The artist was most generous with a series of encores, two of which, the Sketch in D flat and the Sketch in A minor, by Schumann, were especially enjoyed. He was also generous in playing "Sunrise," from "Hours in Burgundy," a second time. Mr. McCurdy's registration was most effective and interesting.

Now officers for the year were elected by nominations from the floor. The chapter feels fortunate in having as its new dean Eugene Craft of Charlotte, N. C., while James Pfohl of Davidson College is sub-dean. Mrs. A. W. Honeycutt, Lexington, secretary, and Miss Mary Frances Cash, Winston-Salem, treasurer.

The chapter voted to transfer the memberships of the South Carolina members to their own chapter upon receipt of dues, and to offer any assistance possible to this new group, which will mean much to the development of organ music in their state, as has been the experience of the North Carolina group.

MABEL W. HONEYCUTT, Secretary.

Youngstown Choirs Join in Big Service.

Four organists took part in the Palm Sunday night service held at Stambaugh Auditorium under the auspices of the Youngstown Federated Churches and the sub-chapter of the A. G. O. A chorus of 100 voices sang Maunder's "Olivet to Calvary" under the direction of Frank E. Fuller, regent of the chapter and organist-choirmaster of St. John's Episcopal Church. Laura-belle Hornberger, A.A.G.O., organist

and director at Westminster Church, was the accompanist. Hazel Wilkins Buchanan, organist and director at St. Luke's Lutheran, played as the prelude to the service the Prelude and Fugue in A minor, Bach, and the Chorale "O Sacred Head," Bach. Dr. Henry V. Stearns, organist and choirmaster of the First Presbyterian Church, played for the offertory two chorale preludes, "My Heart Is Filled with Longing," Bach, and "As Jesus Stood at the Cross," Scheidt.

The auditorium was filled almost to capacity. This is the third consecutive year the cantata has been given and each time to a growing audience.

HAZEL WILKINS BUCHANAN.

Rhode Island Chapter.

The April meeting of the Rhode Island Chapter was held at the Mathewson Street M. E. Church, Providence, Monday evening, April 5. An interesting stereopticon lecture on "Stained-Glass" was given by Wilbur Herbert Burnham, designer and craftsman, of Boston. Mr. Burnham described the many processes in the design and manufacture of stained-glass windows, illustrating his remarks with beautiful slides showing some of the finer examples of the art in the cathedrals of Europe and America.

April 13 William Self, organist and choirmaster of All Saints Church Worcester, gave a recital at the Park Place Congregational Church, Pawtucket. About fifty members and friends were present at the dinner at which Mr. Self was guest of honor, preceding the recital. The program was as follows: Prelude and Fugue in F minor, Handel; "Aria da Chiesa," composer unknown; Andante (Sonata 4), Bach; Chorale Preludes, "In dulci Jubilo" in A and "In dulci Jubilo" in G, Bach; Chorale in A minor, Franck; "Choir de Lucie," Karg-Elert; "Romance sans Paroles," Bonnet; Toccata in B minor, Gigout.

The various committees of the chapter have been busy planning the second annual convention of the chapter, which will be held May 15 and 16.

HAROLD F. MANGLER, Registrar.

Chesapeake Chapter News.

Amid one of the heaviest rains of the season a very enthusiastic audience attended the April 4 meeting of the Chesapeake Chapter in the Seventh Baptist Church, Baltimore. Wilmer T. Bartholomew, under whose direction the program was presented, gave a discourse on "Organ with Other Instruments," following which several examples were given. Adam Wojtyasiak, flutist, played the slow movement from Bach's "Italian Concerto," with Mr. Bartholomew at the organ. Miss Naomi Leonard, violinist, played Lalo's Andante from "Symphonie Espagnole." Miss Ruth Spicer accompanying on the organ. For organ alone, Richard Ross played the Prelude and Fugue in D major, Bach, and the Scherzo from the Eighth Symphony, Widor.

Preceding the musical portion of the program Miss Katharine Lucke, dean, addressed the audience on "General Principles in Teaching Improvisation," and improvised on two given themes.

The concluding organ recital in the present series sponsored by the chapter will be given by Lloyd Hutson, F. A. G. O., at Memorial Episcopal Church, Baltimore, Sunday, May 16, at 4 p. m.

J. EARL GREEN, Secretary.

Minnesota Chapter.

The Minnesota Chapter met for a dinner and recital in Minneapolis April 5. A short business meeting followed the dinner at the Skansen dining-room, with Dean F. W. Mueller presiding. Because of the illness of G. H. Fairclough, his paper on Guild examinations will be given at a later meeting. Plans were discussed for a meeting at Rochester in May.

The meeting was adjourned for the recital at the Westminster Presbyterian Church. E. Rupert Sircom, organist and choirmaster, with his usual artistry presented the following program: Prelude and Fugue in G minor.

Buxtehude; Sinfonia to "Like as the Rain and Snow Falseth from Heaven," Chorale. Prelude on "Out of the Depths," and Sinfonia to "I Stand with One Foot in the Grave," Bach; "Water Music" Suite, Handel; "At the Sound of the First Cuckoo in Spring," Delius; Prelude on Psalm-Tune "Martyrs," Grace.

HENRY ENGEN, Chapter Secretary.

Artist Recitals in San Diego.

Members of the San Diego, Cal., Chapter, though numbering only about twenty, sponsored a series of organ recitals during the early months of 1937. They were fortunate in securing three outstanding artists to launch what it is hoped will be an annual series, taking its place among local music-lovers with the symphonic and other programs established for many years.

Carl Weirich opened the series with a recital on the First Presbyterian Church organ Jan. 14, followed by Virgil Fox, who played Feb. 24 on the Pilcher organ at the First Methodist Church. The third and last recital was played April 19 by Alexander McCurdy, Jr., again at the First Presbyterian Church.

Due to the personal effort and loyal support of every member of the chapter, interest was created in these recitals, they were attended by large and enthusiastic audiences and the financial guaranty for the series was assured. The programs of high order presented by the artists will do much toward making such a series a permanent feature in the musical life of San Diego.

MRS. LOUISE R. DYER,
Corresponding Secretary.

Buffalo Chapter.

For its meeting April 20 the Buffalo Chapter had as a speaker Morten J. Luvaas, director of the Allegheny Singers. The meeting was in the form of a "choir rehearsal," Mr. Luvaas illustrating his points by using a choir drawn from the audience. The evening was especially profitable for choir directors. The members of the chapter met for dinner before the lecture.

The series of monthly recitals by chapter members was continued with a program by Miss Helen G. Townsend, A. G. O., at her church, the Parkside Lutheran, April 27. Miss Townsend played: Prelude in E minor, Bach; Chorale Preludes, "In Thee Is Joy" and "My Heart Is Filled with Longing," Bach; Sonata No. 1, Guilman; Scherzo, Gigout; "Piece Symphonique" (Andantino Serioso and Andante), Franck; "Echo," Yon; Finale ("Ninety-fourth Psalm"), Reubke.

GILBERT W. CORBIN, Secretary.

Western Pennsylvania Chapter.

The Pittsburgh A. G. O. program for April betrayed the fact that spring has come. Witness its verdancy and its freshness. It is a double-featured month.

April 13 a dinner was served at the Haddon Hall Hotel, under the able supervision of Josiah P. Smith. A healthy recital followed on Dr. Bidwell's organ at the Third Presbyterian Church by our inimitable Arthur B. Jennings, Jr., who plays the most difficult scores as though they were as simple as the scale of C, and who can make even the said trite scale of C extremely novel and attractive by his tricks of interpretation. His program, brilliant throughout, was: "Piece Heroique," Franck; Toccata, de Mereaux; Intermezzo (First Symphony), Widor; Toccata, Adagio and Fugue in C major, Bach; "The Old Castle" ("Scenes from a Picture Gallery"), Moussorgsky; "Divertissement," Vierne; Finale from Fifth Symphony, Vierne.

April 27 a dinner was served at All Saints' Episcopal Church. It was prepared by the ladies of the church. At 8 the grand march of the annual frolic began. Arranged and directed by Jo O'Brien and cohorts, this affair was even jollier than those we've had in other years. What with colossal cut-ups, dainty diannes, pert pedalers, etc., everyone was amused and merry.

LORETTA BERGMAN, Registrar.

Five Chapters Will Unite in New Jersey Rally Set for May 11

Russell Snively Gilbert, state dean of New Jersey, announces that the annual rally will be held this year in Princeton on Tuesday, May 11. Five chapters will gather for inspiration and encouragement. They are the Union-Essex Chapter, Walter N. Hewitt, A. G. O., dean; Camden Chapter, Miss Rose O. Barstar, dean; Monmouth Chapter, Miss Abbie Strickland, dean; Atlantic Chapter, A. E. Weeden, dean, and Central Chapter, Miss Nita Sexton, dean. The Central Chapter will be host this year.

A symposium on choir training will encourage an early arrival. Ralph A. Harris, M. S. M., F. A. G. O., will speak on adult choirs, Grace Leeds Darnell, Mus. B., F. A. G. O., on junior choirs, and Harold W. Gilbert on boy choirs. Mr. Gilbert will show moving pictures of his boys in St. Peter's Choir School, Philadelphia.

After luncheon a business meeting will be followed by an open discussion on chapter problems. Following this will be a social hour.

At 5 o'clock Mary Ann Mathewson will play a recital on the large Skinner organ in Princeton Chapel. Warden Charles Henry Doersam, F. A. G. O., will speak at the dinner.

Following the dinner the visitors will return to the Princeton Chapel for a demonstration of the class sponsored by the Guild in the improvisation work of Frederick W. Schliedier, F. A. G. O. The members of the class are Ralph A. Harris, George William Volkel, Albin D. McDermott, Frederick Broadus Staley and Robert Mills. Last year the class worked upon lyric types for the sake of melodic creation. This year was devoted to polyphonic styles, including the first presentations of the fugue. This will be the first public demonstration by the class. Dr. Schliedier will speak.

Visitors are welcome, but should apply to Miss Dorothy A. Durgess, corresponding secretary, 651 Washington street, Camden, N. J., for registration blanks so that arrangements may be made for their presence.

CAROLINE C. BURGNER,
Recording Secretary.

Two Events Mark Month in Iowa.

The last month has been busy for the Cedar Rapids Chapter. March 30 the members were guests at a dinner given by Professor and Mrs. Horace A. Miller, Mount Vernon, Iowa, in honor of Dr. Marshall Bidwell. After dinner we adjourned to the Cornell College chapel, where Dr. Bidwell played a splendid recital on the fine new Kimball organ. Needless to say, we were delighted to have Dr. Bidwell with us again for a short time.

On Thursday evening, April 8, our group drove to Independence, Iowa, about sixty miles, where we were again dinner guests. This time our hosts were the Rev. and Mrs. Gerhard Bunge. After dinner and a brief business meeting the Guild attended a lecture-recital on "Johann Sebastian Bach" by Mr. Bunge, with the assistance of the combined choirs of Immanuel Lutheran and St. James' Episcopal Churches. It was a pretentious program for a small community and well carried out. After the recital we were cordially entertained in the church house by the choir members and spedded on our way with more food and fun.

Miss Ingle Wins Anthem Prize.

The Chesapeake Chapter announces the decision of the judges in the chapter's anthem contest. They have awarded first place to Miss Margaret Page Ingle, F.A.G.O. The judges were Miss Charlotte Klein, F.A.G.O., of Washington, Dr. T. Tertius Noble, Mus. D., and Dr. Rollo Maitland, F. A. G. O.

J. EARL GREEN, Secretary.

News of the American Guild of Organists—Continued

Oregon Chapter Has Busy Season; Review of the Year's Work

The Oregon Chapter has had a busy and interesting season. The first business meeting was held in the home of the dean, and plans for the winter, consisting of a business meeting to be followed by a dinner, and public services, to be held in different churches in alternating months, were outlined. These plans have been successfully carried out. At the next meeting applications for membership were received from five organists, with one reinstatement application. The speaker at the dinner which followed was Frances Elizabeth Turrell of the Oregon Institute of Technology, who gave us an inspiring and illuminating address on the "Dignity of the Craft and the Dignity of the Profession."

In November we held a public service in the First Christian Church. Lucien E. Becker, F.A.G.O., organist St. Francis' Church, played the prelude, "Open Our Eyes," by Macfarlane, was beautifully sung by the church choir, Goldie Wesler Peterson conducting. Jean Harper of the Central Presbyterian Church then played a group. After an address by the pastor, Dr. Homer O. Wilson, on "Gospel Hymns in Story and Song," George W. Bottoms and Gladys Morgan Farmer, organist of the church, played.

In December we held a party in the beautiful new home of our member Winifred Worrell, with games under the direction of Mildred Waldron, a brief program furnished by our hostess, and delicious refreshments. In January we held our business meeting and dinner in the banquet room of the Studio Tavern, with Charles F. Walker, president of the Northwest School of Commerce, as speaker. Notwithstanding the fact that there was a "flu" epidemic at the time, and deep snow, we had almost a 100 per cent attendance.

In February we held a very successful public service in the Mount Tabor Presbyterian Church, Amy Olmstead Welch, organist and director, and the Rev. John W. Beard minister. Fred A. Brainerd, organist of Trinity Episcopal Church, and Winifred Worrell, organist of the Church of Our Father, Unitarian, played. The Rev. Mr. Beard's subject was "The Harps of the Dawn." Mrs. Welch played the accompaniment for the choir and the postlude.

In March we had our regular business meeting and dinner at the Sign of the Rose, and this being the silver anniversary of the Oregon Chapter, Frederick W. Goodrich, one of the organizers, gave us an account of its formation, and of many interesting things the chapter has done. We also had a talk by Miss Norma Graves on her trip to Norway, Sweden and Finland and her interview with Sibelius.

April 11 the chapter held a very successful public service at the Rose City M. E. Church, Esther Cox Todd, organist and director of music. The Rev. Fred C. Taylor, the pastor, delivered an address on "Twenty Hymns in Twenty Centuries." Frederick W. Goodrich, Martha B. Reynolds, A. A. G. O., and Jean Harper, organist of the Central Presbyterian Church, played solos. Esther Cox Todd played the accompaniments to the choir, which did lovely work, and the postlude.

May 2 the Guild is presenting in public recital at the Central Presbyterian Church Lucien E. Becker, F. A. G. O., William Robinson Boone, Frederick W. Goodrich, Martha Grant, Mrs. S. F. Grover, Freda Haehlen, Jean Harper, Meta Higginbotham, G. E. Roeder, Mrs. Mary Stevens, A. A. G. O., Eugene, Ore., Amy Olmstead Welch and Consuelo Allee Witham. We are sponsoring a hymn festival in the Hinson Memorial Baptist Church under the direction of the organist and choirmaster, Lauren B. Sykes, sub-dean, with three choirs participating. Two noon

recitals will be played in music week—Wednesday at the First Christian Church, with Gladys Morgan Farmer as recitalist, and Friday at the Church of Our Father, Unitarian, with Mildred Waldron recitalist.

Mrs. J. HARVEY JOHNSON, Dean.

Texas Chapter Reviews History.

The Texas Chapter held its April meeting on the third Wednesday morning at the parish-house of St. Matthew's Cathedral, with the dean, Carl Wiesemann, presiding and with about twenty-five members present. The tri-state convention to be held in Oklahoma City April 28 and 29 was discussed and great interest was displayed. The dean gives a recital at the convention, representing the Texas Chapter.

After the business session an interesting program, taking the form of "the march of time," was given, reviewing the work of the chapter from the time of its organization in 1918 to the present. Each past dean related what was accomplished during his administration.

The last meeting of the season will be held just previous to the annual luncheon in May at the Athletic Club.

KATHERINE HAMMONS.

District of Columbia.

The monthly business and social meeting of the District of Columbia Chapter was held Monday evening, April 5, in the parish hall of Epiphany Church, with Charlotte Klein, F. A. G. O., dean, in the chair.

A severe loss has been sustained by the chapter in the recent death of one of its most valued members, Dr. Edward P. Kimball, organist of the Church of the Latter Day Saints, who has contributed much to the musical activities of the city. Copies of the resolutions drafted by the standing committee on resolutions were ordered sent to the bereaved family of Dr. Kimball and to be spread on the minutes.

Following adjournment of the business session a program of Catholic liturgical music was given by the choir of St. Matthew's Church, under the direction of Malton Boyce.

Mrs. JOHN MILTON SYLVESTER, Registrar.

Oklahoma Events in April.

The Oklahoma Chapter held its April meeting the night of the 12th at the Kropp Tavern, Tulsa. With Dean Hine presiding at the business session, plans for the tri-state convention were discussed and it was announced the chapter members having a part in the convention program would be Frances George Yates and Reed Jerome, as soloists; on the composers' program Marie M. Hine, and a paper by John Knowles Weaver.

The works of three Oklahoma Chapter members were included on a state composers' concert given for the convention of the Oklahoma Federation of Music Clubs April 5 at Muskogee. These numbers included: Piano, Sonata in A minor, Marie M. Hine; songs, "Little House" and "Hear My Cry," Marion W. March, and "Six Songs for Children," John Knowles Weaver.

A chapter recital arranged by Reed Jerome was given at Trinity Episcopal Church April 11. The organ numbers were: Pastorale and Aria from Pastoral Suite, Bach, and Prelude and Fugue in C minor, Bach (played by Mr. Weaver); Andante Cantabile from Fourth Symphony, Widor (played by Mrs. John S. Kolstad), and the Finale from the First Sonata, Philip James (played by Miss Ruth Blaylock).

JOHN KNOWLES WEAVER, Registrar.

Louisville Chapter News.

In an effort to find positions for organists, and to assist those who desire to do substitute work, the Louisville Chapter at its meeting April 5 voted to send a questionnaire to the organists of 200 churches of Louisville, offering to send, upon request, to all churches that will co-operate, an approved list of qualified substitute organists, with

YOUR DUES AND THE DIAPASON

Members of the American Guild of Organists whose dues had not been paid March 15 were cut from the list of those whose subscriptions to THE DIAPASON, as its official organ, the Guild pays. This unavoidable action was taken in accordance with a decision of the council.

In order, however, to go to the limit to avoid inconvenience and disappointment to tardy ones, the April issue was mailed to those on the delinquent list. As a mark of appreciation for this courtesy, which has involved considerable extra expense, it is hoped that any whose dues have not been paid to their local treasurers will remit at once. No further copies of THE DIAPASON will be sent to those in arrears as Guild members.

references.

Following the dinner and business session we were privileged to listen to a lecture on Gregorian music by Father Marshall of St. Elizabeth's Catholic Church in the beautiful music-room of Mrs. J. B. Speed's residence, which counts among its furnishings a good-sized three-manual Aeolian organ.

Cantatas given on Palm Sunday evening, which drew crowds that filled the respective churches, were "Olivet to Calvary," by Maunder, at the Highland Baptist Church, by the choir under the direction of Mrs. Frank Ropke, organist; Dubois' "Seven Last Words" at the Fourth Avenue M. E. Church, by the choir and solo quartet, under the direction of Farris A. Wilson, organist, and Gaul's "Holy City," at the Market Street M. E. Church, by the choir of thirty and assisting soloists, under the direction of Dr. Clarence Seubold, organist. Gaul's "Passion Music" was given on Maundy Thursday evening by the large choir of men and boys at Christ Church Cathedral, under the direction of E. A. Simons, organist and choirmaster.

C. L. SEUBOLD, Secretary.

Indiana Chapter Presents Recitals.

The Indiana Chapter has presented a series of recitals, inviting the public to attend these programs featuring organ music. Miss E. Frances Biery, A. A. G. O., a graduate of the Indiana School for the Blind, gave the first program at the Meridian Heights Presbyterian Church Feb. 24, playing: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Allegro Moderato, Concerto No. 4, Handel; "Piece Heroique," Franck; Allegro Vivace, Symphony No. 1, Vierne; "Carillon," Sowerby; Minuet from "Suite Gothique," Boellmann; Pastoral and Finale, Symphony No. 2, Widor.

Mrs. John C. English, organist of the Broadway Methodist Episcopal Church of Indianapolis, presented the following program April 6: Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt-Liszt; "Romance" and Finale (Fourth Symphony), Vierne; Pastoral (First Sonata), Guilmant; "Jagged Peaks in the Starlight," Clokey; "Dripping Spring," Clokey; "Thou Art the Rock," Mulet; "Carillon," Sowerby; "The French Clock," Bornschein; "Carillon de Westminster," Vierne.

April 14 the chapter presented Allan Bacon, A. A. G. O., of the College of the Pacific, Stockton, Cal., in the following program at Christ Episcopal Church: "Piece Heroique," Franck; Aria (Tenth Concerto), Handel; Canon in E and Toccata in D minor, Reger; Three Chorale Settings ("The Walk to Jerusalem," "Jesu, Joy of Man's Desiring" and "Be Glad, All Ye Christian Men"), Bach; Prelude on the Old 136th Psalm, Wood; First Symphony (Prelude and Finale), Vierne; Toccata on a Gregorian Theme, Barnes; Two Preludes (arranged by Allan Bacon), Scriabin; "Ave Maris Stella," Dupre; "Grandfather's Wooden Leg" and "The Kettle Boils," Clokey; "Petite Pastorale," Ravel; Toccata in Modern Style, Bacon.

Mrs. OVID H. DUNN, Secretary.

Monmouth Chapter.

Members and friends of the Monmouth Chapter gathered at St.

George's-by-the-River, Rumson, N. J., for their April meeting. M. Reginald Smith, organist at St. Uriel's, Sea Girt, assisted by his father, J. Morton Smith, presented the following program: Prelude in C minor, Bach, and Adagio from Third Sonata, Bach (M. Reginald Smith); "O Lord Most Holy," Franck (J. Morton Smith); Sonata No. 2, Mendelssohn, and Sarabande, Handel (M. Reginald Smith); "Trust in the Lord," Handel (J. Morton Smith); Prelude and Fugue in E minor, Bach (M. Reginald Smith).

Reginald Smith is a pupil of Stanley Farrar, organist and choirmaster of St. George's and former dean of the Monmouth Chapter.

A business meeting was held in the parish hall after the recital. Plans for the state rally to be held at Princeton May 11 were discussed. At the conclusion of the business meeting the chapter enjoyed a social hour as the guests of Mr. and Mrs. Stanley Farrar.

BONITA S. GALLAGHER, Secretary.

Program at Oklahoma City.

The Oklahoma City Chapter presented this program at St. Paul's Cathedral on Palm Sunday afternoon: "Tenebrae factae sunt," Palestrina; "Lord God of Hosts," Tschaiakowsky, and "Echo Song," di Lasso (A Cappella Choir of Oklahoma City University, Alvin C. Voran, director); "Jubilate Deo," Silver; "Abendlied," Schumann, and Andante Serioso, Dickinson (Mrs. D. W. Faw); Prelude to Act 3, "Lohengrin," Wagner, and "Paques Fleuries," Maily (Edward A. Flinn); Third Sonata in C minor (Prelude and Adagio), Guilmant (Miss Ava Worrick); "Overture Triomphale," Ferrata; and "Liebestraum," Liszt-Gaul (Mrs. W. E. Fiesher); "Agnus Dei," Bizet (Miss Lillian Wilson, soprano; Mrs. D. W. Faw, organ; Miss Glennes Jones, violin; Don Garlick, cello, and Finley G. Williams, harp).

Central New Jersey Chapter.

The Central New Jersey Chapter were the guests of Dr. and Mrs. W. J. Harman at their home in Trenton April 5 to hear another recital on their beautiful residence organ. This was the third visit to the Harman home and the guests were received with the same warm hospitality as on previous visits. About thirty-five guests were present. Norman Landis of Flemington was the recitalist for the evening and his program was as follows: Prelude in C minor, Bach; Adagio from C major Toccata, Bach; "Ancient Hebrew Song of Thanksgiving," H. B. Gaul; "A Carpenter Is Born," from "Apostolic Symphony," Garth Edmundson; Scherzo, Sonata 1, Rogers; Arioso and "Desert Sunrise Song," Norman Landis; Finale, Sonata 1, Mendelssohn. Following the recital refreshments were served.

A number of chapter members visited to Philadelphia March 1 to visit the Everett Piano Company and hear the Orgatron, demonstrated by Louis Luberoff, Luke H. Moore, president of Stetson & Co., and Mr. Luberoff acted as hosts.

EMMA YOS, Secretary.

Maine Chapter.

The Maine Chapter met at the Brinkler studio in Portland March 31. The subject was the fore-runners of Bach, and Mrs. Gratia Woods, chairman, read a paper and played several organ selections by these early composers. Miss Susan Coffin, co-chairman, accompanied Wesley Lewis on the piano in two solos by Bach.

VELMA WILLIS MILLAY, Secretary.

Tampa, Fla., Branch.

The regular meeting of the Tampa branch was held at the home of Mrs. Leonard McManus April 14, with the regent, Mrs. Sam M. Kellum, presiding. At the close of the business session an informal organ program was given by Mrs. Harold Lenfestey.

On Maundy Thursday at St. Andrew's Episcopal Church Maunder's "Olivet to Calvary" was sung by the boy choir under the direction of Glenna Baker Leach, organist. The church was filled to capacity.

Mrs. SAM M. KELLUM.

**ROCKFORD MEETING
DRAWS CHOIR LEADERS**

CHURCH MUSIC DAY'S TOPIC

**More Than 100 Churches Represented
—Concert by Oberlin Choir and
Organ Recital by Dale W.
Young Are Features.**

Representatives of more than 100 churches in northern Illinois and southern Wisconsin attended the first annual conference on church music at the Court Street M. E. Church, Rockford, Ill., April 2. The conference was held under the sponsorship of the combined choirs of the church, of which Mallory W. Bransford is the director.

Oliver S. Beltz, chairman of the department of church and choral music at Northwestern University, spoke at the morning session on "The Fundamentals in Voice Work for Volunteer Choirs"; Don Malin, educational director of Lyon & Healy, Chicago, spoke on "Materials," and a panel discussion on "The Junior Choir," led by three Rockford junior choir directors, closed the morning session. The afternoon session opened with a concert by the Rockford High School A Cappella Choir under the direction of Miss Serena Duntton. The major part of the afternoon was turned over to Olaf C. Christiansen, who lectured and led a discussion on the subject "The Choir in the Service." At 4 o'clock an audience of more than 500 heard an organ recital by Dale W. Young of the faculty of Arthur Jordan Conservatory, Indianapolis, Ind. Mr. Young's program consisted of the following numbers: Allegro Vivace, Trio-Sonata 1, "God Be Merciful to Us" and Dorian Toccata, in D minor, Bach; "Dreams," McAmis; Canon in B minor, Schumann; "Imagery in Tableaux," Edmundson; Finale, Symphony 1, Vienne.

The climax of the day's program came at the evening session, when every seat in the large Court Street Church was occupied for the sacred

concert by the Oberlin A Cappella Choir, directed by Olaf C. Christiansen. From the opening number, "O Be Joyful in the Lord," Gretchaninoff, to the magnificently sung "An Apostrophe to the Heavenly Hosts," Willan, which closed the program, the young singers held the close attention of their 1,500 listeners. The Bach motet "The Spirit Also Helpeth Us" was admirably presented, as was the other number in the first group, "Make Me, O Lord God, Pure in Heart," Brahms. Included in the second group were "Psalms," Schumann; "Holly and the Ivy" and "Wake, Awake," Nicolai. Two numbers by the director's father, Dr. F. Melius Christiansen, conductor of the St. Olaf Choir—"From Grief to Glory" and "Exaltation"—were included in the final group.

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Horace Whitehouse, Charles A. Sheldon, Wilbur Chenoweth, William H. Barnes will present a series of programs on the Organ and the Organist's Problems. Lectures, recitals. Mr. Whitehouse will also lecture on Vocal and Instrumental Conducting, and opportunity will be given registrants to practice conducting under his guidance.



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Charles C. Kilgen, Jr.

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Great Frenchmen of Organ World in 1897 Are Pictured by Eddy

[Glances of the French and Italian organ world of 1897—with sidelights on the men who then were leaders of the profession and whose names are known the world over, are afforded in an article written just forty years ago by Clarence Eddy from France to a periodical entitled *Music*, which was published in Chicago by W. S. B. Matthews, then one of the most eminent musicians and teachers of America. For a copy of this article THE DIAPASON is indebted to Mrs. Crosby Adams of Montreal, N. C., prominent organist and all-around musician, who formerly lived in Chicago and who is a member of the executive committee of the Music Teachers' National Association. Mr. Eddy wrote in his interesting and attractive style about Eugene Gigout, whose *Fantasia* he was to play with the Chicago Orchestra on his return to America; of Guilmaut, the centenary of whose birth occurred in March and who was then, Mr. Eddy wrote, at the head of the organist's profession in France; of some of Guilmaut's pupils, including D. E. Crozier, long a resident of Philadelphia, and the late Charles Galloway of St. Louis; of Charles M. Widor, who died in March; of Hollins, the famous blind Scot; of Salome, Dallier, Deshayes, MacMaster, Loret, Pierre and others. In Italy he met Bossi and Capocci, then at the head of their profession in that country. And Mr. Eddy reveals some interesting facts as to the salaries and fees paid the greatest organists of the day two-score years ago.]

By CLARENCE EDDY

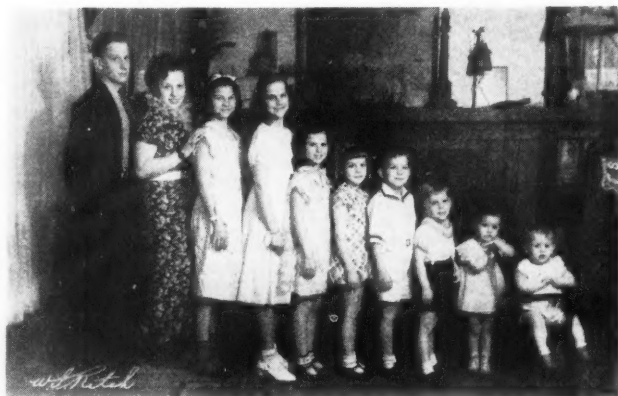
Apropos of the Saint-Saens festival, of which I wrote you some months ago, that was only the beginning of quite a number of festival performances, all commemorative of the distinguished career of this great master. Among others there was one at Eugene Gigout's house, when some of his organ pupils played selections from the works of Saint-Saens. The composer himself was there and took part in the program. It was there that I heard his organ *Fantasia*, Op. 101, which I am about to play with the Chicago Orchestra. The flute passage at the end, to which you objected, is very much liked in Paris. When it was played at this recital I heard a Frenchman say: "Isn't that remarkably clever? Just like Saint-Saens." The Fifth Concerto for piano is immense; it vies with the great one in G minor. It is now in print. I admired his playing intensely. He says he will not play in public again; that the composer has killed the pianist. His technique is perfectly remarkable, clear, clean, astonishing. He produced as much effect as is possible to make on a French piano. He has wonderful magnetism, fire and brilliancy; it is unequalled.

But you were asking me about organists in Paris and elsewhere. Naturally the name of Saint-Saens occurs at the head of the list, but I did not happen to hear him upon the organ this time; I heard him twenty-five years ago, when he was still organist at the Madeleine. I do not remember much about his playing, except that it was distinguished in every way and musicianly. But I do know that he is very fond of the organ, and when he is in Paris he makes excursions around to the different churches, and, as he knows everybody, he often improvises or plays a portion of a service.

Guilmaut Stood at Head

At the head of the organist profession in Paris I place Guilmaut, because he is more catholic in his taste, has a broader scope, plays in all schools, and is an organ virtuoso of the first rank. I have seen a great deal of him. He is not only the leading organist, but he is also a great composer for organ and has done more for organ music than anyone else in France to popularize the instrument and bring it before the public. Then he is a thoroughly charming man, quite delightful in his own home. I am much in love with him. He also exercises a vast influence through his teaching, of which he does a great deal. He has pupils from every part of the world. He told me recently

NOT A SET OF PIPES, BUT RICHARD KEYS BIGGS' FAMILY



NO, DEAR READER, THIS IS NOT a set of pipes! It is, rather, the Biggs family, big and little, from Alpha to Omega, ten in number by actual count. Richard Keys Biggs and Mrs. Biggs by this exhibit give incontrovertible evidence that they have the largest family possessed by any organist in America and certainly one of the most attractive. It is not quite up to Johann Sebastian Bach's record, but Bach always has been in a class by himself. If any reader of THE DIAPASON can successfully challenge the Biggs claim let him write to the editor.

Richard K. Biggs has been for some

years organist and choirmaster of the Blessed Sacrament Church of Hollywood, Cal. He has been nationally known as a recital organist for years and has played in nearly every city of the United States. After winning fame in Detroit he entered the navy in the world war and met his bride, the daughter of a judge, in France. On his return he played in Brooklyn and then went to the Pacific coast.

If all of the second generation of the Biggs family will carry on the fine organ tradition their father has established the name of Biggs will live long in the annals of church music.

that he had one pupil from Australia. By the way, he had for some time a former pupil of your own, D. E. Crozier of Harrisburg, Pa. He proved himself a very highly creditable pupil, very conscientious and devoted to his work. He never allowed anything to interfere with it. He seemed also a man of high moral character, having only one object—his art. I had exactly the same idea when I was a student. Crozier is a fellow who is very thorough and will make a good teacher. Guilmaut thinks a great deal of him. He was always at church at every service. You know you learn much in that way, watching a master like Guilmaut. Another promising pupil of Guilmaut is Charles Galloway of St. Louis, a former pupil of mine, who has unusual talent. He is very tall, which enables him to reach everywhere with ease. He wanted to remain with me longer, but pecuniary circumstances prevented. Later he sold some property in such a way that it brought him an income, and, resolving to go to Europe, where his studies would be less interrupted than nearer home, I sent him to Guilmaut. He has now been there quite a while and expects to remain two or three years longer. He is sure to make something far out of the ordinary.

Widor Forty Years Ago

Widor is a great man, a great organist and a remarkable composer. He plays almost nothing but Bach and Widor; the ill-disposed wickedly say it "Widor and Bach"—for it is, perhaps, true that the compositions of the later master figure more often upon his programs. He is an extraordinary man and has many admirers. He is professor of the organ at the conservatory. His motto on his symphonies is "Soar above."

I sat upon the organ bench with him a number of times at St. Sulpice. On one particular occasion I was in the seventh heaven; his selection was his *Toccata in F*, which he played wonderfully. He reduces the organ and builds it up again in the most wonderful way; it cannot be done so successfully upon any other organ. There are an immense number of mechanical contrivances, quite original in design. He combines all the different manuals (five manuals the organ has, the great organ being lowest of all) by means of pedals, which bring on or throw off the couplers. He can reduce the organ to almost nothing without taking his hands from the keys and builds it up again without interrupting the voice flow in any respect. He makes a *diminuendo* which is something extraordinary in that church, and a *crescendo* which will simply lift you off

your feet. He plays with a great deal of nerve, is very rigid in his rhythm, and almost a crank on the subject of rhythm and phrasing. He gives Bach a great deal in teaching at the conservatory and founds everything upon this greatest of masters. Every theme must be given out with dignity and purpose. It is very impressive. This is the strongest characteristic of his teaching.

In personal appearance he looks much younger than he is. He has a strong face, with a clipped mustache, a strong personality, and I should call him about 50 years old. His organ symphonies have a rank peculiarly their own. They are quite symphonic in character, very contrapuntal—in fact, this element is perhaps too strong in his latest symphony, the so-called "Gothic." He has overlaid it with contrapuntal design. It is full of canon and fugue and all that sort of thing, exceedingly difficult and not particularly interesting. Alfred Hollins, the celebrated blind organist of London, calls this symphony "dry bones."

Hollins a Remarkable Man

Mr. Hollins, by the way, is one of the most remarkable men I have met. He is entirely blind, and yet he is a great virtuoso upon the organ as well as upon the piano. He plays every large organ in England and has a repertory of more than 200 standard organ compositions which he is prepared to play at any moment. He remembers the disposition and appointment of every organ he has ever played and is able to make changes of stops and mechanical combinations with astonishing facility and certainty. It is most wonderful. The great organ in the Royal Albert Hall he knows, I dare say, better than any other organist in England, and when a new player prepares to attack it he first of all goes to Hollins for advice and to learn what there is in the instrument.

Certainly he is a genius, for he not only plays the organ extremely well, but is also a piano virtuoso of distinction. He played with Thomas in New York and on one occasion in Germany he played the Beethoven Fifth Concerto, Schumann's Concerto in A minor and the Liszt Concerto in E flat in one evening.

He came over to Paris this fall to meet the leading organists and to play for them, and I arranged the affair. I got him up to the conservatory to play for Widor, and one of the things was a movement from one of Widor's symphonies. I think the old man opened his eyes a good deal at the brilliancy and fire of Hollins' technique. Widor remarked afterward that he thought

the movement might have been taken a little more slowly. Then Hollins played something of Bach; Widor remarked that it was not exactly Bach, but it was very interesting. He thought there was rather too much freedom in phrasing. Widor is very pedantic, very rigid and unyielding.

Dubois Charming Church Player

M. Dubois, the present director of the conservatory, is well known as an organist and composer for the instrument. He succeeded Saint-Saens at the Madeleine, and it went to his heart to give up the place for the sake of being the head of the conservatory. The organ was the one thing which he really enjoyed. He is a charming church player and his improvisations are delightful—so sympathetic, so appropriate, so melodious and so fresh. It is an inspiration to hear him improvise. He is one of the finest musicians in France and is respected by everybody. There is no one who speaks of him other than in the highest terms. He is a charming man in every way and his wife is also a very accomplished musician.

One of the greatest masters among the French organists was Cesar Franck, who died in 1890. I heard him extemporize the last time I was in Paris before, six years ago. He is beginning to be appreciated now that he is dead. He was a great man. I went with him to his house and he showed me all his organ compositions. He played the manual parts on the piano while I took the pedal part on the lowest octaves. It was very delightful to have him explain his intentions and what he had in mind. His improvisations were a marvel—something unique.

Next after Guilmaut and Widor in rank among the living organists now practically engaged in organ work in Paris I think I would place Eugene Gigout. He has established an organ school and has a very large class; he has superior facilities for pupils to study the organ, having a fine studio with a good organ. He is probably 45 years of age or so and is a delightful improviser. He has a great technique, contrapuntal knowledge, understands the old scales and all that sort of thing, and introduces many novel effects in his improvisations. He is organist of St. Augustine, which is probably the most fashionable church in Paris, especially for weddings. Hardly a day that there is not a wedding there, and sometimes three or four.

The musical appointment at some of these churches is sometimes quite extensive. For example, every large church has two organists, the organist of the large organ over the vestibule, and the other to play upon the choir organ in or near the chancel. They usually have a musical director also. For instance, Salome was organist of Trinity Church for the last twenty-five years; he died last summer. He had simply to play the accompaniments on the choir organ; there was a conductor, and at the other end of the church Guilmaut was organist at the large organ. Hence salaries are divided up, and these celebrated men, occupying positions which make them the admiration of the world, receive salaries which are merely nominal—according to American ideas.

Light on Salaries in Paris

As this information is curious and little known, and as no harm can be done by making it public, when all are practically upon the same level, I will venture to give a few figures, which I sought for in order to satisfy my own curiosity. Men of the first rank, like Guilmaut and Gigout, receive only 3,000 francs, while Widor gets even less—2,400 francs. Henri Dallier, the organist at St. Eustache, where Batiste used to play, gets only 2,000 francs and Gabriel Pierre of St. Clotilde gets 1,500 francs. The fees for extra services sometimes amount to nearly as much as the salaries. The average fee for weddings is 15 francs (\$3). Gabriel Pierre refused to play for this sum because he would lose so much in lessons, and he now gets 20 francs. Gigout has a great many weddings and funerals. Sometimes he has an entire half day of this sort. There will be a funeral and then a wedding, a funeral and then a wedding, and so on all the afternoon. A funeral may be over in

ten minutes; it commonly lasts from fifteen minutes to a half hour, and if a very prominent man it might last more than an hour. Weddings run from fifteen minutes to an hour. I played at a wedding in St. Ambrose Church, playing the large organ while Georges MacMaster had the choral part. It was a very swell affair and I played several pieces. MacMaster got his fee, but I got none.

This scale of fees looks quite absurd from an American standpoint, considering the exceptional abilities of the gentlemen whom I have mentioned. For instance, my fee for playing at a wedding in Chicago was generally about \$50, the minimum being \$25. I have several times received a fee of \$100 for a wedding. If there were enough I would like to give up concert playing and confine myself to this department of work.

Dallier, Deshayes, Loret et Al.

But to return to our Paris organists. There are several other organists of talent in Paris; for instance, Henri Dallier, a man of a great deal of ability. He plays extremely well and is especially fond of Bach, as all the best organists in France are. He has done some composing and written some very clever things. He has a great admiration for America and wants to come over and see Niagara Falls, give one or two recitals, and go home wealthy. Gigout also is very anxious to come over, and I for one would be glad to do all I can for him; but he seems to think that it would be a small matter to get the same fee as first-class pianists, say \$300 or \$400 for each appearance.

Another Parisian organist who ought to be mentioned is Henri Deshayes (pronounced "Deh-Aye"—to rhyme with eye, accent upon the last). He is organist of the Church of the Annunciation. He has done a great deal for the organ and has written a great many charming things for the average organist. He has written probably a hundred organ pieces of the middle grade, and he plays very well indeed.

There is also Clement Loret, who has written a great deal of organ music and an organ school which is used extensively. He is professor of organ in the Niedermeyer School of Church Music, just outside the limits of Paris, at Neuilly. This school, which is well known in France, is after the general design of the School of Church Music at Regensburg, in Germany. His son, Victor Loret, married one of the daughters of Guilman. He ought to have been a musician, but instead of this he is professor of Sanskrit and things of that sort in the University of Lyons.

Another very strong man is Gabriel Pierne, who is one of the most talented young composers and organists in Paris. He was a pupil of the late Cesar Franck and succeeded his master as

organist at the large organ at the Church of St. Clotilde. I have three charming pieces of his which I am going to play in my American tour. They are called Prelude, Cantilene and Scherzando. I also have something in manuscript from Samuel Rousseau, choirmaster at St. Clotilde. He is a man about 40 years of age and was the teacher last winter of Walter Spry of Chicago. He is a fine teacher of harmony, counterpoint and instrumentation and stands among the first in Paris. Last summer he wrote me a "Double Theme and Variations," which, however, is not carried out in the ordinary way, but more like a fantasia. It is thoroughly French; he sticks to his theme all the way through and the whole is very strong and interesting. I think these two men, Pierne and Rousseau, are among the strongest and most talented of the younger musicians of Paris. Georges MacMaster is an Englishman, but as he has been in Paris for eighteen years he considers himself a Frenchman. He is organist and choirmaster at St. Ambrose.

Capocci and Bossi Led in Italy

You ask about organists and organs in Italy. There are just a few exceedingly good organists there and a very few good organs. I think the best organ in Rome is at the Church of St. John the Lateran, where Filippo Capocci plays. This is an Italian instrument of three manuals, voiced very well indeed; it is thoroughly modern, has combination pedals and is quite convenient. Capocci was perfectly charming to me; I took a letter from Guilman, for whom he has the greatest possible admiration. He was very nice and asked me to try his organ, but as it was Holy Week he did not know whether he could get permission for a recital. He finally got permission and we went down there and played quite a program. Among the things which Capocci played was his Toccata in E flat. I also played at the St. Cecilia Academy, where Enrico Bossi was professor of the organ until five years ago, when he moved to Venice, where he is director of a conservatory. Bossi and Capocci are the two most important organists in Italy. At my recital in the Academy of St. Cecilia I had a most distinguished audience of musicians, including Sgambati, Capocci and Renzi, the organist of St. Peter's.

At the great Cathedral of St. Peter's they have two small instruments that can be wheeled around—you might say portable organs—and what a shame! Capocci has worked for years to bring about a grand organ for that marvelous cathedral and has designed an organ which would be the grandest in the world. He labored faithfully with all the priests and even with the Pope himself, and when he approached the latter and proposed to have an organ in St. Peter's the Pope said: "Where would you place it?" Capocci

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said: "Right over the main entrance." The Pope replied: "I cannot do that. It would spoil those beautiful windows. There is no place for it." It would really be a magnificent place, but music is at a very low ebb in Italy. The country in the first place is bankrupt and they have no money to spend for music.

A short time before leaving Paris I met the Count di San Martino, who is the president of the St. Cecilia Academy, and who speaks English remarkably well. He came to Paris and brought a message from Her Majesty the Queen of Italy, which was that she regretted very much her absence

from Rome when I was there, but as she had heard so much about my recital in the St. Cecilia Academy she hoped I would come again and give a series of recitals there.

"Extra-curricular" activities of Harold Heeremans of New York University during the last month included organ programs at the Waldorf-Astoria grand ballroom March 16 and 30; a talk on "The Origin and Development of Opera" before the Mount Vernon, N. Y., Lions' Club March 18 and a talk on "Modern Music and the Listener" at the Memorial Presbyterian Church, Brooklyn, April 12.

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THE DIAPASON

ESTABLISHED IN 1909.
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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

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

CHICAGO, MAY 1, 1937.

MATHIAS P. MÖLLER

In a tribute paid to Mathias P. Möller while he was among the living, on Dec. 29, 1936, the toastmaster who presided at a dinner for Mr. Möller, attended by many leaders among business and professional men of Hagerstown, Md., and vicinity, referred to the guest of honor as "an indomitable Viking." In a eulogy a little over three months later at the bier of Mr. Möller the same man, a college president, said of him that "he lived valiantly" and added that "we love to think of him as a typical American." Another speaker at the funeral service, the secretary of the United Lutheran Church in America, summarized his remarks by saying: "If I were to choose an epitaph for Mr. Möller I would use the words: 'Mr. Möller, the Builder.'"

These tributes to the dean of American organ builders, made when he was living and after his death, afford an estimate of the character of the man whose career was typical of a class that unfortunately is growing very small. He came to America as a poor immigrant boy, with nothing but his health, his energy, his industry and his religious faith to start him on a career in the course of which he achieved the unchallenged record of building more organs for American churches than any other man of his day, or probably any other day. In the 6,500 or more instruments he erected his own living monuments, which stand near to the altar and serve perpetually in praise of God. He never lost his energy or his faith. His life story of more than four-score years, three-score of which were spent in building organs, forms one of those American epics of which we have reason to be proud. Though interested in various forms of business in his community, Mr. Möller always had three predominant interests—his family, his church and his organ factory.

This long and fruitful life is now a matter of history. What should concern all of us is whether a new generation is being raised that will build on the foundations which pioneers such as he have laid. Are we producing enough men of this fibre? If we are not, and if the striving for pleasure and ease becomes too strong it may overpower and make extinct the homely virtues and the simple faith that were the guiding principles of the men who have made the organ building profession, and every other American enterprise, succeed. Only by a determined will to follow the example of the pioneers can we make up for the loss suffered when one of them passes on.

ORGAN SOOTHES TRAVELER

The therapeutic value of organ music, especially in nervous diseases, has been known to medical men for many years. It is more than a decade since THE DIAPASON had articles concerning the work of a New England physician who after prolonged study made special use of the organ as a curative means in a hospital for the insane. When one thinks about it there is not a great gulf between the instrument as a means of creating an

atmosphere of worship and its place in soothing irritated or strained nerves.

Evidently there is an opportunity for further very practical usefulness along this line, as shown by the railroad companies. Not long ago the Pennsylvania Railroad arranged for organ music in its New York station during the Christmas rush. The New York Central about the same time placed an organ on trial at its Grand Central Terminal.

The latest development along this line is reported from the metropolis, a program of organ music having been given at the Grand Central during Holy Week every day from noon until 2 p. m. and from 4 to 6. The opinion among railroad officials as a result of this arrangement to have organ music for four hours a day is decidedly interesting. It is summarized in a news story in *The New York Times* in which we read that—

Officials of the New York Central Railroad have found that organ music acts as a sedative for nerves jangled by the process of catching a train. "The effect on fractious nerves," they said, "is apparent. Frowns fade, tension relaxes and all but the most case-hardened commuters step blithely to their trains. The great concourse proves to be a magnificent organ chamber, and yesterday thousands of transients halted in the waiting-room and listened raptly to the harmonies."

What David did so well with his harp the organ can and does do today in a modern way for the many Sauls who wait for the fast trains that are symbolic of the rush of our strenuous life.

A FASCINATING SPORT

We have made mention in the past of the activities of the Organ Club in England—an organization whose members are joined for the fascinating sport of inspecting and hearing organs, new and old. The work of this club contains so much that should be suggestive to our organ "fans" in America that the proceedings at the annual general meeting, which was held Jan. 16, should be of interest. According to the English organ magazines the meeting was held at the Northern Polytechnic, London.

About forty members were present. Donald Penrose, the president, was in the chair. The secretary reported that the membership stood at 117, as against 102 in the preceding year. During the year eighteen organs were visited in various churches and concert halls throughout the country, and one visit had been paid to the Compton works.

The first visit of this year, a typical club event, took place Feb. 20, when an enjoyable afternoon was spent at St. Martin-in-the-Fields with the fine organ recently rebuilt and enlarged by R. Spurdens Rutt. The proceedings opened with an interesting talk by Dr. Alden, after he demonstrated the resources of the organ and gave a short recital. The members were then given the freedom of the organ, and several groups of members were taken over the interior of the instrument.

BACH WORK AT PLAINFIELD

Willard Sektberg's Choral Club Has Aid of Dr. Noble's Choir.

The Plainfield Choral Club, conducted by Willard Sektberg, and the choir of St. Thomas' Church, New York City, Dr. T. Tertius Noble, choir-master, united in a presentation of Bach's "Passion According to St. Matthew" at the Crescent Avenue Presbyterian Church of Plainfield, N. J., March 23. Not an inch of space was available in the church when the performance began, every ticket having been sold. It was the largest audience by far that has ever attended a concert by the choral club. According to the critics the performance, which was unflinching spirited, bespoke careful preparation on the part of Mr. Sektberg and he carried his singers along with the dignity of a religious rite. Especially impressive was the singing of the beautiful chorales by the St. Thomas' choir under Dr. Noble, the choir being stationed in the gallery at the back of the church. Choral club and St. Thomas' choir were massed at the front of the church for the prologue and the tremendous finale. With the choirs combined into a double chorus of more than 150 voices, the effect was superb.

Letters from Our Readers

Better Than a Murder Trial.

Pittsburgh, Pa., April 2, 1937.—Dear Mr. Gruenstein: The April issue of THE DIAPASON is specially fine. The Hammond testimony is better than a murder trial. With all good wishes, Sincerely yours,
C. N. BOYD.

Running the Tabloids a Race.

New York, April 3, 1937.—Dear Mr. Gruenstein: Congratulations on the splendid review of the Hammond trial! *The New York Times* and the tabloids combined could not have done better.
HUGH PORTER.

Finds Paper "Newsy as Ever."

Athens, Ala., March 27, 1937.—My dear Mr. Gruenstein: THE DIAPASON is just as "newsy" as ever. You do keep us posted—we who are in the country.

Sincerely yours,

FRANK M. CHURCH
[Director of Fine Arts, Athens, College.]

OPENING AT FOXBORO, MASS.

Organ Built by Ernest M. Skinner & Son Dedicated by Dr. McKinley.

The new two-manual organ built by the Ernest M. Skinner & Son Company for Bethany Congregational Church, Foxboro, Mass., was opened by Dr. Carl K. McKinley Sunday, March 21, with the following program: Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme; Sarabande, Corelli; Minuet from "Samson," Handel; "O Lord, Have Mercy upon Me," Bach; Funeral March (arranged for organ by Karg-Elert), Mendelssohn; Folk-tune and Scherzo, Whitlock; "Clair de Lune" (dedicated to Ernest M. Skinner), Vierne; Chime Melody, McKinley; Concert Variations, Bonnet.

Dr. McKinley's playing was marked by the fine musicianship characteristic of his performances. There was beautiful phrasing, colorful registration and the interpretation to which the so-called romantic tone color lends itself admirably.

The ensemble of this organ of eighteen sets of pipes and chimes is adequate for the church and it is rich in the special stops that have contributed so much to the reputation of its builder. A new pedal voice, the gemshorn, appearing in this organ at 16, 8 and 5 $\frac{1}{2}$ -ft. pitch, displacing the bourdon, is described as having a rare, eloquent quality which is adapted especially to contrapuntal figures and in which Dr. McKinley expressed great satisfaction. The 16-ft. gemshorn is available also on the great organ. It is not under expression, yet its peculiar tonality adapts it as a pedal voice to the softest manual color. As a manual stop it makes very beautiful blends with the flute celeste, erzähler and vox humana. The 4-ft. harmonic flute in the swell is of a new pattern, highly characteristic of the orchestral flute. It blends with any manual voice in the organ and will be employed in the future by the builders of this instrument.

In addition to the gemshorn the great has a diapason, erzähler, octave, harmonic flute, fifteenth and flügel horn, the last three in an expression box. In the swell the resources include the diapason, sifcional, flauto dolce, voix celeste, flüte celeste, gedeeft, 4-ft. flüte, vox humana and corneopean, while the pedal has the 16-ft. diapason and gemshorn, and three derivations from manual stops.

Van Dusen Club April Programs.

Members of the Van Dusen Organ Club held the first of their April meetings in the organ salon of the American Conservatory, Chicago, April 12. A short program of organ music was presented by members of the club. Those playing were Stanley Anstell, Miss Marjolein Hall, Mrs. Wilma Leaman and Miss Esther Timmerman. Following this the club had a discussion of "Effective Means for Modulating in the Church Service." Edward Eigenschenk was in charge of the meeting. April 26 the club devoted the evening to matters pertaining to choir training and conducting. Miss Emily Roberts had charge of the meeting.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of May 1, 1912—

The Church of St. Francis de Sales, on Ninety-sixth street, New York City, placed an order for a three-manual organ, designed by E. J. Biedermann, who had recently celebrated his fiftieth anniversary as a church organist. The new organ was No. 1000 from the Estey factory.

The nominating committee of the American Guild of Organists presented its ticket, headed by Frank Wright for warden, with Dr. William C. Carl as sub-warden and Gottfried H. Federlein as secretary.

Dr. Gerrit Smith gave the twenty-fifth recital of the fifth series arranged by the Guild at St. Luke's Church, New York, April 4.

Warden Frank Wright of the American Guild of Organists completed fifteen years as organist and choir-master of Grace Church, Brooklyn, N. Y., May 1.

Dr. Frank Sill Rogers celebrated his twentieth anniversary at St. Peter's Church, Albany, N. Y.

The Austin Organ Company was commissioned to build a large four-manual for Calvary Presbyterian Church, Cleveland.

TEN YEARS AGO, ACCORDING TO THE issue of May 1, 1927—

A large four-manual organ in memory of Judge John Monaghan was presented to the Seminary of St. Charles Borromeo in Philadelphia by Mr. and Mrs. Albert M. Greenfield and the contract to build it was awarded to M. P. Möller.

Samuel A. Baldwin brought his twentieth season as organist of the College of the City of New York to a close May 15. Since the opening of the organ Feb. 11, 1908, Professor Baldwin had given 9,110 performances of a list of 1,671 works.

A four-manual organ built by the Aeolian Company for the New Jersey College for Women at New Brunswick was dedicated with three recitals. The performers were Palmer Christian, Dr. T. Tertius Noble and Miss Helen Hogan.

Pietro Yon was appointed organist of St. Patrick's Cathedral in New York April 1, and was to begin work at his new post Oct. 1.

At a "soiree d'inauguration" March 26 in the home of Marcel Dupré at Meudon, near Paris, the organ formerly in the home of Alexandre Guilmant was dedicated. More than 300 guests were present. The organ was placed in a new hall built as an annex to the house.

The "Who's Who" page contained biographies of Dr. John Hyatt Brewer, Dr. George Whitfield Andrews and Hugh Porter.

Win Lorenz Anthem Prizes.

The Lorenz Publishing Company announces that Vincent H. Percy, a Cleveland organist, won the first prize of \$250 in its eighth anthem competition. One of the four third prizes of \$75 was won by Gerald Foster Frazee. The following organists were winners of fourth prizes of \$50: Dr. J. Christopher Marks, Van Denman Thompson, R. H. Prutting, Gottfried Federlein and Edwin Hall Pierce. A fifth prize was won by George M. Vail, and among the sixth prizes of \$35 each the winners included Harry L. Vibbard, George F. Broadhead, Russell H. Miles, Alfred Wooler and W. R. Wagborne.

Horace Miller's Orchestra on Tour.

Professor Horace Alden Miller's activities at Cornell College, Mount Vernon, Iowa, are not confined to the large organ over which he presides, nor yet to composition, although the latter has made national fame for him and his works are appearing on the best recitalists' programs. He is also conductor of the college's symphony orchestra. The orchestra has been making a tour of Illinois and Iowa this spring and at every appearance was received with warm enthusiasm. There are forty-two pieces in the organization.

The Free Lance

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

Even if one wanted to do so it would be impossible to ignore the preparations in London and elsewhere for the coronation of George VI. on May 12. The English to a man are all agog, and even our own H. W. Gray Company advertises music appropriate for the church services of the day. I imagine that there are hundreds of American stamp collectors who are ordering the coronation issues complete of the crown colonies (135 stamps) at an advance subscription as low as \$6.75. The Westminster Abbey organ is practically rebuilt for the coronation ceremonies, and London (which is a tolerably large village) is turned, as I write, upside down.

I came across an interesting item in the *Daily Telegraph* referring to the coronations of Edward VII. (1902) and George V. (1911). It seems that in 1902 the signal for the anthem had been given too soon and there was a wait of twenty-seven minutes which was filled acceptably by an improvisation on the organ, using some of the themes associated with the ceremony to follow; by 1911, however, the system of signaling had been perfected. The improvisation referred to was evidently not of the kind which a friend of mine calls chromatic drooling. Dear me!

I am glad to find so much printed about Clarence Eddy; it sometimes seems to me that the dead are too easily forgotten.

Indefatigable as ever, Harry Benjamin Jepson of Yale (known as "Jep" to his intimates) gave a series of recitals on the great Newberry organ in Woolsey Hall, Yale University, on Sunday afternoons in January and February. When I was beginning organ lessons it would have been thought very bad, indeed, to have planned Sunday concerts of any kind; nowadays the social emphasis has shifted so that almost anywhere music on that day will be welcomed. Warning: In some communities to be entirely acceptable on Sunday a program must, somewhere in its length, bore one mildly! I suggest for such a program an intermingling of seventeenth century Italian museum pieces.

Jepson's programs contain several things that I was glad to note, namely, Sowerby's "Comes Autumn Time" and his Suite in four movements, as well as Jepson's own Prelude in G minor, "The Jugglers" and Allegro from Third Sonata.

Was it Aaron Burr who said: "Don't do today what you can do as well tomorrow"? And was it Burr who fathered "punctuality is the thief of time"? At any rate, letting that go, I want to claim priority for "politeness is the thief of time." Since, however, in polite circles there is a prejudice against doing away entirely with those small coins of social intercourse expressed with a "thank you" (abbreviated into "thanks") and "you're welcome." I propose for the former "thank" and for the latter "welc." What a gain in time! I also commend my invention to those trainers of choruses who hate the hissing, spluttering "s"; for they leave it out, or entrust it to one voice out of the twenty, or aspirate it with awesome timidity. Ye choir trainers join Macdougall in throwing "s" into the rag-bag!

Get a London friend to send you the weekly number of the *Daily Telegraph* containing Richard Capel's columns on musical matters; it is well worth seeing. The Feb. 27 issue has a letter from Lionel Tertis, probably the greatest viola player living, announcing his farewell to playing, public or private. He prefers to retire now when he is at the height of his fame and power rather than "lag superfluous on the stage." Capel quotes him: "For some time I have been seriously handicapped with rheumatic trouble in my bowing arm. Lately it has deprived me of an

essential part of my equipment—*spiccato* playing, without which no string player has a right to go on. * * * I therefore deem it wiser to give up playing before it gives me up.

We older musicians have had to face the giving-up; fortunate have we been if we found we could give up as sensibly and as sweetly as Tertis is doing.

Within three days we have had two notable orchestral concerts in Boston—Sunday in the Majestic Theater by the WPA Orchestra (Burlie Marx, Brazilian conductor) and Tuesday afternoon by the Boston Symphony Orchestra in Symphony Hall (Koussevitsky, conductor). The first program had the "Freischuetz" Overture, some South American pieces, and the Beethoven Seventh Symphony; the orchestra numbered, I would say, about sixty, tone, nuancing, execution and general coloring excellent, a concert on which everyone concerned should be congratulated. The Boston Symphony Orchestra was in fine form and made me realize afresh what a magnificent body of musicians it is and how very near to perfection is its playing. The program gave us the Cesar Franck Symphony and Rimsky-Korsakoff's "Scheherazade," a veritable orgy of emotionalism. Yet, when I came to compare the two concerts and the two orchestras, I could not honestly say that the Tuesday concert was more enjoyable or went more deeply into musical satisfaction than the WPA concert did, in exact proportion to the great technical superiority of the more famous orchestra. It is a nice point and leads me to this query: What should be the aim in vocal and instrumental performances? Is the goal perfection? Let us look at the matter this way. After a certain technical standard is reached, do our enjoyment and satisfaction increase in exact proportion to the increase in the realization of high technical standards? To my mind it is plain that performances devoted to a meticulously exact rendering, in contrast with a rendering holding objective and subjective elements in balance, are attractive rather than satisfactory. Let us continue to respect ourselves.

Finally and satisfactorily I have succeeded in distinguishing clearly Samuel Wesley (1766-1837) from Samuel Sebastian Wesley (1810-1876) through reading my friend J. T. Lightwood's life of the former. S. Wesley edited, published and popularized the works of J. S. Bach in England when that great man was virtually unknown. Wesley believed that all the good old psalm-tunes were Gregorian melodies in a metrical form. Har! I wonder what Uncle Mo would say about that; he doesn't like Gregorians.

Hearing again Wagner's "The Ring" the past week has convinced me that we Old Fogies who are also Wagner devotees ought to be ashamed of ourselves, inasmuch as 100 years ago Wagner was hated with a savage, ferocious hatred by the ultra-conservatives (polite words for Old Fogies) of his time, just as we now hate (shall I say?) Schoenberg and the little dogs that play around with his old bones. But this is what the gentlemanly writers of "contemporary" music have been telling us constantly. We beg everybody's pardon, Young Fogies who turn up their noses at Beethoven and Wagner *nota bene*.

I bid my friend Arthur George Colborn God-speed on his retirement after over thirty-eight years of service as organist and choirmaster at Stapleton Parish Church, Bristol, England. In his organ compositions and his numerous other works he has carried on the old English tradition of excellent workmanship, born of a love for the national types of melody and harmony.

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Coronation Musical Offerings from Byrd to Vaughan Williams

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

There is no doubt that on Wednesday, May 12, a considerable part of the population of the North American continent will be listening eagerly to the coronation of King George VI. and his beautiful Queen. My Canadian readers may find it hard to understand what interest in this event is shown on the southern side of the boundary. In spite of some disapproval of the treatment of the Duke of Windsor—I know a party of professors who will drink claret on May 12 to the "king over the water"—we are all very much interested. At the bookstore in my college photographs of the royal family are being sold at a great rate.

The old and respected firm of Novello has published a complete "Order of the Coronation," with music, running to 143 pages and selling at various prices from \$1.75—the variation depending upon the binding. To help those who do not buy the program, I shall comment briefly on the music. The selection was put into the able hands of Dr. Bullock of the Abbey and Sir Walford Davies, "Master of the King's Musick." They have fulfilled their happy task with discretion and scholarship. The music represents well all the important periods of church music in England. As a fellow of the Royal Society of Edinburgh I cannot help regretting that Scotland was not represented; and as a lover of music I cannot help wishing that Dr. Willan—in many ways the best ecclesiastical composer living in the British commonwealth of nations—was not a contributor. H. C. Colles, the editor of the preface, coyly describes two of the numbers specially written by contemporary Englishmen as "singularly concise" and "thoughtful," and no critic would wish to go much farther in praise of these numbers, but they are not vulgar, and their tepid quality is atoned for by the great work which closes the service, the Te Deum by Vaughan Williams.

Enter Abbey to Parry's "I Was Glad"

At the time of entrance into the Abbey by the royal procession you will hear Sir Hubert Parry's "I Was Glad," originally composed for the coronation of the present king's grandfather. It is robust, though far from inevitable music, from the period of transition which led out of the Victorian era. I suppose that it is retained partly for its associations, but also because it has a section in which the Westminster Scholars cry musically: "Vivat Regina Elizabetha! Vivat Rex Georgians!" The boys greet the Queen in a well-known melody of the Zuni Red Indians of the American Southwest, but I dare say this is mere chance, though Sir Hubert, who was a better scholar than a composer, may have intended the satire upon the boys.

After the King has been recognized by the archbishop and by the people assembled, all crying "God Save King George," the oath is administered—an anxious moment—and then a communion service will begin with a quiet and melodious introt composed for the occasion by Sir Edward Baintow of York Minster. This lovely little number is called "Let My Prayer Come Up into Thy Presence"; it is only two pages long and will certainly be heard often if published separately. Perhaps it is a little "Lohengrinish" at the close, but the swan doesn't actually quack.

The creed will be sung to the music of Byrd's "Short Service," noble and reverent music, though a little somber for the occasion. It is in four to seven parts. After the Credo the "Veni Creator Spiritus" will be sung to a plainsong melody, Mode VIII, Mechlin version, beautifully arranged by Dr. Bullock with the proper free rhythm.

Anointment of the King

We have now reached the time for anointing the King, and those who know traditions of England will expect and get the singing of Handel's florid anthem, "Zadok the Priest," written about 200 years ago for the corona-

tion of King George II., the last English King who was acknowledged throughout his reign by the American colonies. It has been sung at every coronation from that day to this.

After the King has been anointed, invested with spurs and sword and ring and robe and orb, he finally has the crown placed upon his head by the Archbishop of Canterbury. Then the choir sings an admonition, entitled "Confortare," beginning with the English words "Be strong and play the man." The music, by Sir Walford Davies, is manly. Then the King is enthroned, and the princes and peers press forward to do him homage. One member of each of the orders of nobility actually touches the crown and kisses the King's cheek. While this is going on the choir will sing six anthems of homage.

The anthems represent in an interesting way the different eras and styles of English music. The first is Christopher Tye's "O Come, Ye Servants of the Lord." Though it was composed a little before the birth of Shakespeare, it does not sound like the age of Byrd at all; it is just a good roast-beef hymn. I suspect a slight touch of humor here in musical representation of the peers. This lasts for only two pages, anyway, and is followed by Purcell's "Hear My Prayer, O Lord," in eight parts, a short Restoration anthem of high quality. Then we are to hear some great music, "O Clap Your Hands," by Orlando Gibbons, in eight parts. The two anthems of the seventeenth century, by Purcell and Gibbons, will be sung unaccompanied, of course. The orchestra will join the choir in the next number, an eighteenth century anthem, very expressive and lovely, "All the Ends of the Earth," from the long work "O Praise the Lord." (Dr. Boyce and Handel represent that century well.) Then you will hear a new anthem by a contemporary composer, Dr. George Dyson, "O Praise God in His Holiness," composed for the occasion. The last of the six pieces is the only representative of the Victorian age; its greatest composer for the church, Dr. S. S. Wesley, shows his melodic strain and his mastery of color in the well-known work "Thou Wilt Keep Him in Perfect Peace." This is in five parts and will be accompanied by the organ.

Musical Communion Service

The Queen will then be crowned, and the communion service will proceed. Dr. William H. Harris has composed an offertorium, a short work for two choirs accompanied, "O Harken Thou." The grandest music of the communion service will be Byrd's heavenly Sanctus from the Latin mass for five voices. (The words will be sung in English.) For some of us this will be the music towering above all the rest. At the close of the communion service will be heard the choir and orchestra in that "Gloria in Excelsis" in B flat which Stanford composed for the coronation of the father of the new King. It is healthy and manly music; after the Byrd it will sound pretty noisy.

After this the archbishop will pronounce the benediction, followed by a noble threefold Amen composed in the seventeenth century by Orlando Gibbons. Then you can sit back and see what Britain can do today in the way of great music, and you will not be disappointed, for R. Vaughan Williams has composed a Te Deum that old Matthew Arnold could describe with his favorite adjective, "puissant." It is a glorious work, founded on traditional themes and accompanied by orchestra. At its grand close the procession will leave the Abbey to the strain of "God Save the King," which, as the program announces, is to be "sung and played with full power by all assembled."

Here is England (most of the way through) at its musical best. The scholarship and taste of such men as Canon Fellowes are everywhere apparent. There is a great line from Byrd to Vaughan Williams; may it stretch out to the crack of doom.

New Oratorio by Dett

Those who are near enough to the very musical city of Cincinnati to attend its May festival will have the pleasure of hearing the first perform-

ance of the new oratorio by Dr. Nathaniel Dett, who has so often glorified the music of his race in using their spirituals and who is among the best American composers, irrespective of race. His work is called "The Ordering of Moses" (J. Fischer), and of course it uses the most sonorous of all the spirituals, "Go Down, Moses." The work requires four soloists and orchestra and chorus, and runs to 123 pages. We shall be looking for notice of it in the radio news. It is very fine.

The Easter programs are to be mentioned next month. It is already so long after the feast that we can wait.

NEW COURSE IN MEMORIZING

Winslow Cheney to Teach His System at Juilliard School.

Announcement has been made of a new course in memorization to be given at the Juilliard summer school, 120 Claremont avenue, New York, by Winslow Cheney.

A number of years ago, when Mr. Cheney began memorizing the complete Bach organ works, he became intensely interested in problems connected with memorization and investigated all known sources of assistance on this subject. There were not many; and all courses offered seemed to fall down sadly when it came to complicated polyphonic music. Mr. Cheney was determined to find a method which would stand up under all conditions and he finally evolved a system of his own, which can be applied to any type of music, for any instrument. In his private teaching Mr. Cheney has found that students who formerly could not memorize even a simple composition could play entire programs from memory after they had gained an understanding of his system.

This method will be presented publicly for the first time anywhere in a course of six weeks' duration, meeting three hours a week. The principles of the system will be illustrated first in simple homophonic music, gradually progressing through various stages to the classic, romantic, and finally the

polyphonic types. Illustrative material will be taken largely from the piano literature, since the same principles will apply to works for any instrument. In the polyphonic forms some organ works will be used.

Miss Sackett Active in Baltimore.

Miss Edith E. Sackett, A. A. G. O., was appointed minister of music at Christ Lutheran Church, Baltimore, last October and since that time the Westminster plan has been installed and there are now six choir groups organized and taking part in the musical life of the church. Four musical services have been given with all the choirs taking part. The adult choir of sixteen voices, with two soloists, rendered Stainer's "Crucifixion" before a congregation of 800 people on Palm Sunday evening. There was special music for the three-hour service on Good Friday and the two services on Easter. April 4 the choirs gave a program of special music and there were 140 in the procession. The junior choir of eighty children wore their new vestments for the first time, singing two numbers with the adult choir and one two-part number alone. April 17 the juniors sang three numbers at the eleventh annual convention of the Maryland Federation of Music Clubs in Baltimore.

Program of Compositions of Students.

A program of compositions by candidates for the master's degree in sacred music at Union Theological Seminary was given under the direction of Clarence Dickinson in the chapel of the seminary in New York April 27 by the choirs of the seminary and the Brick Presbyterian Church, the Evangeline Singers, the Bergen County Cappella Chorus and the St. Cecilia Choir of St. Michael's Episcopal Church, with Corleen Wells, Viola Silva and Harold Haugh as soloists. Luis Harold Sanford at the organ and a string trio composed of Marie Van den Broeck, violinist; Esther Pierce, cellist, and Elsa Moegli, harpist.

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ROBERT ELMORE



ROBERT ELMORE, the young Philadelphia organist who at the age of 24 years has achieved a place among the first-rank recitalists of America, is the composer of a new work for orchestra which won the approval of Leopold Stokowski and was presented by the Philadelphia Orchestra April 9 and 10. It was received most favorably by the critical audience. Mr. Elmore's composition is entitled "Valley Forge, 1777." It is a tone poem in four parts and was completed in 1935. On the advice of Dr. Harl McDonald, Mr. Elmore sent the score to Dr. Stokowski, who was so interested in it that he expressed a desire to play it at a rehearsal, which led to a public performance.

The scoring is for large orchestra including harp, muffled military drum, tom-tom and other unusual instruments and has as sub-titles: "Valley Forge—1777"; "Retreat of the American Army"; "General Washington Seeks Divine Aid" and "Defeat of the Enemy—Conclusion."

Mr. Elmore played an organ recital in memory of his father, the Rev. Wilber T. Elmore, Ph.D., D.D., at Irvine Auditorium of the University of Pennsylvania in Philadelphia April 19. The senior class of the Eastern Baptist Theological Seminary sponsored the recital. Dr. Elmore was professor of church history and missions at the seminary for ten years ending in 1935. The program consisted of numbers which were favorites of Dr. Elmore.

May 1 Mr. Elmore will appear in an organ recital at the Gimbel Brothers store in Philadelphia, playing a Kilgen "Petit Ensemble." May 6 he will play an Ascension Day service for the A. G. O. in Wilmington. April 8 and 12 he will give piano recitals in Wilmington and Philadelphia, the latter before the State Federation of Women's Clubs. May 13 he will play the piano again for the Presser Foundation and May 24 he will be piano soloist for the annual concert of the Girard Trust glee club.

Four Play at New Philadelphia, Ohio.

Four organ pupils from the class of Elmer L. Mathias presented the following program before the New Philadelphia, Ohio, Fortnightly Music Club on a Schantz organ at the Evangelical Reformed Church March 30: Chorale, "From High Heaven," Bach, and "Romance," Zitterbart (Mary Margaret Schweitzer); "Shepherds' Evening Prayer," Nevin; "Wistful," Friml, and "Prayer" in B flat major, Gulmairt (Jayne La Fontaine); Chorale, "All Men Must Die," Bach; Prelude and Fugue in F major, Bach; Prelude in G major, Mendelssohn, and "In Summer," Stebbins (Ruth Schlabbach); Sonata, "God's Time Is Best," Bach; Prelude and Fugue in B major, Bach; "The Tragedy of a Tin Soldier," Nevin (Thomas Bahler).

F. Louis Van Gilluwe, a veteran organist, founder of Epiphany Lutheran Church in New York, died April 9 at Asbury Park, N. J. He was 88 years old. Mr. Van Gilluwe was a founder of the Luther League of America. He was a member of the National Association of Organists for many years.

BIG PLANS AT WELLESLEY

Excellent Faculty and Many Features for Church Music School.

The twenty-third year of the School for Church Music of the Conference for Church Work at Wellesley College, Wellesley, Mass., June 28 to July 9, is to be marked by a program of even more than usual interest and value to organists and choirmasters. Frederick Johnson, organist and choirmaster of the Church of the Advent, Boston, and dean of the school, will give a full course on "The Literature of Choir Training," making a survey of the entire field. Edward B. Gammons is giving a course on "The History of Church Music," covering the ground as it seldom can be covered at a summer school. Everett Titcomb, organist and choirmaster of the Church of St. John the Evangelist, Boston, will give a course on "Choral Worship," in which morning and evening prayer will be made the basis of a study of chanting, both Gregorian and modern. Mr. Titcomb will deal also with the fundamental principles of plainchant. These three courses will be supplemented with lectures by musicians of note from various churches and colleges.

All these features will be supplemented by the special afternoon work of the school. Every afternoon Mr. Johnson will conduct the conference chorus. While this chorus is open to the entire conference, it is especially for the members of the music school, and they are expected to attend it regularly. This chorus offers a practical demonstration of choir methods. The material selected is of the type practical for the average church choir. Another opportunity is the organ recital given in the chapel every afternoon, including Sunday. On one afternoon choral evensong will be led by the music school and the conference chorus.

Mr. Gammons will play carillons in the afternoons. St. Stephen's Church, Cohasset, Mass., where Mr. Gammons is organist and choirmaster, has one of the finest carillons in the country and musicians come from afar to hear Mr. Gammons play them. Wellesley College recently acquired carillons and has welcomed the opportunity of hearing them played by Mr. Gammons.

Organists and choirmasters who have attended the school are aware of the peculiar advantages it enjoys by reason of its being held at Wellesley. The music building, in which the school holds its sessions, is equipped for expert instruction and the chapel has a fine organ.

THREE PLAY AT UNIVERSITY

Harrison M. Wild Club Recital by Birch, Mrs. Hallam and Bogen.

The Harrison M. Wild Organ Club of Chicago, an organization which has as its object the perpetuation of the memory of Mr. Wild, and whose members were his pupils, gave a recital at the University of Chicago Chapel on the evening of April 27. The program was played by Robert R. Birch, Lily Moline Hallam and Allen W. Bogen, all of them prominent church organists of Chicago. The evening's offerings consisted of the following: Toccata in F, Bach; "Ave Maria," Karg-Elert, and Fugue, Finale ("The Ninety-fourth Psalm" Sonata), Reubke (Mr. Birch); "Fantaisie Symphonique," Cole, and "Impressions of the Philippine Islands" (dedicated to Harrison M. Wild), Lily Wadhams Moline (Mrs. Hallam); Allegro Cantabile (Fifth Symphony), Widor; Reverie, Bonnet, and "Carillon-Sortie," Mulet (Mr. Bogen).

Haydn's "Creation" was sung as the last oratorio of the season at the Brick Church in New York on Sunday afternoon, April 25, under the direction of Dr. Clarence Dickinson, with Corleop Wells, Viola Silva, Harold Haugh and Frederic Baer as soloists. Viola Silva sang Haydn's aria for contralto, "A Prayer," at the offertory.

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**Susi Hock Presents
Classical Program;
Taste Marks Recital**

Susi Hock—in private life Lady James Jeans, wife of the famed astronomer and author—who is on a short recital tour in America, was introduced to Chicago on the evening of April 6 by means of one of the series of recitals at the University of Chicago Chapel. The titled Englishwoman, who achieved her reputation as an organist in her native Vienna, afforded a large audience an hour of communion with the works of a list of classical composers for her instrument.

By way of analysis of her program one may say that Bach and his fore-runners represented five-sevenths of her offerings, while two contemporary Austrians supplied the remaining two-sevenths. There were three preludes and fugues composed in the seventeenth or eighteenth century, four other selections were based on German chorales, and the whole was brought to a climax with a brilliantly-played Toccata in C major by Franz Schmidt, born in Austria in 1874. Miss Hock thus provided a fitting climax with a work that might well be used by many recitalists as a change from Widor and Mulet.

The recital was not intended by Miss Hock as an ear-tickling performance, but as an intimate exposition of the productions of the classical period. As such it therefore must be judged, and the judgment in the light of this fact should be very favorable, for the Austro-English organist played with clearness and with fine taste in registration. Her work was restrained, and was marked rather by delicacy and repose than by that fire which we are prone to admire.

The complete program played by Miss Hock was as follows: Variations on "Meinen Jesum lass ich nicht," Johann Gottfried Walther (1684-1748); Præliudium and Fugue, E major, Vin-

cent Lübeck (1656-1740); Præliudium and Fugue, F major, Dietrich Buxtehude (1637-1707); Chorale Preludes, "Nun komm, der Heiden Heiland" and "Vom Himmel kam der Engel Schaar," J. S. Bach (1685-1750); Præliudium and Fugue, B minor, Bach; Partita, "Macht hoch die Thür, die Thor macht weit," Johann Nep. David; Toccata, C major, Franz Schmidt.

Susi Hock Recital in New York.

Miss Susi Hock, a girlish-looking young woman, almost danced out on the platform of Town Hall, New York, in her enthusiasm on the occasion of her first New York recital, on the evening of March 31, when she gave a program, largely of the old masters, before a good-sized, appreciative audience.

Miss Hock is a native of Vienna and received most of her training there and in Leipzig. Her love of her work was in evidence throughout the evening, and with her fine sense of rhythm and phrasing she succeeded in pleasing her audience. To free herself from the distraction of changing registration, she had someone do it for her, and it was well planned, showing a good sense of color and ample contrast.

The number that elicited the most enthusiastic applause was the familiar Bach Passacaglia and Fugue. Miss Hock's last three numbers were compositions of her fellow countryman, Franz Schmidt, the last of which, the Toccata, was most effective. As her final encore she played a Prelude by the same composer on the chorale "Nun danket" and her second was a Bach chorale prelude on "Nun komm, der Heiden Heiland." The entire recital was played with authority and impeccable technique.

LILIAN CARPENTER.

Schantz Organ at Bucyrus, Ohio.

On Easter afternoon the First Baptist Church, Bucyrus, Ohio, dedicated a new Schantz two-manual organ. Philip Hodel of Canton, Ohio, played for the dedication service. The organ was a gift of John Q. Shunk of Bucyrus.

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MARTIN ACKERMAN Jesus, Joyance of My Heart (S.A.)..... 10	GEORGE W. KEMNER O Brother Man (Hymn)..... 05
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Advertisers desiring space in the Souvenir Program should not delay. Program pages will close May 1. Communicate with Sears Pruden, 1330 Carew Tower, Cincinnati.

Hymn Festival Held at Riverside Church Amid Ideal Setting

ALFRED BRINKLER



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By the REV. B. S. WINCHESTER, D.D.

The Riverside Church in New York makes much of its ministry of music at its Sunday afternoon services. With Dr. Harold V. Milligan at the organ and its splendid chorus choir it has included in its order of worship from time to time generous portions from the great oratorios and choral compositions. On the afternoon of April 18, in co-operation with the Hymn Society of America, and assisted by more than forty other choirs, this church arranged an inspiring hymn festival service. A very large congregation drawn together on this unique occasion filled the church.

Having studied the hymns in advance, the visiting adult choirs were placed among the congregation to help give the hymns full utterance. In addition, 350 junior choir singers, under the leadership of Miss Grace Leeds Darnell, sat in the upper gallery. The choir of the Riverside Church led in the service of song and sang the responses of the litany and the offertory anthem. The building itself, with its lofty columns and its beautiful chancel, flooded by the afternoon sunshine streaming through its many-colored windows, provided an ideal setting.

Every part of the service was conducive to the mood for worship, and hymns were emphasized throughout as fitting vehicles for its expression. The organ prelude consisted of two chorale preludes by T. Tertius Noble, built upon the tunes "Dundee" and "Melcombe"—the first strong and majestic, the second more meditative. The professional hymn, "With Happy Voices Singing," preceded by the words of the minister, "O magnify the Lord with me, and let us exalt his name together," sounded the note of praise. This was continued in the general thanksgiving, followed by the Lord's Prayer, which was chanted by the choir. The united choirs then sang the hymn "Let All the World in Every Corner Sing," in which the junior choirs had a significant part. The Scripture reading, Psalm 95, invited to praise and was followed by a beautiful responsive litany by the minister and choir.

Then came the hymn, appropriate to the season, "For the Beauty of the Earth," to the tune "Dix," on the second and fourth verses of which the congregation was requested to sing in unison, while the choirs sang the well-known descant by Geoffrey Shaw. The descant singers were distributed in the chancel, the middle of the nave and the rear gallery, and with a reduced organ accompaniment the balance was most satisfying. The offertory, "Praise God in His Sanctuary," composed by R. Huntington Woodman, who was present in the chancel, made effective use of the tunes "Eventide" and "St. Anne."

Dr. Harry Emerson Fosdick, in his first meditation, emphasized the thought of unity through worship and man's two-fold need of communion with God and of a vision of the kingdom of righteousness on earth, making frequent reference to hymns expressive of man's need. His theme was illustrated by the next hymn, "Our Blest Redeemer, E'er He Breathed," the fourth verse of which was sung very softly in unison with free organ accompaniment. It was followed by "Fairest Lord Jesus," exquisitely sung by the junior choirs.

In his second meditation Dr. Fosdick dwelt upon the thought of the Christian's worldwide responsibility,

EVERY SUNDAY THROUGH THE WINTER and spring, beginning Nov. 1, Alfred Brinkler, F. A. G. O., organist and choirmaster of St. Luke's Cathedral at Portland, Maine, has presented an "hour of music" at 4:30 in the afternoon. The last recital of the season took place March 7 and the assisting soloist was Mrs. Evelyn B. Carroll, contralto. Mr. Brinkler played the following compositions: "Adoration," Borowski; Fugue in D, Bach; Melodie, Salome; "Bell Symphony," Purcell; "L'Organo Primitivo," Yon; "The Nightingale and the Rose," Saint-Saens; Nocturne, Stoughton; Prelude to "Lohengrin," Wagner; "Ite Missa Est," Lemmens.

Sylvia Rowell, violinist, assisted Mr. Brinkler Feb. 28, when his organ selections included: Chorale Prelude on "Andernach," Willan; Suite, Corelli; Prelude to "Parsifal," Wagner; Adagio, Rogers; "Scherzo in Modo Pastorale," Rogers; "Grand Coeur," Haigh.

On Feb. 21 Mr. Brinkler had the aid of Helen Ward, soprano, and his organ numbers were these: "Ave Maria," Bossi; Cantabile, Jongen; Allegro from Symphony 6, Widor; "When Dusk Gathers Deep," Stebbins; "Capriccio Fantastique," Brinkler; Toccata, de la Tombelle.

On the afternoon of March 14 the Portland Men's Singing Club, directed by Mr. Brinkler, with Fred Lincoln Hill at the organ, gave a program of sacred music at the cathedral.

emphasizing the fact that this is inseparable from the spiritual culture of the individual. This was appropriately followed by Lowell's famous hymn, "Once to Every Man and Nation," sung in unison to the tune "Ton-y-Botel." Dr. Oliver Huckel, president of the Hymn Society, then read Psalm 150, and the congregation joined in John Oxenham's hymn, "In Christ There is No East Nor West," the third stanza by the junior choirs alone. The vesper hymn, "The Day Thou Gavest, Lord, Is Ended," was sung as a prayer, the first verse by the Riverside choir, the second and third verses by the entire congregation. The service closed with the recessional hymn, "O Holy City Seen of John," a stirring text by Dr. W. Russell Bowie of Grace Church, New York.

This festival illustrated the great beauty and variety possible in a service of this kind, consisting almost entirely of hymns. The setting, in this instance, was, of course, unique. But there is no reason why any church may not sing such hymns, adapting the hymn festival to its own requirements, for the enrichment of its worship and the revival of congregational participation in the singing of the hymns.

Reginald H. Walker Visits U. S.

A Chicago visitor late in March was Reginald H. Walker, managing director of J. W. Walker & Sons, Ltd., the prominent English organ builders. Mr. Walker was impressed by what he saw in America. He met a number of organ builders and studied the trend of the latest developments in the construction of organs and electronic instruments.

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 RECITALS A SPECIALTY

New Era for Choral Music Is Welcomed by Noted Conductor

By FATHER FINN

An interesting aspect of current musicianship is its serious inclusion of the choral phases of the art. Not since the day when Monteverdi wrote the obituary of the polyphonic *cappella* era has there been such evidence of widespread ambition and purpose among musicians to become skillful specialists in choral technique. Organists, pianists, supervisors of school music and musicians generally who are conscious of a taste for conducting have at last begun to appreciate the choral art at something like its true evaluation.

There are many explanations to account adequately for the mediocre standards which long prevailed in the field of ensemble singing. The rise and development of opera, symphony and solo virtuosity left the chorus, music's great instrumentality throughout earlier epochs, in lowly estate. Its importance waned, its place in the modern plan of musical expression was definitely inferior, and, relatively to other agencies of the art, it became almost inconsequential.

Naturally knowledge of the principles and facts which had made choral direction a fine art decreased among the musicians. Their attention had been diverted. Conceding exceptions, it must be admitted that choral directors generally have been unaware of the primary canons and rubrics of the choral art, and this ultimately because they have been unaware of its potentialities. Tone quality, the balance of all the component choral lines, the blending of lovely timbres into a magic tapestry, the subtle setting forth of mystic effects by the commingling of different qualities, and the charm and grace coming from skillful management of the nuances of quantity—these and other potential excellences of choral singing have escaped the attention of the average choirmaster and choral director.

But there is a renaissance in progress. All through the country signs of intelligent interest in choral music are observed. Curiosity about the technique by which the great choirs of the polyphonic era were cultivated is increasing. Musicians have begun to suspect that choral direction is as much of a specialty as any other phase of music. Courses of instruction in the differentiating elements of choral musicianship are proposed in many parts of the country. The making of highly sensitive aesthetic agencies out of groups of ordinary singers is becoming the ambition of the younger conductors. I have observed an increasingly eager determination, year by year, among the latter to restore choral musicianship to

its high place of outstanding dignity. Each season, in my many courses of lectures and demonstrations, I am more encouraged by unmistakable indications of enthusiasm. Inquiry into the relationship of acoustics and physiology as the proper basis for tone production is becoming more general.

The color scheme of choral timbres, the long neglected alto line and the choral axis furnished by altos and tenors in polyphonic music are subjects of serious study today, whereas a decade ago they failed to arrest the attention of any save a few specialists.

One of the most promising signs of the musicianship of the day is the fact that musicians are actually studying the principles, precepts and caveats of choral technique with assiduity and thoroughness, aiming to match the virtuosity which has long marked their control of mechanical instruments. The choral art is endowed with all the elements which can make music convincing, plus the vitality and eloquence which can accrue to a personnel of living, thinking, feeling human beings.

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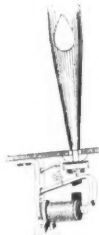
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DEDICATION AT AUGUSTA, GA.

**Austin Three-Manual in First Baptist
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The three-manual Austin organ in the First Baptist Church of Augusta, Ga., was dedicated with an impressive service on Palm Sunday, March 21. The service was opened with a short recital by Robert J. Watson in which he played: Coronation March, Meyerbeer; Spring Song, Mendelssohn; Largo from "New World" Symphony, Dvorak; "At the Church," Tchaikovsky. On Palm Sunday afternoon the St. Cecilia Society of Augusta gave its annual spring concert under the able direction of Mrs. Martha Hadley Craig.

On the evening of April 1 Joseph Ragan, F. A. G. O., of Atlanta gave a recital before a crowded house. Mr. Ragan is organist and director at All Saints' Church in Atlanta. The program was as follows: Allegro (Symphony 2), Vierne; Chorale Preludes, "My Heart Is Filled with Longing" and "Sleepers, Wake, a Voice Is Call-

ing," Bach; Toccata on "O Filii et Filiae," Farnam; "Twilight at Fiesole," Bingham; "Elfes," Bonnet; "Dreams," McAmis; Chorale No. 3, in A minor, Franck; Londonderry Air, arranged by Coleman; "Carillon de Westminster," Vierne.

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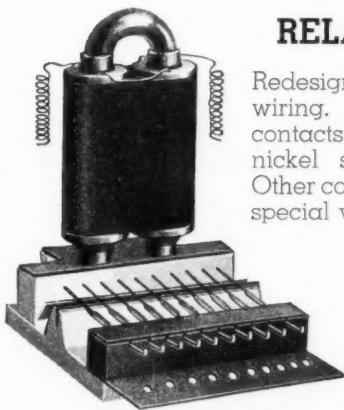
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Halifax Center.

Cyril C. O'Brien, Secretary.

On March 6, in St. David's Church, an organ recital was given by George Scott-Hunter, vice-president of the C. C. O., assisted by Mrs. Aileen Farrell. This recital was under the auspices of the local chapter and a large audience assembled to hear the following program: Concerto in F, Handel; Chorale, Minuet and "Priere a Notre Dame" from "Suite Gothique," Boellmann; soprano, "Hear Ye, Israel," from "Elijah," Mendelssohn; Andante Cantabile from Fifth Symphony, Tschai-kowsky; Sonata in C minor, Baldwin.

On Saturday, March 13, Michael Head, A.R.C.M., eminent pianist, composer and examiner for the associated board of the Royal Schools of Music London, gave a lecture-recital in the ballroom of the Lord Nelson Hotel, Harry Dean, A.R.C.O., chairman of the chapter, introduced the recitalist and gave a brief explanation of the work of the board. Mr. Head spoke on the subject "Color and Atmosphere in Music" and then illustrated in his own playing and singing the ideas he had advanced. Mr. Head also sang two of his own compositions, an unaccompanied song, "London Pride," and "The Matron Cat's Song," with words by Ruth Pritter. A large audience attended the recital.

Kitchener Center.

Eugene Fehrenbach, Secretary.

On Monday evening, April 12, a recital was given by Mary Stuart Townsend, A.T.C.M., and Howard Wilson Jerome, organists, and Miss Grace M. Johnson, soprano, all of Hamilton, at St. Peter's Lutheran Church, Kitchener, under the auspices of the local center. Miss Townsend opened the program with Mendelssohn's First Sonata, followed by Dr. Willan's Fantasia, based upon the plainsong melody "Ad Coenam; Agni." Howard Wilson Jerome played "Harmonies du Soir," by Karg-Elert; Chorale and Minuet from "Suite Gothique" by Boellmann, Finale from the Sixth Sonata, Mendelssohn, and the Fantasia and Fugue in G minor, Bach. Miss Johnson sang four numbers between the two divisions of organ music. Her selections were "Come unto Him," from Handel's "Messiah"; "Agnus Dei," Bizet; "How Lovely Are Thy Dwellings," Liddle, and "Morning Hymn," Henschel.

A large audience enjoyed the program. Following the recital a supper party was arranged at the Maple Club at Goudie's. After supper a hearty vote of thanks was extended to the visiting artists by Glenn Kruspe, following which convention business was discussed.

London Center.

Ethel L. Matthews, Secretary.

The London Center held a meeting at Wong's cafe April 6 and J. Parnell Morris presided. Theodore Gray presented an interesting paper on "The Early Great Hymns of the Christian Church and Their Wider Use." He outlined briefly the history of the Christian hymns, beginning with those which were derived from the Hebrew Psalter, including the Greek hymns of the Eastern Church, concluding with the Latin hymns of the Western Church up to the fifteenth century, or the time of the Reformation.

Mr. Gray urged the organists to do their utmost to include more of the worthy hymns in their services and

begged them to use their influence in acquainting Sunday-schools and young people's societies with the better hymns. He recommended congregational rehearsals and the use of an unfamiliar hymn as an anthem, with a fauxbourdon, descant or free organ accompaniment to one or two of the verses. An interesting illustration of this was sung by Mrs. Ward Cornell and Mr. Morris, with George Lethbridge at the piano.

Ottawa Center.

Hugh Huggins, Secretary.

The final meeting of the Ottawa Center for the season was held Saturday, April 17, at the Chelsea Club. Supper was served. Annual reports and election of officers for next season took place. An address on hymnology, entitled "The Main Stream of Christian Song," was given by the Rev. Stuart Ivson, D.D., and proved to be of great interest to all present.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., April 18.—The District of Columbia Chapter, American Guild of Organists, presented two organists in recital this month. The first was Allan Bacon, head of the organ department at the College of the Pacific, Stockton, Cal. Mr. Bacon played at the Church of the Epiphany April 22. The second recitalist was E. William Brackett, Mus. B., organist and choirmaster of St. John's Church, Georgetown, who played at the new International Eastern Star Temple. This recital was open only to subscribers to the chapter recital series.

Metropolitan Presbyterian Church dedicated a new organ April 11, the seventy-third anniversary of the organization of the church. The entire front of the church has been rebuilt and the whole was rededicated on this occasion. The formal dedication took place at the morning service. The evening features consisted principally of music, with organ numbers by William J. Weber, the organist and director; Sidney Willoughby, guest organist, and the church quartet. The organ was the gift of a group of persons as a memorial to a number of members of the church, most of whom belonged to the early days of the organization.

Hugh Ross, conductor of the Schola Cantorum of New York, conducted the National Choral Union at the Washington Cathedral April 13. The program included a number of novelties, among them being "Sinfonia Undecima della Sonate da Camera," by Johann Rosenmueller, for trumpets, trombones and organ; "Alleluia," Scarlatti, taken from a "Graduale to St. Cecilia" and arranged for chorus by Mr. Ross; "Exultate Deo," by Mabel Daniels, accompanied by organ and brass choir and "In Ecclesiis," by Giovanni Gabrieli, for double chorus, soloist, brass quintet, violas and organ. Robert Barrow, organist of the cathedral, was at the organ. The chorus was made up of four Episcopal Church choirs and one Lutheran choir, as follows: St. Margaret's Church, Church of the Ascension, St. Alban's, Epiphany and Church of the Reformation. The project was supported by twenty-five or more organists and choirmasters.

Lewis Corning Atwater gave the concluding vesper recital of the season at All Souls' Unitarian Church March 21.

The annual spring festival concert of the Washington Choral Society was given April 26 at Continental Memorial Hall. An attractive program was offered, with Louis Potter conducting and Lyman McCrary, organist, and Margaret Tolson, pianist, accompany-

ing. Saint-Saens' "150th Psalm," given with orchestral, harp and Hammond electronic organ accompaniment, was the opening number.

Organists for the national congress, Daughters of the American Revolution, the week of April 19 were Mrs. James Shera Montgomery of the Metropolitan Memorial M. E. Church, Mrs. J. Horace Smithy of the National City Christian Church and Mrs. Frank Akers Frost of the Georgetown Presbyterian.

A boy choir festival was held at the Church of St. Stephen and the Incarnation at the evening service April 11. A similar festival took place at St. John's Church, Georgetown, April 18.

The Takoma Park Presbyterian Church choir has been putting on a full program recently. Dubois' "Seven Last Words" was sung on Palm Sunday, under the direction of Mrs. Albert W. Volkmer, with Mrs. Dudley C. Jackson, organist, and Justin Lawrie, tenor, guest soloist. Music by R. Deane Shure featured the evening service April 18, when the choir sang among other things an *a cappella* number which Mr. Shure wrote for and dedicated to the Takoma Park choir and Mrs. Volkmer. The title of the chorus is "O Silent Hills," the poem being written by Dr. Clarence Blachly, another resident of Takoma Park.

Apollo Club Sings Pierre's Work.

When the Apollo Musical Club of Chicago presented Gabriel Pierre's "Children's Crusade" April 20 at Orchestra Hall it performed a work by a French organist who, at 74, is still a member of the directors' committee of studies at the Paris Conservatoire, where he won his first medal at the age of 11, and is giving regular concerts with the Colonne Orchestra, whose founder, Edouard Colonne, directed the first performance of the "Children's Crusade" in Paris in 1905. In 1908 the Apollo Club, under Harrison M. Wild, introduced the work to Chicago, and repeated it in the following year. Its most recent performance by the club was in 1933. The Apollo Club, divided into a sixteen-part choir, and the girls' glee clubs of the New Trier High School, trained by Mrs. Marion Cotton, were under the direction of Edgar Nelson. The Chicago Symphony Orchestra and soloists assisted. Pierre succeeded his teacher, Cesar Franck, as organist of St. Clotilde in Paris in 1890 and held this post until 1908.

Death of Mrs. Julius Zingg.

Mrs. Gertrude Slayback Zingg, daughter of Mayor David H. Slayback of Verona, N. J., died March 27 at her home in East Orange after a short illness. She was the wife of Julius Zingg, organist and choirmaster of the Union Congregational Church, Montclair. Her son, her mother, two brothers and three sisters also survive.

Russell Hancock Miles conducted his University of Illinois Chorus in a presentation of Liszt's oratorio "The Legend of St. Elizabeth" in recital hall at the university April 18.

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Who's Who Among the Organists of America

Laura Louise Bender, F.A.G.O.

Through her unusual ability as an organist and her valuable work in the Northern Ohio Chapter of the American Guild of Organists Miss Laura Bender has won and held the respect of the organ fraternity of Cleveland and of Ohio, and she is ranked as one of the ablest of the able women of that state who have devoted themselves to organ music.

Laura Louise Bender was born at Steubenville, Ohio, and began the study of the piano at an early age, her mother being her first teacher. Moving to Braddock, Pa., she continued piano study with Mrs. O. H. Phillips, a New England Conservatory pupil, who created in her pupil the desire for organ study and urged her to continue work with her music after her high school days. Entering Beaver College, Miss Bender studied piano and organ, devoting most of her time to the piano and graduating with the bachelor of music degree and the highest honor in piano. Postgraduate work was done at the Beaver Conservatory under Dr. Arthur Reginald Little, during which time Miss Bender engaged in teaching and playing in and around Pittsburgh, also appearing as piano soloist with the Pittsburgh Festival Orchestra.

Moving to Cleveland, Miss Bender took up study of the organ with Edwin Arthur Kraft, and under his excellent tutelage passed the A. A. G. O. and F. A. G. O. tests, also winning the Wilson G. Smith medal for organ. More piano work was done with Carl Riemenschneider and theory with Charles Rychlik. About this time she became interested in the harp, to which she devoted considerable time.

The summers of 1927 and 1930 were spent in Paris, studying with Marcel Dupré and attending his master classes, which consisted largely of the group

Laura Louise Bender



of organists taken to Paris by Albert Riemenschneider. The latter year Miss Bender also studied piano with Nadia Boulanger.

For the last six years Miss Bender has been organist of the Euclid Avenue Temple, succeeding James H. Rogers, who held this post for fifty years, and who designed the four-manual Möller organ.

Miss Bender has given recitals in Cleveland and northern Ohio and for several local conventions in Youngstown and Toledo. She is a member of the national musical sorority Mu Phi Epsilon and is secretary of the Northern Ohio Chapter of the American Guild of Organists.

LATEST IN SMALL ORGANS

Stanley E. Saxton Designs Effective Instrument for Church.

The latest contribution to the design of small organs, for which there is at present a great demand throughout the United States, is one by Stanley E. Saxton of Skidmore College, Saratoga Springs, N. Y., for the First Baptist Church of Northville, N. Y. This instrument, built by M. P. Möller, was dedicated March 23 with a recital by Mr. Saxton. It is especially intended to meet the need for an organ of moderate price but of the maximum service, and has twenty-seven stops, derived from seven tonal units. In addition to an open diapason of 46 scale on the great there is an octave, while a fifteenth is derived from the latter. A feature of importance is a trumpet on the great which lends fire to the ensemble, and there is an open diapason as well as a bourdon on the pedal, each being extended, the open diapason from the great open diapason. A unit flute and a dulciana playable at 8 and 4-ft. pitch from both swell and great are other resources.

Mr. Saxton strove to provide in his design for an instrument costing less than \$3,000, including a decorative front and grille, and the testimony of those who heard his recital was that he had succeeded ably. Mr. Saxton is one of those who are devoting themselves to developing small organs for churches which cannot equip themselves with large ones.

Mr. Saxton's dedicatory program was as follows: Festival Prelude on "Ein feste Burg," Faulkes; Passion Chorale, Bach; Largo from "New World" Symphony, Dvorak; Sketch in C minor, Schumann; Prelude to "Parsifal," Wagner; "The Squirrel," Weaver; Lullaby (Concert Transcription), Brahms-Saxton; Fantasie and Fugue on the name "B-A-C-H," Liszt.

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Programs of Organ Recitals of the Month

George H. Fairclough, F.A.G.O., St. Paul, Minn.—Recent programs at the Friday afternoon recitals in Northrop Memorial Auditorium at the University of Minnesota, Minneapolis, by Mr. Fairclough, have been:

April 2—Sonata in F minor (first and second movements), Mendelssohn; Spring Song, Hollins; Prelude and Fugue in A minor, Bach; Andante Cantabile (from String Quartet), Tschalkowsky; Tocata on "Neander," Candelyn; Offertoire on "O Filii et Filiae," Guilmant; Andantino in G minor, Franck; "Resurrexit," Lacey.

April 9—Passacaglia and Fugue in C minor, Bach; Sonatina from "God's Time Is Best," Bach; Fantasia in A, Bach; "Springtide," Grieg; "Marche Champêtre," Boex; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert; Meditation ("Thais"), Massenet; Spring Song, Mendelssohn; "Schiller March," Meyerbeer-Best.

April 16—Symphony in B minor (first movement), Schubert; Serenade, Schubert; Prelude and Fugue in G major, Bach; Fantasia in E minor ("The Storm"), Lemmens; "Spring," Herbert E. Hyde; "A Sylvan Idyll," G. B. Nevin; "Love's Old Sweet Song," arranged by Lemare; Tocata in G minor, Matthews.

H. Velma Turner, St. Davids, Pa.—Miss Turner, assisted by Stanley Muschamp, pianist, and Jennie Canuso, soprano, gave a recital at her studio for the benefit of the Wayne Art Center April 15. Several numbers for piano and organ were program features. The instrumental offerings included: Prelude in E flat minor, Bach-Turner, and Allegro Amabile from Violin Sonata in A, Brahms (Miss Turner and Mr. Muschamp); "Gloria Patri," Barnby; Prelude to "La Demoiselle Elue," Debussy-Chofinet; Allegro from Sonata in C minor, Guilmant (Miss Turner); Meditation from "Thais," Massenet, and "Les Preludes," Liszt (Miss Turner and Mr. Muschamp).

Raymond C. Robinson, F.A.G.O., Boston, Mass.—The following are among the programs played at the regular Monday noon recitals in King's Chapel by Mr. Robinson:

March 29—Allegro Vivace (Symphony 5), Widor; Chorale Improvisations, "Jesus, Help to Conquer" and "Bedeck Thyself, My Soul," Karg-Elert; "Ave Maris Stella," Dupré; Sarabande, Bach; "Skelleone," Bach; Hymn Fantasia ("St. Catherine"), McKinley; "The Curfew," Horsman; Finale (Symphony 1), Vierne.

April 5—Prelude and Fugue in F minor, Bach; "Romance," Bonnet; "Legend of the Mountain," Karg-Elert; Adagio in E flat, Merkel; "Carillon-Sortie," Mulet; "Calm du Soir," Quef; Introduction and Fugue Finale from the Fantastic Sonata in D flat, Rheinberger.

Walter A. Eichinger, Seattle, Wash.—In a recital at the University Temple, March 2, Mr. Eichinger played: Fantasia and Fugue in G minor, Bach; "O Sacred Head Now Wounded," Bach; "O Sacred Head Now Wounded," Brahms; Chorale in B minor, Franck; "The Son of God Goes Forth," Carl Pace; Wood; Elevation, Frescobaldi; Canon in B minor, Schumann; "Lamentation," Guilmant; Gavotte, Wesley; Finale (Symphony 1), Vierne.

Mr. Eichinger has finished a series of weekly half-hour broadcasts on the four-month Kimball organ at the Temple over station KOMO. This series ran for six months and included several Bach programs, two of Christmas music and one of Lenten music, the rest being arranged according to schools of composers, such as English, American, German, French, Italian, Dutch and Belgian, including early and modern works on all programs.

Robert L. Bedell, New York City—Mr. Bedell's Sunday afternoon programs at the Brooklyn Museum of Art in May will include the following:

May 2—Tocata in C major (the Great), Bach; Chorale Prelude, "Machs mit mir, Gott," Karg-Elert; Concerto in B flat (Andante-Allegro), Handel; "In Summer," Stebbins; "Lohengrin" (Reminiscences, Act 3), Wagner; "Die Meistersinger (Quintet)," Wagner; Gavotte, Durand; "Simple Aveu," Thomé; "Tocata Francaise," Bedell.

May 16—"Marche Pontificale," Lemmens; Canon in B flat, Guilmant; "Offertoire Funebre," Dubois; Gavotte in C minor, Saint-Saens; Nocturne in E flat, Chopin; "Great is Jehovah, the Lord,"

Schubert; Melody in F, Rubinstein; Intermezzo (Act 4), "Carmen," Bizet; "William Tell" (Overture), Rossini.

May 30—Chorale Improvisation, "Jeh dank Dir, lieber Herre," Karg-Elert; "Solo di Clarinetto," Bossi; March in D, Guilmant; Serenade, Widor; Loure in G, Bach; "Elegiac Melody," Grieg; Minuet in A, C. P. E. Bach; Berceuse, Godard; Overture, "The Caliph of Baghdad," Boieldieu.

This was the last recital of Mr. Bedell's series until October.

Eugene M. Nye, Seattle, Wash.—In a series of short Lenten recitals at the Fremont Baptist Church Mr. Nye was assisted on alternate Sunday evenings by Miss Dorothy W. Holmes, pianist. His offerings included:

March 7—Prelude and Fugue in G minor, Bach; "Marche Solennelle," Gounod; "At Even," Siddall; "End of a Perfect Day," Bond (organ and piano); Fugue in C, Bach.

March 14—"Rigaudon," Lulli; "Prayer," Boellmann; Humoresque, Dvorak; Festive March, Smart.

March 21—Concert Overture, Rogers; "In There Is Gladness," Bach; "Love's Old Sweet Song," Molloy (organ and piano).

The programs in April have been:

April 4—Communion in F, Grison; "To a Wild Rose," MacDowell; Melody in F, Rubinstein; "Reve Angelique," Rubinstein (organ and piano).

April 11—Fugue in C, Bach; Andante Pastorale, Alexis; Fanfare, Dubois; Venetian Love Song, Nevin.

April 18—Grand Chorus, Dubois; "Salut d'Amour," Elgar; "Finlandia," Sibelius; "The Swan," Saint-Saens (organ and piano).

April 25—Cathedral Fugue, Bach; Berceuse, Hoffmann; Tocata, Dubois; "Herbstnacht," Frysinger; "Moonlight," Frysinger.

Pauline Seyler, Detroit, Mich.—Miss Seyler, a pupil of Miss Grace Halverson, was heard in a recital before the Woman Organists' Club of Detroit at the Jefferson Methodist Church March 30 and played this program: "Piece Heroique," Franck; Air, Bach; "In There Is Joy," Bach; Allegro (Third Sonata), Guilmant; Andante Cantabile, Tschalkowsky; Allegro Jubilante, Foderling; "Moonlight," Karg-Elert; "Angels' Song," Guilmant; "Marche Russe," Schminke.

Elmer L. Mathias, New Philadelphia, Ohio—Mr. Mathias, organist and choir-master of Trinity Episcopal Church, New Philadelphia, presented the following recital on Easter: "Cujus Animam" ("Stabat Mater"), Rossini; "All Men Must Die" (Chorale), Bach; Prelude and Fugue in A minor, Bach; Sinfonia, "God's Time Is Best," Bach; "Resurrection Morn," Johnston; "Somber Woods," Lully-Mathias; Concert Overture, Faulkes; Grand Chorus, Dubois.

Charlotte Hall Lonnes, Warren, Pa.—In connection with the celebration of the tenth anniversary of the completion of the imposing edifice of the First Methodist Church, Mrs. Lonnes gave a Sunday afternoon recital. Her numbers included: Solemn Prelude, Noble; Air, Bach; Tocata on "O Filii et Filiae," Farnam; "Harmonies du Soir," Karg-Elert; "Scherzo in Modo Pastorale," Rogers; Summer Sketches, Lemare; "Echo Bells," Brewer; "Meditation a Sainte Clotilde," James; "Evening Idyll," Marshall Bidwell; "Walking on the Sea at Capernaum," R. Deane Shure; "St. Kilda," Noble.

John Reymes-King, F.R.C.O., Montreal, Que.—Mr. Reymes-King, organist of Trinity Memorial Church, played the following program in a recital for the Canadian College of Organists at St. Luke's Church, Rosemont, Feb. 25: Fugue in G minor, Frescobaldi; Air, Lulli; Largo, Allegro and Aria with Variations, Festing; Two Chorale Preludes on the Passion Chorale, Bach; Finale from Fifth Violin Sonata, Handel; "St. Anne" Fugue, Bach; "Ave Maria d'Arkadelt," Liszt; Sonata No. 5, Mendelssohn; Prelude on the "Song of Simeon," Wood; Chorale Prelude, "Heartfelt Love I Bear to Thee, O Lord," Karg-Elert; "Skandinavisch," Rheinberger.

In a violin and organ recital at Trinity Church, in which he was assisted by Isabel Reymes-King, violinist, April 1, Mr. Reymes-King played the following organ numbers: First and Third Movements, Second Organ Concerto, Handel; Chorale Preludes, "Christ lag in Todesbanden," Bach, and "The Strife Is Over," Karg-

Elert; Largo from "New World" Symphony, Dvorak; "Minuet Gothique," Boellmann; Prelude and Fugue in F minor, Bach; "Alleluia," (Finale), Bossi.

Ray Hastings, Los Angeles, Cal.—Dr Hastings played these compositions in popular programs at the Philharmonic Auditorium in March; Three Chorale Preludes, Bach; Nocturne, Schumann; Spring Song, Mendelssohn; Andantino, Franck; Pastorale, Batiste; Prelude to "La Traviata," Verdi; "The Resurrection Morn," Johnston; "Album Leaf," Ross Hastings; Symphonic Poem, "Immortality," Ray Hastings.

Jessica Jane MacKey, Tallahassee, Fla.—Miss N' Key, a pupil of Margaret Whitney Dow, played the following compositions in a certificate recital at the Florida State College for Women April 17: Doric Tocata, Bach; Fugue in G minor, Bach; Second Sonata, Mendelssohn; "Jagged Peaks in the Starlight," "Wind in the Pines" and "Canyon Walls," Clokey.

Edward G. Mead, F.A.G.O., Oxford, Ohio—In a faculty recital of Miami University at the Memorial Presbyterian Church Sunday afternoon, April 18, Professor Mead played: Prelude in G major, Adagio, Third Sonata, and Passacaglia and Fugue in C minor, Bach; "Suite Bretonne," Marcel Dupré; "Romanza," Gordon Bach Nevin; "Water Sprites," Walter H. Nash; "Distant Chimes," Albert Snow; Intermezzo, James H. Rogers; Finale, Third Sonata, Harry B. Jepson.

Arthur W. Quimby, Cleveland, Ohio—A Cesar Franck program was played by Mr. Quimby at the Cleveland Museum of Art Sunday afternoon, April 25, on the McMyler organ in the Garden Court. The compositions on the program included the following: Fantasia in C major; Prelude, Fugue and Variation; Chorale No. 1, in E major.

Edna Mae Brown, Owensboro, Ky.—Miss Brown was presented by Frank M. Church in an organ recital April 10 and a piano recital April 11 at Athens College, Athens, Ala. Her organ program included these selections: Pastorate in F,

Bach; "Memories," Dickinson; "Vesperklinge," Elgar; Reverie, Guilmant; "Prayer" from "Hänsel and Gretel," Humperdinck; Air, Lotti; Canonetta, Sykes; Passacaglia (MSS), Church.

Dr. Minor C. Baldwin, Orlando, Fla.—The veteran organist, Dr. Baldwin, whose energies do not diminish with the years, gave a recital March 7 in Grace Methodist Church and played these numbers: "Pilgrims Chorus" ("Tannhäuser"), Wagner; Reverie, Baldwin; Symphony, Haydn; "At Evening," Baldwin; Overture, Rossini; "Return of Spring," Haberbier; Minuet, Beethoven; "By the Sea," (arranged for organ by M. C. Baldwin), Schubert.

Runkel Choirs at Parkersburg, W. Va.

Mr. and Mrs. Kenneth E. Runkel, who recently moved to Parkersburg, W. Va., presented their three choirs in the First M. E. Church, seventy-five voices, in an Easter program. Likewise at St. Andrew's M. E. Church the senior choir sang Maunder's "From Olivet to Calvary." April 11 the senior and chapel choirs of both churches presented an "Amen Meditation" (eighty-eight voices) in the First M. E. Church. On May 9 the three choirs of both churches will hold hymn festivals. The Choir Ensemble Society of Johnstown, Pa., E. A. Fuhrmann, director, sang three of Mr. Runkel's three-choir arrangements, recently published by Witmark. Another publisher has issued two of Mr. Runkel's arrangements for the SAB choir and has accepted ten more, the twelve to be issued in book form.

The home circle of Mr. and Mrs. Paul A. Humiston at Grand Rapids, Mich., has been enlarged and enriched by the arrival on Feb. 19 of a second son, who has been named Paul A. Humiston II. Mr. Humiston is organist and director of music at the East Congregational Church of Grand Rapids, Mich.

Two-part choruses for junior choirs, Sacred choruses for women's voices, and Schmid's Collection of Sacred Choruses for Women's Voices (SSA) with contents list and publisher information for The Arthur P. Schmidt Co.

FIVE ORGANISTS PLAY AT TRINITY COLLEGE

WATTERS ARRANGES A SERIES

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In striving for the cultivation of a knowledge and appreciation of organ music Clarence Watters' latest act has been to arrange a series of five recitals at Trinity College, Hartford, Conn. These recitals were played in March and April and the dates and performers were: March 2, Ernest White, head of music department at Bard College; March 9, E. Power Biggs, Christ Church, Cambridge, Mass.; March 23, Mr. Watters, head of the music department at Trinity College; March 30, William Self, All Saints' Church, Worcester, Mass., and April 6, Carl K. McKinley, New Old South Church, Boston.

Mr. White's program was as follows: Introduction and Allegro, Maurice Greene; Larghetto, G. B. Bassani; Fugue in C, Buxtehude; Chorale, Honegger; Fugue in C sharp minor, Honegger; Chorale in E major, Franck; Partita, "O Gott, Du frommer Gott," Bach; "Legend of the Mountain," Karg-Elert; "Carillon-Sortie," Mulet.

Mr. Biggs' program was as follows: Concerto in A minor, Vivaldi-Bach; Fugue in D minor (the Fiddle Fugue), "Komm, süsser Tod" and Fugue in G minor (the Little G minor), Bach; Concerto No. 10, in D, Handel; "A Fantasy for the Flutes" and Second Movement from Symphony in G ("Fast and Sinner"), Sowerby; Passacaglia and Fugue in C minor, Bach.

Mr. Watters played Marcel Dupré's, "Fourteen Stations of the Cross." Mr Self's offerings consisted of these: Prelude and Fugue in F minor, Handel; "Aria da Chiesa," unknown composer; Andante (Sonata 4) and Two Chorale Preludes on "In dulci Jubilo," Bach; Chorale in A minor, Franck; "Priore" in B major, Jongen; "Romance sans Paroles," Bonnet; Toccata in B minor, Gigout.

Dr. McKinley played: Pastorale and Fugue from the Sonata in G major, Rheinberger; Fantasia in C minor, Chorale Prelude, "Kommst Du nun, Jesu, vom Himmel herunter" and Fugue in G minor, Bach; Symphonic Chorale, "Jesu, geh' voran," Karg-Elert; Scherzo in G minor, Bossi; "Clair de Lune," Vierne; Three Hymn-tune Fantasies, McKinley; Finale from Seventh Symphony, Widor.

Mr. Watters, writing to the editor of the purpose of this fine group of recitals, says: "The series was planned to demonstrate the fact that a truly American school of organ playing is rapidly approaching maturity, and to show the various influences which have gone to produce that school. As might be supposed, the playing of each of the men was marked by the individuality which is the possession of every mature artist, but the outstanding impression of the whole series, and that which I was anxious to make known to the local audience, was that all the recitalists were representatives of a truly American style of playing—not primarily organists, but *musicians*, whose chosen instrument happened to be the organ. The high rank awarded the organist of the seventeenth and eighteenth centuries sprang not from his great technique at his instrument, but directly from the superlative quality of his musicianship; upon this foundation the American organist of the twentieth century will raise himself to a high rank among musicians."

For the Good Friday musical service at St. Paul's Lutheran Church in Garnaville, Iowa, the musical town of about 300 people, which has no railroad but possesses a musical tradition, singers from eight choirs of churches in the county were enlisted. Miss Lucia Roggman was at the organ and interspersed the vocal offerings with a number of organ selections, including the following: "Procession to Calvary," Stainer; "Lent," Lutkin; "Chant d'Amour," Gillette; Passion Chorale, Reger; "Prayer," Loret.

APRIL RECITALS AT CALVARY

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Calvary Church in New York continues to make excellent use of its new Aeolian-Skinner organ by means of recitals which are arranged by the organist and choirmaster, Vernon de Tar, and played by him and invited organ recitalists. In April the list of offerings included four splendid programs, all designed to be in memory of Charles Marie Widor, by the following:

April 7—Charlotte Lockwood, F. A. G. O., organist and director, Crescent Avenue Presbyterian Church, Plainfield, N. J.

April 14—Paul Callaway, F.A.G.O., organist and choirmaster, St. Mark's Church, Grand Rapids, Mich.

April 21—Harold Friedell, F.A.G.O., organist and choirmaster, St. John's Church, Jersey City, N. J.

April 28—Vernon de Tar, F.A.G.O., organist and choirmaster, Calvary Church.

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- Marion Gates, director of the Junior Choir, Wellington Avenue Congregational Church, Chicago
- Wilson Ortgiesen, organist and choir director, St. Stephen's Evangelical Lutheran Church, Chicago
- Arthur Clark, choir director, Montclare Baptist Church, Chicago
- James Cunliff, Calvary Episcopal Church

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**Los Angeles News;
Inspirational Recital
by Arthur Poister**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 12.—A first-rate recital was given by Arthur Poister at the First Congregational Church in Los Angeles April 5. It was inspirational and encouraging to see this large church comfortably filled for a Guild recital, and while the program was distinctly on the heavy side for the average listener, it was played with such artistry that few were not moved by the music.

Mr. Poister played the Franck B minor Chorale as nearly perfectly as I have ever heard it. I have always maintained that this work needed a little trimming, but I confess that for once I did not find it one bar too long. Three or four movements from Dupré's new organ suite left me cold and wondering what it was all about. I felt that this music would be wonderfully effective as a musical background for a motion-picture entitled "Stations of the Cross," but that as program music it failed to stir me spiritually.

The final number was the "Medieval Poem" for organ and piano by Leo Sowerby, in which Mr. Poister was assisted at the piano by Irene Robertson. It was played magnificently and made a deep impression on all who heard it. The music is typical of the composer and, as in most of his work, one feels the orchestral mind back of it. Without doubt the work sounds far better than it appears on paper. I have studied the score carefully, but even so I was surprised at the beauty of some of the passages. It is no work to judge on one, or even ten, hearings, but it is one of the highlights of American composition and should be played before every Guild chapter in the country.

The excellent choir of the church under the direction of Clarence Kellogg, who left the organ bench for the conductor's podium, in the absence of John Smallman, sang three numbers by Mozart, Holst and Dickinson. Mr. Kellogg seemed to be just as much at home conducting as playing and the resulting music was most enjoyable.

On Good Friday afternoon at the First Baptist Church in Los Angeles the A Cappella Choir of the University of Redlands, under the direction of Professor W. B. Olds, sang his

splendid "Passion Corologue." This is one of the outstanding choral works of the last decade—indeed, it strikes me as being one of the most impressive pieces of music suitable for a Good Friday service that I know. It was beautifully sung and must have made a deep impression on the large congregation that heard it. The choir was assisted by Arthur Poister, who played music from Dupré's "Stations of the Cross." In the evening the regular choir of the church under the direction of Alexander Stewart sang Dubois' "Seven Last Words."

After playing for over a thousand weddings during the last two decades I have at long last played a wedding service at which all the music was by Bach, at the special request of the bridegroom, a well-known concert pianist. Should any of my readers be interested in knowing what was played I may say that the bride walked in to the strains of "Subdue Us by Thy Goodness" and walked out to "Jesu, Joy of Man's Desiring." During the ceremony I played among other things "I Stand with One Foot in the Grave."

Alexander McCurdy gives his first Los Angeles recital at the First Methodist Church the latter part of April. Mr. McCurdy gave a splendid recital at the last Guild convention in San Diego, two years ago, and his many friends are looking forward to this recital with interest.

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Three Events Mark Month in Pittsburgh; Big Day in Sewickley

By CHARLES N. BOYD, Mus. D.

Pittsburgh, Pa., April 20.—Within a month Pittsburgh has had three important church music events. In order of dates the first was the hymn festival sponsored by the local chapter of the Guild, held in the First Baptist Church March 16, and reported in the April DIAPASON. The second event was the Lenten music festival arranged by Julian R. Williams of St. Stephen's Church and Alfred H. Johnson of the First Presbyterian Church, both of Sewickley. This convocation was held on the afternoon and evening of March 18 in the first-named church. In the afternoon an organ recital was given by Charles A. H. Pearson, with a well-chosen program culminating in de Maleingrean's "Passion Symphony." Then Dr. Harvey B. Gaul gave a look down historic years, under the title "They Also Had Choirs." The string quartet from Carnegie Institute of Technology played three movements from Schubert's "Death and the Maiden" quartet.

After a dinner in the parish-house came the evening service. As a voluntary Alfred H. Johnson played his newly-published "Carillon Suite." The choirs of the two churches gave a well-chosen program of anthems and Gounod's "Out of Darkness," Mr. Williams directing or accompanying. Dr. Owen D. Odell of the Presbyterian Church and the Rev. Louis M. Hirschson, rector of St. Stephen's, made appropriate addresses. Large audiences were impressed by these two services.

The third event was a diocesan convention of Catholic church organists and choir singers, held April 3 and 4, with an evening session April 3 at North Side Carnegie Hall. Father Rossini, director at St. Paul's Cathedral, led a choir of 100 organists and an ensemble of 500 school pupils at this public session. Mary Reilly and Valentina Woshner played organ music by Frescobaldi.

At the Sunday morning service in the cathedral the music of Perosi was featured and at an afternoon session papers were read by the Rev. John J. McDonough, Henry Kroman Schmidt and John Sedlacek.

Miss Elizabeth Snyder, efficient both as organist and as secretary of the local chapter of the Guild, becomes the organist at Emory M. E. Church for the ensuing choir year.

J. Julius Baird, conductor of the Bach Festival Choir, organist and writer of the organ page in *The Musical Forecast*, has celebrated an enforced vacation with the chickenpox.

Mrs. Esther Prugh Wright gave a recital April 19 at the Millin Avenue M. E. Church, playing a well-chosen program of music by Bach, d'Aquin, Widor, Dallier, Harvey Gaul, Handel and Gigout.

CONTEST OF DETROIT WOMEN

Organists Invited to Performance for Prizes Awarded by Club.

The Woman Organists' Club of Detroit invites the public to a contest of young woman organists at the Boulevard Temple Methodist Episcopal Church, Twelfth street and West Grand boulevard, Tuesday evening, May 25, at 8:15. Each contestant will play Bach's Fugue in E flat ("St. Anne's") and another composition of her own choosing. A first and second cash prize award will be made.

The club met April 27 at the Westminster Presbyterian Church. The program was given by Neva Kennedy Howe, Minnie C. Mitchell and Bertha Freeman, organists, and Cameron McLean, soloist.

The Reading Choral Society will give its fifth performance of the B minor Mass by Bach in the Irvine Auditorium, University of Pennsylvania, Sunday afternoon, May 9, at 3:30 o'clock. The chorus of 200 voices and the Civic Symphony Orchestra will be under the direction of N. Lindsay Norden.

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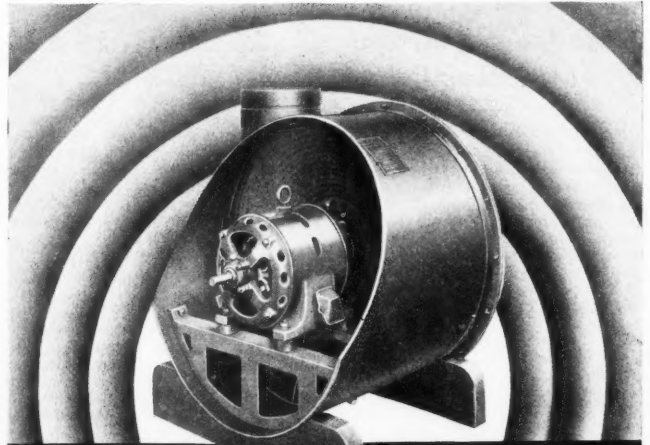
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**San Francisco News;
Four-Manual Calvary
Church Organ Rebuilt**

By WILLIAM W. CARRUTH

San Francisco, Cal., April 17.—On Easter Calvary Presbyterian Church of San Francisco celebrated the completion of the rebuilding of its four-manual Aeolian organ with appropriate music played by Winifred Jolley Bengson. Twelve new sets of pipes, including diapasons, were added by the Aeolian-Skinner Company, the work of rebuilding being done by John C. Swinford under the supervision of Stanley W. Williams, Pacific coast representative of the company. John A. McGregor, who gave the original organ in 1929, provided funds for the additions and revoicing. Calvary Presbyterian now has a magnificent instrument, and with such a brilliant and ambitious organist as Winifred Bengson, organists of the bay region may look forward to hearing interesting recitals.

Mrs. Bengson and J. Sidney Lewis of Grace Cathedral are two organists who are always on the lookout for new and seldom-played material for their recitals. The following compositions are a few from Mr. Lewis' half-hour programs in April on Sundays at 3:30: "An Easter Alleluia," Gordon Slater; "An Easter Prelude," Arthur Egerton; "A Fantasy," Harold Darke; Variations on an Irish Melody, Geoffrey Shaw; Musette, Elegie and Fughetta, Ravanello; Folk-tune, Percy Whitlock; "Benedictus," Alec Rowley; Fantasia on "Duke Street," Kinder; Larghetto,

G. B. Bassani; Impromptu in D flat, Watkinson.

Willoughby Williams, distinguished English organist, formerly of the Parish Church of Leeds, and since 1930 organist and choirmaster of Christ Church, London, has been enjoying the spring in Oakland, where his wife's mother resides. Mr. Williams is a member of the London Society of Organists and a graduate of the Royal Conservatory of Dresden. He is to appear in a recital at St. Paul's Episcopal Church, Oakland, May 17.



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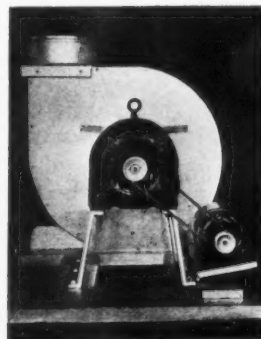
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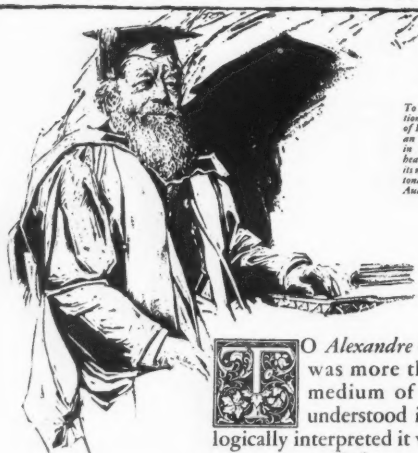


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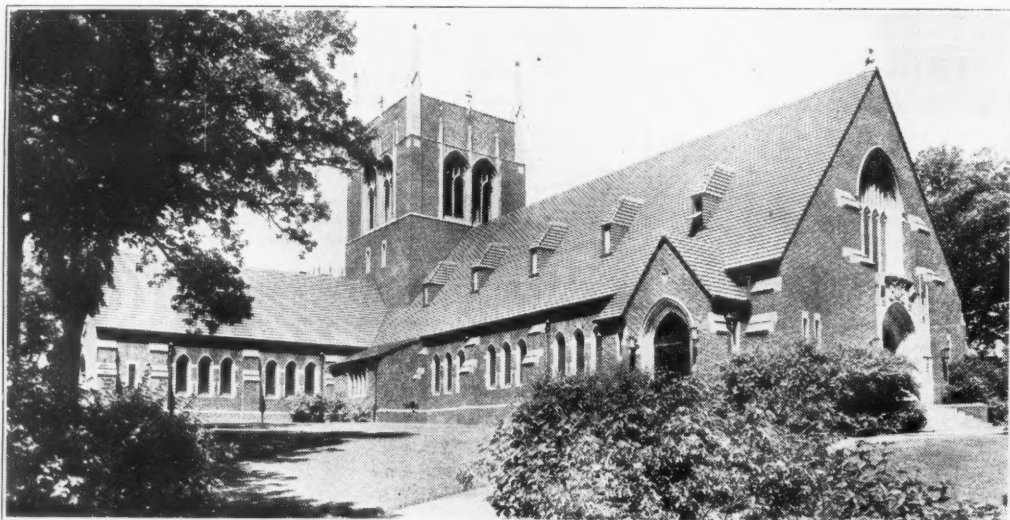
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