

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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FOR LARGEST ORGAN IN A KANSAS CHURCH

REUTER CHOSEN AS BUILDER

First Methodist of Lawrence Places
Order for a Four-Manual Instru-
ment in Remodeled Edifice—
All Under Expression.

An important addition to the list of outstanding organs in the Middle West will be a four-manual to be installed in the approaching summer in the First Methodist Church of Lawrence, Kan. The organ, which is to be the largest church installation in Kansas, will be built by the Reuter Organ Company of Lawrence. It is to be a memorial instrument. The church is undergoing extensive remodeling. A chancel arrangement is being provided, with the organ to be installed in four chambers at the sides. The entire instrument will be under expression, with the egress of the tone through large grilles facing the chancel.

The specification provides for entirely "straight" manual divisions, except for three of the softer voices in the swell, which are to be unified. The instrument will be exceptionally rich in accompanimental and solo voices, but will have ample foundation work, including a full diapason chorus in the great. The console will be of the draw-knob type.

Following is the stop list:

- GREAT ORGAN.**
Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks. (12-19-22), 183 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 25 tubes.

PROCESSIONAL GREAT.
(Placed in rear of church.)
Violin Diapason, 8 ft., 49 pipes.

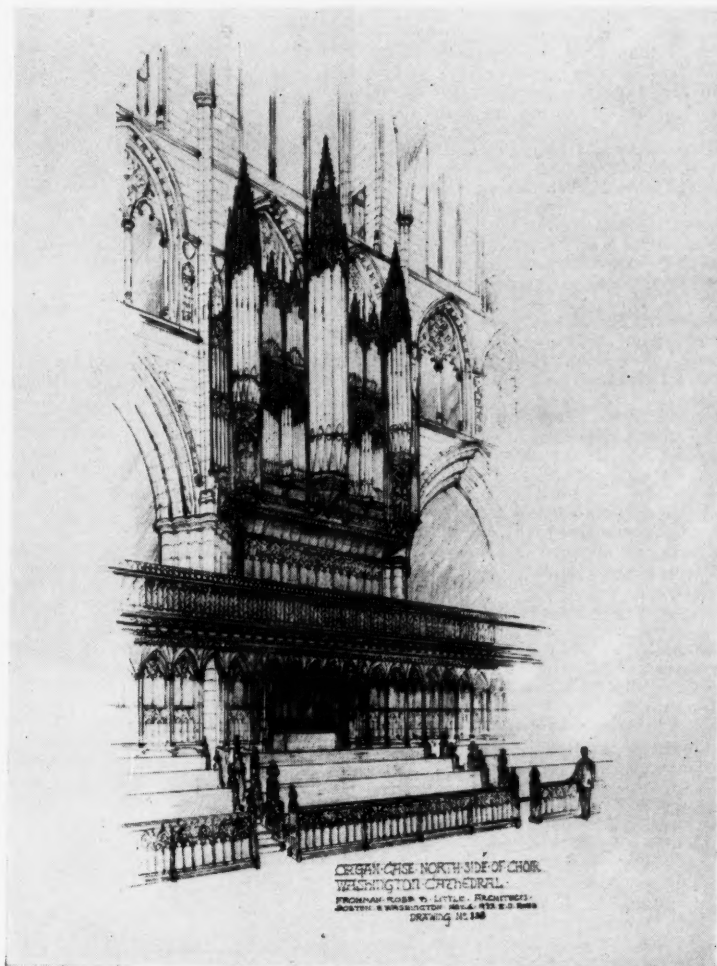
- SWELL ORGAN.**
Lieblich Gedeckt (ext. Swell Gedeckt), 16 ft., 12 pipes.
Contra Sallicional (ext. Sallicional), 16 ft., 12 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Sallicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Spitz Flöte (tapered), 8 ft., 89 pipes.
Flute Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute (from Gedeckt), 4 ft., 61 notes.
Sallicot (from Sallicional), 4 ft., 61 notes.
Spitz Flöte (from Spitzflöte), 4 ft., 73 notes.
Nasard (from Spitzflöte), 2 2/3 ft., 61 notes.
Flautino (from Spitzflöte), 2 ft., 61 notes.
Tierce (from Spitzflöte), 1 3/4 ft., 61 notes.
Mixture, 4 rks. (12-15-19-22), 244 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp (from Choir), 49 notes.
Chimes (from Great), 25 notes.

- CHOIR ORGAN.**
English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 49 bars.
Celesta, 4 ft., 49 notes.

- SOLO ORGAN.**
Gross Gedeckt, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Chimes (from Great), 25 notes.

- PEDAL ORGAN.**
Diapason, 16 ft., 32 pipes.
Second Diapason (from Great 16-ft. Diapason), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Contra Sallicional (from Swell), 16 ft., 32 notes.
Lieblich Gedeckt (from Great), 16 ft., 32

NEW ORGAN CASE IN THE WASHINGTON CATHEDRAL



ORGAN CASE NORTH SIDE OF CHOR.
WASHINGTON CATHEDRAL.
FROHMAN, ROBB & LITTLE, ARCHITECTS.
BOSTON & WASHINGTON, D. C. 1937

THIS DRAWING SHOWS THE DESIGN OF one side of the screen for the organ approaching completion at the National Cathedral in Washington. There will be two screens, to be on opposite sides of the great choir. The screens are each about forty-six feet in height above the gallery upon which they rest. The display pipes will all be "speakers" and will have raised, Gothic bay leaves. They belong to the pedal metal diapason and the pedal violone, both of 16-ft.

- notes.
Quinte (from Great), 10 2/3 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Cello (from Swell), 8 ft., 32 notes.
Flauto Dolce (from Swell), 8 ft., 32 notes.
Flute (from Swell), 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba (ext. of Trombone), 8 ft., 12 pipes.
Chimes (from Great), 25 notes.

VIRGIL FOX PUT ON FACULTY OF PEABODY CONSERVATORY

According to an announcement from Peabody Conservatory of Music, Baltimore, Virgil Fox has been appointed to the organ department of the conservatory to fill the vacancy caused by the death of Louis Robert, for many years teacher of organ. In addition to his teaching Mr. Fox will continue his recital activities. He received his early training from Dr. Wilhelm Middelschulte and studied later at the Peabody Conservatory, where he won the artist diploma in 1932. Immediately upon being graduated, he concertized in Europe, playing in France and England. Since his return from Paris in 1933 he has appeared as soloist in recitals in twenty-two states and in Canada. He was soloist for the American Guild of Organists in New York in 1936, and for the National Association of Organists in Chicago at the World's Fair. He will

make his second European tour in September, playing in England, Scotland, France and Germany. Two recitals are scheduled at the Thomas Kirche in Leipzig, the Bach church. Mr. Fox is organist of the Brown Memorial Presbyterian Church in Baltimore.

SOEWERY WORK PREMIERE IN BOSTON; BIGGS AT ORGAN

A new concerto for organ and orchestra by Leo Sowerby, to be played by the Boston Symphony Orchestra, under Koussevitsky, with E. Power Biggs at the organ, is announced as a feature of the season in Boston. The work is dedicated to Mr. Biggs. The premiere of the concerto is to take place at the concerts April 22 and 23 and music-lovers of New England are looking forward to the event. To organists the country over this performance is of interest.

Large New Kimball for Park College.
Park College, at Parkville, Mo., near Kansas City, has awarded to the W. W. Kimball Company the contract for a large three-manual organ. The instrument will replace the one installed by the same builder seven years ago and destroyed on Christmas night of 1937, when fire razed the Graham Tyler Memorial Chapel.

NEW GALLERY ORGAN AT ST. BARTHOLOMEW'S

NEW YORK WORK IS FINISHED

Seven Lenten Musical Programs Mark
the Completion of West End
Instrument — Built by the
Aeolian-Skinner Company.

The new west end organ built by the Aeolian-Skinner Company for St. Bartholomew's Church in New York City, which completes the extensive organ equipment of that famous church, has been installed and is being used at a series of seven outstanding Lenten musical programs arranged by David McK. Williams, the organist and choir-master, and his assistant, William Strickland.

The stop specification of the new west gallery instrument, which supplements the main and dome organs, is as follows:

- GREAT ORGAN.**
Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.
Fagot (prepared for), 16 ft., 61 pipes.

- SWELL ORGAN.**
Gemshorn, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Cymbel, 3 rks., 183 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.

- POSITIV ORGAN.**
Rohrflöte, 8 ft., 61 pipes.
Quintade (prepared for), 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Gemshorn (prepared for), 4 ft., 61 pipes.
Nasat, 2 2/3 ft., 61 pipes.
Principal 2 ft., 61 pipes.
Blockflöte (prepared for) 2 ft., 61 pipes.
Terz, 1 1/2 ft., 61 pipes.
Larigot (prepared for), 1 1/2 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Zimbel, 3 rks., 1/4 ft., 183 pipes.
Krummhorn (prepared for), 8 ft., 61 pipes.

- PEDAL ORGAN.**
Open Bass (wood), 32 ft., 32 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (Swell), 16 ft.
Principal, 8 ft., 32 pipes.
Gedeckt Pommer, 8 ft., 32 pipes.
Gemshorn (Swell), 8 ft.
Quint (prepared for), 5 1/2 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Cymbel, 2 rks., 64 pipes.
Contre Posaune (prepared for), 32 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Trompette, 8 ft., 32 pipes.
Claron, 4 ft., 32 pipes.
Rohr Schalmel (prepared for), 4 ft., 32 pipes.

Wind pressure for the great flues and reeds is 2 3/4 inches, for the swell 5 inches and for the positiv 2 1/2 inches.

The original organ at St. Bartholomew's was installed twenty years ago and THE DIAPASON published the specification in its issue of August, 1917. Ten years later the instrument was rebuilt and enlarged. In 1931 the dome organ was installed by the Skinner Organ Company and the specification appeared in the issue of Jan. 1, 1931.

The special Lenten musical offerings are taking place on the Wednesday evenings from March 2 to April 13 at 8:35. Verdi's "Requiem" was sung by the

choir of St. Bartholomew's March 2. On March 9 a voice and organ recital was given by Saida Knox and William Strickland, with this program: Fanfare, Sowerby; "L'Orgue Mystique," Book 30 (Introit, Offertory, Elevation, Communion and "Alleluia!"), Tournemire; Cantata, "Strike, Thou Hour," Bach; Prelude and Fugue in E minor, Bach; "Psalm 130," Stanford; Chorale in A minor, Franck.

Dr. Williams gave an organ recital March 16 and played the following works: Symphony No. 1, Vierne; Sonata in E flat, Bach; Concerto in B flat, Handel; Chorale Prelude, "O Man, Bewail Thy Grievous Sin," Bach.

The offering on March 23 was a violin and organ recital by Eugenie Limberg and Dr. Williams, with this program: Toccata, Adagio and Fugue in C major, Bach; Concerto No. 2, in E major, Bach; Cantabile, Symphony 2, Vierne; Chaconne in G minor, Vitali; Concerto in C major, Nardini; "Trauermusik," Hindemith.

The chapel choir of Princeton University was heard March 30 under the direction of its conductor, Robert Hufstader, with the assistance of Donald Bundock, baritone, and Mr. Strickland at the organ.

Mr. Strickland will give a recital April 6, playing the following program: Prelude, Fugue and Chaconne in D minor, Pachelbel; Chorale Prelude, "Jesus, in the Pain of Death," J. C. Vogler; Magnificat, Bonnet; Partita, "Jesus, Priceless Treasure," J. G. Walther; "Symphonie Romane," Widor.

On the evening of April 13 the series of musical events will come to a climax with a performance of Bach's "Passion According to St. Matthew," in which the choirs of St. Bartholomew's and Calvary Church, the Community House Chorus and the sopranos of St. Thomas' Church will be united.

PIPE ANALYSIS UNDERTAKEN

BY DR. BONER WITH WICKS

Dr. C. P. Boner and his staff at the University of Texas are collaborating with the Wicks Organ Company on organ pipe analysis. Dr. Boner's fame is known to organ builders and hundreds of organists, particularly because of his recent testimony before the Federal Trade Commission. What creates a certain tone and many other questions are to be answered in this research work. The Wicks company has furnished Dr. Boner and his staff with a quantity of diversified pipes for the tests, which involve all of the component parts of an organ pipe, the elements in the metal, thickness of the metal, the wind pressure, the cut-up, the mouth width, the style and treatment of the languid, the treatment of the eschallot, slotting, nicking, etc.

FOUR-MANUAL KILGEN ORGAN FOR STATION IN NASHVILLE

George Kilgen & Son, Inc., of St. Louis have received a contract for a four-manual organ for the studios being built for WLAC at Nashville, Tenn. The list of four-manual broadcasting organs built by Kilgen includes those at KMOX, St. Louis; WFIL, Philadelphia; WKY, Oklahoma City, and WHAS, Louisville.

H. C. Reichert Dies in Watertown, Wis.

H. C. Reichert, for thirty-three years an active organist and teacher of music at Watertown, Wis., died at his home in that city Feb. 19. He had been in ill health for several months and had undergone a major operation. Mr. Reichert was 58 years old and was born at Clyman, Wis. After study under Wisconsin teachers he became a pupil of Clarence Eddy in Chicago. For more than twenty-seven years he was organist of the First Congregational Church. On the occasion of his silver jubilee as organist he was honored by the congregation. Aside from his work as organist and teacher he was actively interested in the Congregational chorus and in helping direct the annual community vesper service series, which played a large part in the musical affairs of the community.

Courboin Chicago Recital April 11.

The date of the organ recital which will be given by Charles M. Courboin at the Rockefeller Memorial Chapel, University of Chicago, has been changed to Monday, April 11, at 8:15.

WALTER C. GALE DEAD AFTER LONG ILLNESS

CLOSE OF NOTABLE CAREER

New York Organist-Composer Was at Broadway Tabernacle Twenty-seven Years, Retiring in 1932—Was a Founder of the A. G. O.

Walter C. Gale, for a generation a prominent New York organist, composer and teacher, died Feb. 25 at the home of his sister, Mrs. A. D. Rockwell, Greenwich, Conn., after an illness of more than a year. He was 66 years old. Mr. Gale was warden of the American Guild of Organists in 1916 and 1917 and was one of the founders of the Guild.

Mr. Gale was a native of Cambridge, Mass. He had studied organ and theory with Samuel P. Warren and harmony and counterpoint with Frank Damosch. He was a church organist from the time he was 15 years old, having served as organist and choirmaster at the Brick Presbyterian Church, St. Thomas' Episcopal, All Souls' Episcopal and the Broadway Tabernacle. He retired from his position at the last-named church in 1932 after having served twenty-seven years.

Mr. Gale was private organist to Andrew Carnegie for seventeen years, and, since the philanthropist's death, was organist for Mrs. Carnegie. He conducted the Orpheus Choral Society and was professor of music in Miss Spence's and Miss Nightingale's Schools. His compositions were chiefly church music. As a concert organist in his early years he had given recitals throughout the country.

In addition to his activity in the A. G. O. Mr. Gale was a member of the National Association of Organists until its absorption by the A. G. O., and of the St. Wilfred Club of New York. He was an extensive traveler and twice circled the globe. He never married.

Funeral services were held at the Broadway Tabernacle in New York City Feb. 28. The officiating minister was the Rev. Dr. Allan Knight Chalmers, assisted by the Rev. Edgar Tilton, D.D., of Stratford, Conn., a former New York minister and a close friend of the family for many years. Dr. Will C. Macfarlane, Mr. Gale's intimate friend of long standing, presided at the organ. There was no vocal music. Dr. Macfarlane played: Air for the G String, Bach; Largo, Handel; "Reverie," Will C. Macfarlane (dedicated to Mr. Gale over thirty years ago); Arioso, Bach, and the following hymns: "Adeste Fideles," "The Strife Is O'er," "O Love, That Wilt Not Let Me Go" and "Hark, Hark, My Soul."

A feature of the service was the reading of a tribute to Mr. Gale as contained in "The Art of Preaching," written by the Rev. Charles Reynolds Brown, D.D., formerly dean of Yale Divinity School, who supplied the pulpit of Broadway Tabernacle for five months while the regular pastor was on sabbatical leave. The tribute was as follows:

It was my good fortune once for five months to supply the pulpit of the Broadway Tabernacle in New York City during the absence of their regular pastor. The organist at that time was Mr. Walter C. Gale, a cultured Christian gentleman and an organist in ten thousand. He knew beyond a peradventure why he was there and to what high ends he had been appointed of God. He played, as the apostle said, "with the Spirit and with the understanding also." He prayed with his fingers and with his feet, as well as with his mind and with his soul. He looked not upon the outward appearance of the score as he spread the music before him; he looked upon the inner content of all those hearts. He took those people as they came in from the street with the air of Broadway in their lungs and in their minds; and then by the power of his music he began to soften and to mellow their hearts, to refine and to enrich their thoughts. He caused them to feel that only with clean hands and pure hearts may men ascend into the hill of the Lord and stand in His holy place. When the time came for the minister to say "Let us pray," the people were ready!

May God in heaven be blessed for the value of truly religious music here on earth!

At the regular service in the Broadway Tabernacle March 6 John Groth, the organist, played Mr. Gale's Prelude in A flat as the prelude. The offertory

WALTER C. GALE, A.G.O.



anthem was Mr. Gale's "Come unto Me" and the response to the prayer another composition by the late organist, "O Saviour, I Have Naught to Plead." A beautiful tribute to Mr. Gale's memory was paid by the minister, Dr. Chalmers.

Four College Choirs Join at Princeton.

The choirs of Princeton, Rutgers and New York Universities and Lafayette College, supplemented by an orchestra from the Curtis Institute of Music, Philadelphia, gave a joint performance at the seventh annual Elizabeth Milbank Anderson recital in the Princeton University Chapel March 13. More than 2,000 persons heard the program, which included selections from the works of Bach, Handel, Brahms and Tchaikowsky. Alfred M. Greenfield, organist and director of the New York University choir, and Edgar F. Von Lehn, baritone, a Princeton senior, were the soloists. The program was under the direction of Professor Robert Hufstader, organist and director at the Princeton University Chapel. Thomas E. Yerger of Lafayette College was at the organ for the professional and recreational. Mr. Greenfield was soloist with the orchestra in Handel's Concerto No. 5, in F major.

Recital by Kinder at Hazleton, Pa.

Ralph Kinder, organist and choir-master of St. Thomas' Church, White-marsh, Pa., gave a recital at the First Presbyterian Church, Hazleton, Pa., on the evening of Feb. 21. He was assisted by Miss Mary Jackson, soprano. The organ is an Aeolian-Skinner four-manual and echo, installed in 1927, and George P. Schwartz is the organist. The recital was one of the events commemorating the one hundredth anniversary of the church. Mr. Kinder's program was as follows: Sonata in C minor (two movements), Salome; "Angelus du Soir," Bonnet; Prelude and Fugue on B-A-C-H, Bach; Berceuse, Dickinson; Fantasia on "Ein feste Burg," Faulkes; "Evening Bells and Cradle Song," Macfarlane; "The Squirrel," Weaver; "At Evening" and "Exsultemus," Kinder.

IN THIS MONTH'S ISSUE

New west end gallery organ built by the Aeolian-Skinner Company for St. Bartholomew's Church, New York City, completes comprehensive organ equipment of that famous church.

Walter C. Gale, a founder of the American Guild of Organists and for many years organist of the Broadway Tabernacle, New York, and private organist for Andrew Carnegie, died at the age of 66 years.

A four-manual organ for the First Methodist Church of Lawrence, Kan., is to be built by the Reuter Organ Company.

Tributes are paid to the memory of Dr. David D. Wood, the blind Philadelphia organist, on the centenary of his birth, by former pupils, friends and churchmen.

Mixtures and their place in the design of the modern organ are considered in paper by George McClay of Northwestern University.

THE DIAPASON.

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

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Berea, Ohio, Bach Festival in June.

Announcement comes from Berea, Ohio, that the sixth annual Bach festival at Baldwin-Wallace College is to be held June 10 and 11. Albert Riemenschneider, founder of the festival, will conduct the program, and a festival chorus, an a cappella choir, an orchestra and a brass choir will take part, with famous soloists. These festivals have achieved national fame and have drawn people from afar in increasing numbers from year to year.

Nevins to Give "St. Matthew Passion."

The oratorio services for the season at the First Presbyterian Church, New York, under the direction of Willard Irving Nevins will come to a close with the singing of Bach's "St. Matthew Passion" Sunday evening, April 10, and the annual Easter performance of Handel's "Messiah" April 17. Oratorio performances this year have included Haydn's "Creation," Palestrina's "Pope Marcellus Mass," Handel's "Messiah," "Elijah," by Mendelssohn, and Bach's B minor Mass.

Maitland to Give Annual Series.

Dr. Rollo F. Maitland's annual series of "afternoon hours of organ music" will be given this year on the Saturday afternoons in April at 4 o'clock in the Church of the New Jerusalem, Philadelphia. Bach and other classic and contemporary composers will be represented on the programs. At the last recital, April 30, Dr. Maitland will improvise a symphony.

ORGANISTS!

Why not form a Chapter or a Branch Chapter of the Guild in YOUR community?

There are numerous advantages in organization, and the Chapter Committee of the Guild, 1270 Sixth Ave., Room 1011, RKO Bldg., New York City, will gladly furnish the necessary information and instruction for securing a chapter status.

WRITE NOW!

TRIBUTES TO MEMORY
OF DR. DAVID D. WOOD
CENTENARY IS CELEBRATED

Former Pupils and Associates of
Famous Blind Organist and Com-
poser Take Part in Honors Paid
to Him in Philadelphia.

"A fair average would be only about one in a million individuals who could have such an outpouring of love, loyalty and devotion twenty-eight years after his passing."

So said the Rev. Vincent C. Franks, D. D., rector of St. Stephen's Church, Philadelphia, on the occasion of the festival of music, the first of two events commemorating the one hundredth anniversary of the birth of Dr. David D. Wood, famous blind organist and composer. The festival was held Tuesday evening, March 1, at St. Stephen's Church, the scene of forty-six years of Dr. Wood's activities as a church organist. The second event was held at the School for the Blind in Overbrook on the afternoon of March 2. With this school Dr. Wood had an unbroken connection of sixty-seven years, first as a pupil, then as a teacher, and for the last twenty-three years of his life as head of the music department.

Reunion of His Old Friends

St. Stephen's Church was filled with an assembly of loyal friends and former pupils of Dr. Wood, and many other musicians and music-lovers, not only of Philadelphia, but from distant points, including New York, Boston, Hartford, Bethlehem, Pa., and Davenport, Iowa. The festival was held under the joint auspices of St. Stephen's Church, the American Organ Players' Club (of which Dr. Wood was the first president, holding this office twenty years) and the Pennsylvania Chapter of the American Guild of Organists. Uselma Clarke Smith, F. A. G. O., a former pupil of Dr. Wood, whose untiring energy in matters of detail relating to the service calls for special commendation, directed a chorus of fifty voices, including several members of Dr. Wood's own choir, in five of his compositions. Incidental solos were sung by Florence Kirk, soprano; Mae E. Dwyer, alto; John Owens, Jr., and Harry Gurney, tenors, and Ernest T. Freas, bass. Dr. Rollo F. Maitland, who claims Dr. Wood as his only organ instructor, was at the console of the large four-manual Haskell organ designed by Dr. Wood and dedicated in 1907. All those participating entered into the event with a sincerity and enthusiasm which resulted in an inspiring rendition of Dr. Wood's anthems. Many of those present expressed the opinion that these compositions received the most artistic interpretations since Dr. Wood played and directed them.

Many Take Part in Program

The program opened with the hymn "All Hail the Power of Jesus' Name," which was always sung at the Easter afternoon service at St. Stephen's in Dr. Wood's time. Miss Jennie M. Carroll, representing the American Organ Players' Club, and a pupil of Dr. Wood, then played Bach's B minor Prelude with rhythmic vitality and tasteful registration.

Dr. Franks made a brief address of welcome, including some quotations from Dr. Wood's life convictions, after which the chorus sang the stirring Te Deum in B flat and the tranquil and lovely "There Shall Be No Night There." Dr. Edward E. Allen, director emeritus of Perkins Institute for the Blind, Boston, delivered the principal address of the evening. He spoke chiefly of Dr. Wood's noble influence as a teacher and director of music at the Pennsylvania School for the Blind, of which Dr. Allen was principal for seventeen years. He also spoke of the great oratorio performances by the school chorus under Dr. Wood's direction.

After a thrilling interpretation of the stupendous Festival Magnificat in C, with its double canon and two fugal sections, the Bach chorale prelude "Before Thy Throne I Now Appear" was played in a masterly manner by Harry J. Ditzler, F. A. G. O., representing the Pennsylvania Chapter of the Guild. The Easter anthem "Behold, I Show You a Mystery," with its beautiful tenor

solo and glorious choral climax on the words "Thanks Be to God, Who Giveth Us the Victory," was sung next, after which Dr. Franks read tributes from three rectors of St. Stephen's during Dr. Wood's time, who were unable to be present on this occasion. They are Dr. S. D. McConnell, Dr. Elwood Worcester and Dr. Carl E. Grammer. Each in his own way paid homage to the great soul who had made not only his music, but his life, a marked influence in the church.

After the singing by the chorus of the familiar and well-loved anthem "The Twilight Shadows Fall" this memorable festival was brought to a close with the singing of the hymn "He Leadeth Me" by choir and congregation.

Celebration by Dr. Wood's Alma Mater

The second event in the centenary, which took place at the Pennsylvania School for the Blind Wednesday afternoon, March 2, opened with an address of welcome by Albert G. Cowgill, the principal. This was followed by the playing of the Toccata and Fugue in D minor of Bach by Dr. Rollo F. Maitland, who had played the same composition at his graduation under Dr. Wood. "The Twilight Shadows Fall" was sung by the school chorus under the direction of Dr. Ralph P. Lewars, after which Dr. G. Conquest Anthony, bass soloist at St. Stephen's for many years under Dr. Wood, gave some intimate recollections, especially of his experiences as soloist in the oratorio performances of the school chorus.

A Scherzo for piano, composed by Dr. Wood in his eighteenth year, and a "Friedlander March," for orchestra, arranged for organ, were played by Dr. Maitland, after which Dr. Allen delivered an inspiring address, recounting some details of Dr. Wood's life for the benefit of the students. After the singing by the chorus of "There Shall Be No Night There" the exercises were brought to a close with the hymn "O God, Our Help in Ages Past" by the entire gathering. As at the service the preceding evening a large audience was present, the event being in the nature of a "home-coming" and a reunion of many of those over whom Dr. Wood had exerted a potent influence.

In addition to these two celebrations, the choir of the East Baptist Church, Philadelphia, under the direction of Howard C. Eagin, sang compositions of Dr. Wood at both services March 27. The pastor called attention to the life of Dr. Wood at each service and in the evening expressed thanksgiving in his prayer for the lives of such men. Samuel L. Laciari, music critic of the Philadelphia Evening Public Ledger, had an extended article in the issue of March 26 paying tribute to the achievements of Dr. Wood; his career was also the subject of a brief article by "Girard" in his column in the Philadelphia Inquirer.

NEW KILGEN THREE-MANUAL
FOR LINDENWOOD COLLEGE

Lindenwood College, at St. Charles, Mo., one of the oldest women's colleges, has ordered a three-manual organ from George Kilgen & Son of St. Louis. The organ is to be entirely "straight" in design. In the building of this organ pipes from the old two-manual installed about twenty years ago will be used. Paul Friese of St. Louis collaborated with the Kilgen brothers in planning the instrument. Mr. Friese heads the organ classes at the college.

Specifications of the instrument are as follows:

- GREAT ORGAN.
(Four-inch wind pressure.)
1. Open Diapason, 8 ft., 61 pipes.
2. Melodia, 8 ft., 61 pipes.
3. Dulciana, 8 ft., 61 pipes.
4. Flute d'Amour, 4 ft., 61 pipes.
- SWELL ORGAN.
(Five-inch wind pressure.)
5. Violin Diapason, 8 ft., 61 pipes.
6. Stopped Diapason, 8 ft., 61 pipes.
7. Aeoline, 8 ft., 61 pipes.
8. Flute Harmonic, 4 ft., 61 pipes.
9. Oboe Gamba, 8 ft., 61 pipes.
- CHOIR ORGAN.
(Five-inch wind pressure.)
10. Viola, 8 ft., 61 pipes.
11. Concert Flute, 8 ft., 61 pipes.
12. Flute Celeste, 8 ft., 61 pipes.
13. Clarinet, 8 ft., 61 pipes.
- PEDAL ORGAN.
(Five-inch wind pressure.)
14. Major Bass, 16 ft., 32 pipes.
15. Bourdon, 16 ft., 32 pipes.
16. Bass Flute (Bourdon extended), 8 ft., 12 pipes.

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I am pleased to say that the instrument of seventy-four ranks recently installed for me in Calvary Episcopal Church, Memphis, under the direction of Mr. G. Donald Harrison, has given perfect satisfaction.

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In closing I would like to add that the company is a delightful organization with which to do business. Small matters that will arise during construction and installation are promptly and satisfactorily adjusted and, too, the company is most liberal in interpreting its contract.

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[Signed] A. STEUTERMAN.

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DEDICATION AT RICHMOND

**Instrument in Reid Memorial Church
Reconstructed and Modernized,
with New Console and Com-
plete Tonal Revision.**

Completion of the reconstruction and modernization of the organ in the Reid Memorial United Presbyterian Church at Richmond, Ind., by Henry Pilcher's Sons was marked by a dedicatory recital played Sunday, Jan. 16, by Mrs. Mary Carman Slade, assisted by Robert B. Dafler, tenor.

The original organ was built by Hook & Hastings in 1906. After serving the congregation well for thirty-odd years, it was decided that the instrument should be rebuilt. The old windchests were completely reconditioned and a new drawknob console was built. A three-rank mixture was substituted for the old gross flöte in the great organ, and the choir fugara, 4 ft., was placed in the swell, as a softer four-foot stop. The old swell aeoline was moved to the choir and tuned sharp, making the unda maris. The pedal windchests were extended to the thirty-two-note compass and the manual chests were extended to seventy-three-note compass. A new set of Deagan chimes was added as a memorial to Mrs. Stella Shields, from her sister, Mrs. Grace L. Miller.

Specifications of the organ are as follows:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (from Choir).

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Chimes (from Choir).
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 tubes.
- Tremolo.

ECHO ORGAN.

- Viola, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Höhlflöte, 8 ft., 61 pipes.
- Waldflöte, 4 ft., 61 pipes.
- Harmonic Aetheria, 5 rks., 305 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Dulciana, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.

There are twenty-nine couplers and twenty-six combinations.

The program at the opening recital included: Allegro from First Sonata, Borowski; Chorale Prelude, "On Thee I Call," and Fugue in G minor, Bach; Waiting Motive from "Madame Butterfly," Puccini; "Clair de Lune," Karg-Elert; "Dreams," McAmis; "Song of the Basket Weaver," Russell; "Bells through the Trees," Edmundson; Finale from First Symphony, Vienne.

David H. Jones Presents 27 Pupils.

Twenty-seven pupils of David Hugh Jones appeared on the programs of three recitals under the auspices of the Westminster Choir School at Princeton, N. J., on the afternoons of Feb. 7, 9 and 16. The programs were made up of the classics, works of the French school and modern American compositions.

FRONT OF PILCHER ORGAN IN RICHMOND, IND., CHURCH



**PARVIN TITUS TO PRESENT
LISZT'S "VIA CRUCIS" APRIL 10**

Parvin Titus will give Liszt's "Via Crucis" and Gounod's "Out of Darkness" at Christ Church, Cincinnati, Ohio, on Palm Sunday afternoon, April 10. This is to be, as far as Mr. Titus can ascertain, the first performance of the Liszt work in America. It was published only last year.

Noonday programs are being given at Christ Church by Mr. Titus and assisting artists on Tuesdays and Fridays in Lent. At the first one, March 4, he played: Suite from "Water Music," Handel-McKinley; Chorale Preludes, "Have Mercy on Me, O Lord" and "Glory Be to God on High," Bach; Cantabile, Symphony 6, Widor. March 11 there was a Bach program and March 15 the following program of compositions by Englishmen: Trumpet Tune and Air, Purcell; Pavane ("The Earl of Salisbury"), Byrd; "A Tune for the Flutes," John Stanley; Choral Song and Fugue, Wesley; Chorale Preludes, "Melcombe" and "Ton-y-Botel," Noble; Postlude on "Old Hundredth," Grace.

On April 8 Mr. Titus will play this American program: Chorale Preludes, "The Cross, Our True and Only Hope" and "O God in Heaven, Look Down on Me," R. Cochrane Penick; "Elegy" (MS.), Clarence Loomis; Cantilena, McKinley; "Into the Silver Night" ("Carillon Suite"), Alfred Johnson; "Scena" (Three Gothic Sketches), Hausermann.

Early in May a part of the Mass in B minor by Bach will be presented.

**TWO SUMMER SESSIONS
FOR WESTMINSTER SCHOOL**

The Westminster Choir School of Princeton, N. J., announces extensive summer courses in the East and on the Pacific coast for the benefit of those who can take time during the vacation period to study church music under Dr. J. Finley Williamson. From June 27 to July 15 there will be a session at Occidental College, Los Angeles, Cal. From July 25 to Aug. 14 a session at Northfield, Mass., on the campus of the Mount Hermon School, will take place. Organ study will be emphasized at both Los Angeles and Northfield. In the latter place Carl Weirich of the Westminster faculty will give private and class lessons and at Los Angeles Clarence Mader, F. A. G. O., nationally known recitalist and organist and choir-master of Immanuel Presbyterian Church, will have charge of the organ work. At both summer sessions a new feature this year will be choral and vocal summer camps under the direction of Joseph Lautner for young people of high school and college age.

The Pageant Choir of Ottawa, Ont., directed by Allanson Y. Brown, F. R. C. O., with Miss Lilian Jeans at the organ, sang a form of service in Christ Church Cathedral Feb. 27 at 4 o'clock. The church was filled to hear the chorus of 100 voices in Bach's cantata "The Lord Is a Sun and Shield" and Mendelssohn's "Hear My Prayer."

**EDITH E. SACKETT WILL GIVE
JUNIOR CHOIR SUMMER WORK**

The success of the first summer course has encouraged planning for a second summer course in junior choir methods by Miss Edith E. Sackett. Miss Sackett has specialized in this work for several years with success. The course will be conducted July 5 to July 16 at the Fort George Presbyterian Church, New York City, where Miss Sackett first gained note for her work with junior choirs. The work centers on methods, tone production for children, management and development, with demonstration lessons and practice teaching. Last year the course attracted registrants from as far away as Maine, the men outnumbering the women. Two special programs were offered—one an organ recital by Miss Lilian Carpenter and the other a musical service at the Fort George Church, when eighteen young people, former junior choristers, provided the music. At the present time, in her Baltimore church, Miss Sackett has a junior choir of seventy-five voices that sings every Sunday at the children's church, in a beautiful chapel dedicated to the children, and once a month in a musical service by the combined choirs.

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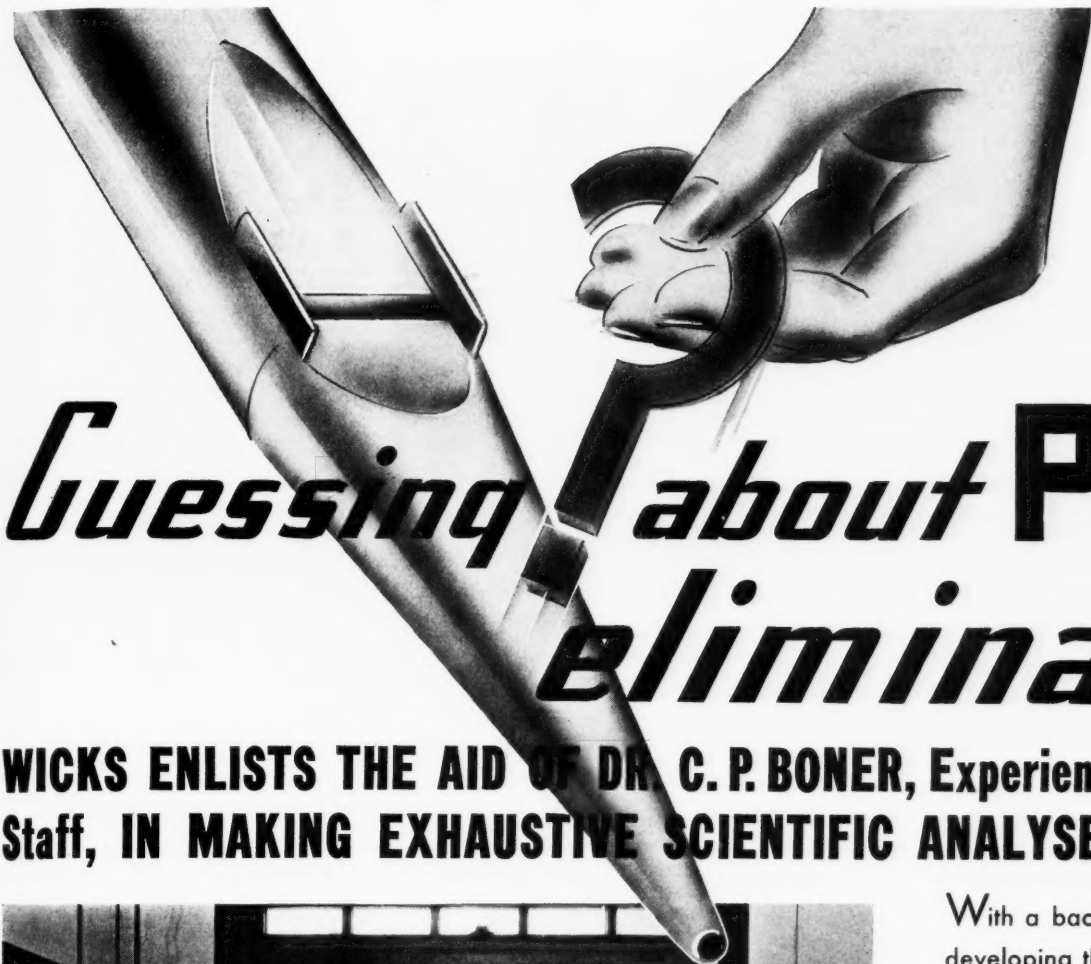
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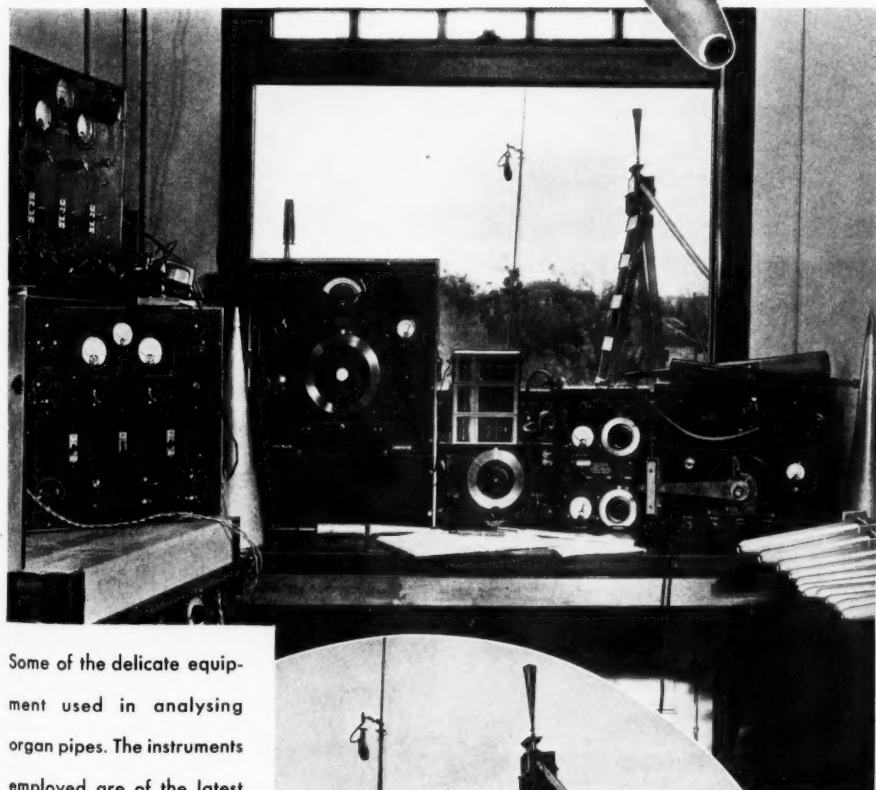
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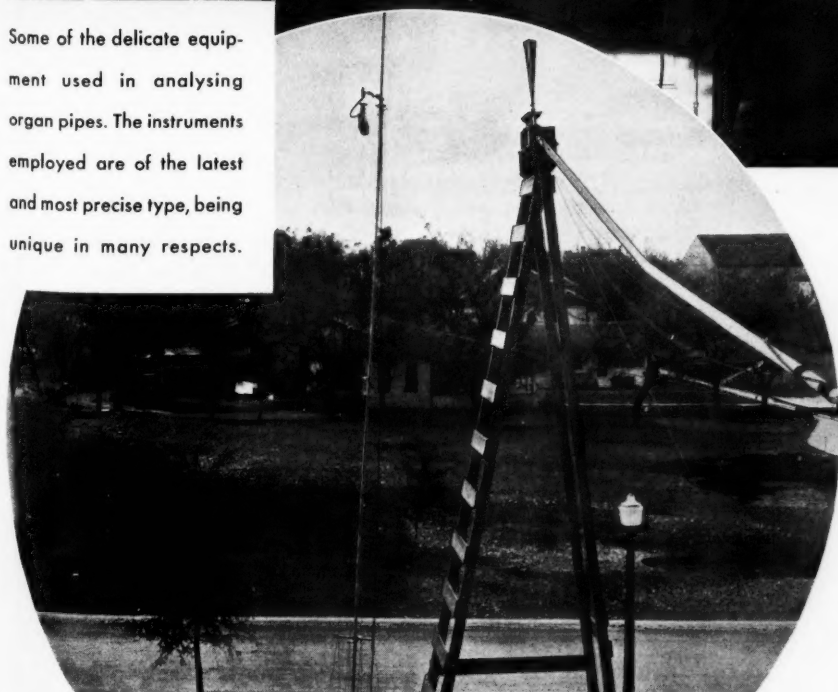
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Hundred Recitals at Kansas University by Laurel E. Anderson

With a program of distinction played on Feb. 13, Laurel Everette Anderson, organist of the University of Kansas, chairman of graduate study in the School of Fine Arts and acting chairman of the department of organ and theory, marked the attainment of a record of 100 recitals in the vesper series at the university.

This series of recitals, played on Sunday afternoons in the university auditorium (now renamed Hoch Auditorium) during the concert season from the first of November until Easter, was inaugurated by Mr. Anderson slightly more than ten years ago with the installation of the four-manual Austin organ in the newly-finished auditorium. At that time Mr. Anderson had just joined the staff of the School of Fine Arts after study in Paris, where he was organist and director of music of the American Church. During the ten years of this series Mr. Anderson has had the assistance from time to time of other members of the staff, including G. Criss Simpson, Dr. Charles S. Skilton and Frank Cunkle.

To review the large body of literature covered by Mr. Anderson in these ten years would be to review the cream of the literature for the organ. Here indeed is no compromise with mediocre works.

Mr. Anderson spent his early boyhood in Racine, Wis., where his music studies began under local teachers. From Racine he went as a student to the Oberlin Conservatory of Music, where he became the pupil of Dr. George Whitfield Andrews in organ and composition, Howard Handel Carter in piano, Heacox and Lehmann in theory and Edward Dickinson in history of music. In 1921 he received the degree of bachelor of music from Oberlin, with a double major in organ and composition, and in 1922 won the de-

gree of master of music, again with a double major, composition and organ. The next two years found Mr. Anderson on the staff of Grinnell College as head of the department of organ and composition and lecturer in the history and criticism of music, a position he resigned in 1924 to go to Paris to do special work with Joseph Bonnet and Louis Vierne in organ and with Raoul Laparra in composition.

After three years in the French capital, he returned to the United States in 1927 and became organist at the University of Kansas and a member of the organ and theory staff of the School of Fine Arts. He holds at the present time a full professorship in organ and composition. He has been for a number of years secretary of the senate advisory committee of the university and a member of the administrative committee of the graduate school, of the committee on university travel and research, of the university survey committee and of the sub-committee on curricular organization. He is also graduate advisor and chairman of the committee on graduate study in the School of Fine Arts, as well as chairman of that school's committee on credits and exemptions.

From 1933 to 1935 Mr. Anderson was dean of the Kansas Chapter of the American Guild of Organists and in 1933 was one of the soloists of the A. G. O. at its national convention in Cleveland; for four years, from 1933 to 1937, he was the national treasurer-general of Pi Kappa Lambda, national honor society in music, and from 1935 to 1937 president of Kappa Chapter. Mr. Anderson also is a member of Phi Mu Alpha, the MacDowell Society, the Forum Club, the Music Teachers' National Association and the Kansas State Teachers' Association.

Mr. Anderson's compositions include pieces for solo voice, chorus, string quartet, orchestra and instrumental ensemble.

The program for recital No. 100 was as follows: "Sea Prelude," Milford; Chorale, Honegger; Dorian Prelude on the "Dies Irae," Simonds; "Prayer and Cradle Song," Guilmant; "Carillon," Vierne.

LAUREL EVERETTE ANDERSON



At Old Stone Church in Cleveland.

At the monthly musical service presented by Russell V. Morgan at the Old Stone Church in Cleveland March 6 Mr. Morgan played the Allegro Appassionato from Guilmant's Fifth Sonata, the Toccata by Widor; Chorale in A minor, Franck; "Grand Choer," Dubois; "Ave Maris Stella," Titelouze, and the Prelude to "The Deluge" by Saint-Saens. An octet directed by Mr. Morgan sang "Praise Ye the Lord," Saint-Saens; "Panis Angelicus," Franck; "All Fruits Whatsoever," from Franck's "Ruth"; Gounod's "Gallia," and a Sanctus and Benedictus by Guilmant.

Courboin with Cincinnati Symphony.

Dr. Charles M. Courboin will again appear as soloist with the Cincinnati Symphony Orchestra on Thursday and Saturday, April 14 and 16.

DONALD C. GILLEY IS NAMED FOR POSITION IN WORCESTER

Donald C. Gilley of Indianapolis has been appointed organist and choirmaster at Wesley Methodist Episcopal Church, Worcester, Mass., and begins work there April 1. This position was made vacant by the resignation of Arthur Leslie Jacobs, who went to the First Congregational at Los Angeles.

At Worcester Mr. Gilley will have a large four-manual Skinner organ. There are five choirs and Mrs. Gilley expects to help in the work with the children's groups. The Rev. George E. Heath is pastor of Wesley, and with a membership of 2,300, it is one of the largest churches in New England.

Mr. Gilley received his training at Beloit College, the Eastman School of Music, the Cincinnati Conservatory of Music and the Christiansen Choral School. He won the associate certificate of the A. G. O. in 1931 and the choirmaster's certificate in 1935. After teaching at Earlham College for five years he went to Butler University in 1933. Here he has been assistant professor of music. He has also been head of the organ department at the Arthur Jordan Conservatory in Indianapolis. From 1933 to 1937 he was dean of the Indiana Chapter of the American Guild of Organists. Mr. Gilley has had extensive experience as a recitalist and as a choral conductor.

Gives "A Lenten Story in Music."

At the evening service of March 6 in the Grand Avenue Reformed Church, Asbury Park, N. J., a special Lenten program was presented under the direction of Charles A. Patrick. The service was entitled "A Lenten Story in Music," including organ selections and solos by Mrs. Anne Parker, soprano, and Richard Rupel, tenor. The program was as follows: "Crucifixus," Bach; Passion Chorale, Bach; "Christ's Death on the Cross," Bach; "He Dies; the Friend of Sinners Dies," hymn arrangement; "Angels, Roll the Rock Away," Snow; Chorus Magnus on "The Strife Is O'er," Lacey; "Christ, the Lord, Is Ris'n Today," hymn arrangement.

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**RECTOR AND ORGANIST JOIN
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ESKIL RANDOLPH

A clergyman and an organist gave a unique example of cooperation between pulpit and musical ministry on Feb. 24 at Freeport, Ill., when the Rev. Eugene R. Shannon, rector of Grace Episcopal Church, and Eskil Randolph, organist of the First Presbyterian Church, appeared in a two-piano recital. The First Presbyterian Church was crowded to the last pew and standing-room only was available when the recital opened, although there was an admission charge. The recital was sponsored by the two churches. In reviewing the performance one newspaper critic said:

Two of Freeport's oldest churches, Grace Episcopal and First Presbyterian, seem to have captured the spirit of service through unity, while the Rev. Eugene Shannon, rector of the former, and Eskil Randolph, choir director and organist of the latter, conveyed this idea to the community through the medium of their music.

In addition to the program of two-piano numbers the performers gave the Demarest Fantasia with Mr. Randolph at the organ, and this selection seemed to arouse the greatest enthusiasm.

Eskil Randolph received his bachelor of music degree from Augustana College, Rock Island, Ill., where A. Cyril Graham was his instructor in organ. He held positions in Davenport and Moline while attending school. In 1926 he went to Philadelphia to study organ with Ralph Kinder and piano with Thuel Burnham of New York City. While in the East he was organist at the Washington Memorial Chapel, Valley Forge, Pa., and later organist and director at Trinity Lutheran Church, Norristown, Pa.

Mr. Randolph returned to the Middle West in 1930 to become organist and director at the First Lutheran Church, Moline, Ill. In 1934 he went to Freeport to be organist and director at the First Presbyterian. He has a paid choir of twenty-eight voices and a four-manual Austin organ. He is also director of the Kraft Choral Society of ninety members, made up of employees of the Kraft Phenix Cheese Corporation.



The Rev. Mr. Shannon received his early musical education at Zanesville, Ohio, where his boyhood was passed. While he was serving as organist of the Episcopal Church his interest became focused upon the church itself. During his student years at Muskingum College, New Concord, Ohio, Mr. Shannon was organist of the Methodist Church of that city, as well as accompanist of the college glee club.

Spring Tour for E. Power Biggs.

E. Power Biggs will make a trans-continental tour in April and May, leaving for the South and the Pacific coast immediately after his two performances as soloist with the Boston Symphony Orchestra April 22 and 23, when he will present Leo Sowerby's new concerto for organ and orchestra. During the course of his tour Mr. Biggs will appear in many cities, including Memphis, Wichita Falls, San Antonio, Los Angeles and San Francisco.

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Attention: Mr. Ernest M. Skinner.

Dear Mr. Skinner:

Years ago, when you had completed the installation of the magnificent organ in St. Thomas' Church, New York, Dr. Noble said to me: "Ernest Skinner is the world's greatest organ builder!" Following his recital on the beautiful new instrument which you recently installed in the First Presbyterian Church, Newburgh, N. Y., he said: "Ernest Skinner is still the world's greatest organ builder."

Your "beautiful creation", to again quote Dr. Noble, has been in use for nearly two months, during which time I have played it many times. It is an unalloyed joy! Being primarily a church organist, I am most interested in an organ which lends dignity, beauty and color to the services of the church. You have created just such an instrument for us here in Newburgh, and you have done it in superlative degree.

I have not the time to discuss all the points of excellence found in this remarkably fine instrument, but I must mention a few. The build-up is most artistic and satisfying and the voicing of the individual stops beautiful beyond description. The Flute Celeste on the Swell is the most heavenly thing I have ever heard in any instrument. The full organ is most commanding, and the Pedal is stunning! The action is perfection itself, but then, that is taken for granted in your organs.

During our negotiations, before the contract was let, and throughout the period of building and erection, it was a distinct privilege to be associated with you. I think my admiration for you as an organ builder was equalled by my admiration for you as a highly ethical business man. It was refreshing to do business with a man who did not spend most of his time deriding the work of his competitors.

Please take care of your health, for when I get around to that new organ for my church in Kingston I want you to be on hand to build it.

How is the Washington Cathedral organ coming along? I expect to hear it early in May. Perhaps you could manage to be on hand to show me some of its fine points.

Yours most sincerely,

[Signed] Robert Williams,

Advisor Organ Committee

NORTHWESTERN UNIVERSITY

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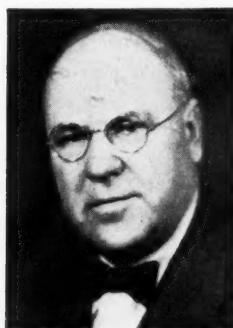


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FOR INFORMATION ADDRESS

Professor Oliver S. Beltz, Chairman, Department of Church and Choral Music, Sixth Annual Institute, Northwestern University, Evanston, Illinois. A folder on the Institute is now available.

Mixtures and Their Place in the Design of the Modern Organ

[Mr. McClay, who is an active Chicago organist, and teacher of theory at Northwestern University, has amplified and revised, for the benefit of readers of THE DIAPASON, the paper he presented at the recent church music conference under the auspices of the university at Evanston.]

By GEORGE McCLAY

A remarkable increase of interest in the problems of organ design has taken place during the last few years. That this interest has not been without practical results is evident to anyone who makes but a casual perusal of typical specifications of recent organs. A comparison of a current issue of THE DIAPASON with one of ten or fifteen years ago will make this clear. We are now, I believe, in a position to evaluate the progress of the art of organ building during the first third of the century with a fairly clear perspective.

The last decade of the nineteenth century and the opening years of the twentieth witnessed a marked increase in preference for massive, weighty foundation tone. This was evident in the work of such typical English builders as Hill and Walker. Hope-Jones, as is well known, threw all the weight of his opinion in this direction, producing large-scaled diapasons and flutes on high pressure, stops with which mixtures obviously could not blend. He therefore abolished mixture-work entirely in the organs he built, its place being taken (in theory, at least) by quintadenas and string-toned stops, as well as reeds. His influence was widespread, both in England and America, and may still be felt. The prevailing tendency of the period is reflected in the following quotation taken from "The Recent Revolution in Organ Building," written by George Laing Miller and published in 1909:

"These mutation stops still have their place in large instruments, but it is no longer thought that they are necessary to support the singing of a congregation and that they should be voiced loudly. The decline of mixture-work has in itself altered and very greatly improved the effect of organs when considered from a musical point of view. The tone is now bright and clear. * * * The leathered diapason, indeed, is now attaining a zenith of popularity both in England and America."

The reference to "bright and clear" tone is particularly amusing, and yet such views were widely accepted.

Organs of moderate size were frequently entirely without mixtures or mutations. One of the worst practices of the period was the spreading of forty or fifty stops over four manuals, providing a solo with its French horn, English horn, tuba, big strings and flute, and perhaps an echo besides, but whittling down great, swell and choir to a minimum, without an adequate diapason or reed chorus on any manual. This custom no doubt satisfied the vanity of organists and congregations, but at the expense of "wrecking" the organ so far as the effective performance of the greater part of organ literature was concerned. Needless to say, the presence of a single mixture on a three-manual organ was rare, indeed, and if such a stop were by chance present it was usually placed on the swell rather than the great.

The present renaissance of mixtures is in reality a return to the fundamental principles of organ design. A detailed review of the history of organ building is not possible within the limits of this paper, nor is it necessary. The influence of both the German and French schools is apparent in many recent designs. Many of our own earlier builders, such as Roosevelt, Hook & Hastings, Johnson and others, had a splendid conception of the organ as a whole, and invariably included a proper proportion of mixture work.

Mixtures may, for convenience, be classified in two general groups—(1) chorus mixtures, intended to complete either a diapason chorus or a reed chorus, as the case may be, and (2) timbre-creating mixtures. Chorus mixtures are at their best in chord work and in passages of considerable power, whereas timbre-creating mixtures, as

well as mutation stops, find their most satisfactory use in single note, or melodic, passages.

There are many varieties of chorus mixture, and a subdivision might be made on the basis of the inclusion or non-inclusion of the tierce. The four-nitures, cymbales and pleins jeux of the French builders are invariably of the quint variety (that is, they contain no tierce). The same is often, though not always, true of the mixtures, scharfs and cymbels of the German and Dutch builders. Edmund Schulze and his English disciple, T. C. Lewis, also followed this plan. Father Willis, on the other hand, seemed to be partial to the tierce, and the principal mixtures on the great and swell of his finest concert organs (at St. George's Hall, Liverpool, and the Alexandra Palace, London) all contain a tierce rank. In the Liverpool Cathedral organ, built by the present Henry Willis, each of the two mixtures on the great contains a tierce, and there is a separate tenth. No one, so far as I know, has ever ventured to criticize these mixtures for lack of blend; in fact, they are models of their kind.

The question is not an easy one to answer, and much may be said on both sides. My personal opinion favors the quint mixture as a general rule, especially in moderate-sized organs in churches or auditoriums of average size, particularly if the acoustics are unfavorable. Under such conditions a three-rank mixture, if properly scaled and voiced, will be adequate, assuming that separate twelfth and fifteenth have already been provided. The composition 15-19-22, 12-15-19, 8-12-15 will produce excellent results. The 17-19-22 variety (in reality a sesquialtera) is frequently found on the great, the tierce being sometimes discontinued in the treble. Greater breadth, as well as brilliance, is obtained by the inclusion of a four-rank mixture, while for a large great a five-rank stop is ideal. In this case the composition may be 15-19-22-26-29 in the bass, 8-12-15-19-22 in the middle octaves and 1-5-8-12-15 in the treble. The famous mixture on the great of Schulze's organ at St. Bartholomew's, Armley, is of this composition.

It was for some years rather usual in fairly large organs to include as the only mixture on the great the variety commonly designated as "harmonics," containing both tierce (seventeenth) and septieme (flat twenty-first). Such a stop is colorful, and adds "top," but little body. It should be remembered that the older mixtures usually contained unison and even sub-unison ranks, especially in the treble, thus providing great breadth in that register.

Nor should it be forgotten that various types of mixtures have different functions and produce different results. It would be as foolish to expect a flute to serve for a trumpet as to expect one mixture to serve all purposes. Mixtures may differ widely in pitch and color, as well as power. A great of fifteen or more stops may, therefore, very well contain at least two mixtures, one of the quint variety, voiced boldly, to add power, body and richness, and another, somewhat less powerful, to add color and a slightly reedy flavor to the full great flue-work. This is, however, but one mode of treatment. At Southwark Cathedral Lewis reversed this procedure, the four-rank quint mixture, though far from soft, being less powerful than the three to five-rank cornet, a stop which forms the climax of the great in that organ and has been described as possessing the character of a small orchestral trumpet. Schulze included three mixtures on the great in his fine organ at Doncaster Parish Church—a mixture and a cymbal, each of five ranks, together with a four-rank cornet.

On the swell, the logical function of the mixture is to complete the reed chorus, and this important effect of the modern organ has perhaps been attained more often and more successfully by our builders than the great chorus. By careful treatment the swell mixture may be made to serve effectively with the flue-work alone, as well as with the reeds. Here again the ideal would be at least two mixtures, of different types. The prevailing opinion seems to be in favor of the quint mixture for the swell; however, Father Willis, as has been pointed out, obtained splendid results by the inclusion of the tierce.

Concerning the choir it is more diffi-

GEORGE McCLAY



GEORGE McCLAY was born in 1903 near Great Falls, Mont. His early musical study was with Lorraine Laliberte in Great Falls and he was organist of the First Congregational Church there for several years. In 1925 he went to Northwestern and was graduated in 1928. His organ study here was with Stanley Martin and Horace Whitehouse. Mr. McClay was organist of the Wilmette Methodist Church from 1925 to 1927. He has been organist and choirmaster of Grace Episcopal Church, Chicago, since 1927 and instructor in theory and registrar of the Northwestern University School of Music since 1928. In 1935 he married Miss Evelyn Van Vactor and Mr. and Mrs. McClay make their home in Evanston.

cult to speak. The positif and rückpositiv of the French, Dutch and German builders is a lighter and brighter great, of considerable power. The choir of the average English and American organ has been rather nondescript in character, with no chorus development to speak of. In recent years it has been made the home of the nazard and tierce, however, and no choir is now considered complete without these immensely valuable stops. Occasionally, in very comprehensive designs, one or more mixtures may be found.

On my visit to Holland last summer I was struck by the fact that the Dutch builders frequently included more mixture ranks on the choir (which they call "rugpositif" or "rugwerk") than on the great. Such stops are less powerful than their brothers on the great, and some of them, at least, are of higher pitch. The result is that when the choir is coupled to the great there is a definite increase in tone, and of a silvery character. The famous organ at Haarlem has not fewer than four mixtures on the "rugpositif," totaling nineteen ranks. Their aggregate power is probably less than that of a single commercial three-rank "shrieker," but of infinitely greater beauty and utility.

The solo, because of its character and place in the general design of an organ, does not ordinarily require the inclusion of mixture or mutation-work. However, such ranks are introduced occasionally with excellent effect. The bombarde of the organ at the Church of Sacré Coeur, Paris, has a very beautiful eight-rank cornet. At Liverpool Cathedral the solo includes a three-rank string mixture and the bombarde (fifth manual) a powerful ten-rank chorus mixture. The echo organ, when present, has greater color resources when made the home of a quiet mixture or a mutation or two. Thus the celestial organ (fifth manual) at Westminster Abbey contains a three-rank glockenspiel. The Dutch builders and organists are very fond of the subtle bell effects provided by such stops, which they usually call carillon, a stop which is also frequently found in France, and which may appear in any of several departments.

Of all the departments of the organ the pedal has lagged most in receiving its proper complement of mixtures and mutations. Such stops were seldom found in American organs until recent years. For centuries the German organs

have had large independent pedal divisions, usually including one or more mixtures. The tone of their pedals is broad and definite, a result which is obtained by many stops of moderate power rather than a few thick-toned registers.

Pedal mixtures are usually based on 16-ft. tone as the unison, and therefore average an octave lower in pitch than the manual mixtures. The use of pedal mixtures having powerful results of low pitch was originated by E. F. Walcker of Ludwigsburg. In the organs of the cathedrals of Riga and Ulm and in the Boston Music Hall organ (now at Methuen, Mass.) he inserted a stop called grand bourdon, 32 ft., which is in reality a mixture giving an effect similar to a smooth 32-ft. reed, although the pitch of the lowest rank is 16 ft. An even larger stop is the grand cornet of ten ranks in the organ of the Wanamaker store at Philadelphia. Pedal mixtures usually run throughout their compass without a break.

The subject of mutations is sufficiently important to demand special mention. Mutations (from the Latin *mutare*, to change) may, like mixtures, be either of the chorus or timbre-creating variety. A good-sized great may well contain a 5½-ft. quint and a tierce or tenth of 3½-ft. pitch, as well as the usual twelfth. These stops corroborate the 16-ft. tone and add greatly to the richness and dignity of full great, without too much thickness.

The more delicate tone colors of the timbre-creating mutations usually find a place on the choir, although occasionally they are placed on the swell, solo or echo. The nazard and tierce have already been mentioned. In larger organs the larigot (1½ ft.) and septieme (1 1/7 ft.) may be included. The mutations of the continental builders are frequently made of gemshorn pipes, but the stopped variety is also popular, especially for the nazard. Synthetic tone colors of quasi-woodwind character may be made with a suitable 8-ft. stop as the foundation. A gedeckt or other variety of stopped flute is excellent for this purpose and should always be present on the manual which contains the mutation ranks. At Princeton University Chapel the admirable plan was adopted of having the various ranks of the swell cornet available as separate stops: Cor de Nuit, 8 ft.; fugara, 4 ft.; nazard 2½ ft.; flautino, 2 ft., and tierce, 1½ ft.

The limitations of time and space do not permit a full discussion of the important question of scaling and voicing as applied to mixtures. The power and color of the various ranks and their relation to the complete chorus of diapasons from 16 ft. to 2 ft. must be carefully considered by the builder. Certainly the mere inclusion of mixtures is in itself no guaranty of success, and many organs which on paper promise fine results have been virtual failures in actuality. As organists nearly every one of us has had, or will have, some voice in the design of an organ. The opportunity should be taken, therefore, to insist on the inclusion of adequate mixture-work, properly scaled and voiced, and thus to aid in bringing about the recognition of America as the home of artistic organ building.

Special American Program at Erie.

An interesting program of works of living American composers was presented at a vesper musicale in the Church of the Covenant, Erie, Pa., Feb. 20 by Charles H. Finney, A. A. G. O. The program was made up of works by some of the most eminent composers living in the United States at the present time who have made notable contributions to sacred choral or organ music. The choral numbers included: "Come, Holy Spirit," Coke-Jephcott; "I Will Lift Up Mine Eyes," Sowerby; "I Am the Vine," James, and "In the Year that King Uzziah Died," David McK. Williams. A solo from Mrs. H. A. Beach's cantata "Christ in the Universe" was sung by Mr. Finney, with Miss Doris M. Faulhaber at the organ. Mr. Finney's organ numbers were: "Lament," Carl K. McKinley; Prelude (Symphony, Op. 18), Edward Shippen Barnes; "Twilight at Fiesole" (Florentine Sketches), Seth Bingham; Prelude on "Iam Sol Recedit Igneus," Bruce Simonds; "Isthar" (Tone Poem), Russell Stoughton; "Up the Saguenay," Alexander Russell.

**John Haraden Pratt,
Coast Veteran, Dies;
San Francisco News**

By WILLIAM W. CARRUTH

San Francisco, Cal., March 17.—San Francisco lost one of her grand old men of music Feb. 26 when John Haraden Pratt passed away. Although 89 years of age, Mr. Pratt had been active almost up to the last, playing at the Sunday morning service in the Crocker Old People's Home, as had been his custom for over forty-three years.

Mr. Pratt was born and spent his boyhood days at Freeport, Me. Having a love for music, and being obliged to support himself, he became an apprentice at a harmonium factory in Portland. Here he studied organ and filled a number of church positions. In 1872 he resigned his position at the Free Street Baptist Church and moved to California. In 1873 he was appointed organist of the First Congregational Church of Oakland, succeeding Edward Rowland Sill, the well-known poet. In 1876 he became organist of the First Presbyterian Church of San Francisco, where he remained until 1879, when he went to Germany to study at the Leipzig Conservatory. After two years' study with Jadassohn, Richter, Wenzel and Coccius he returned to San Francisco and was appointed organist of the Church of St. Mary the Virgin. He remained at this church until 1905, when he became organist of the Lyon Street Society of the New Jerusalem—a beautiful, rustic church in a garden of the disciples of Swedenborg. He resigned about a year ago.

Mr. Pratt was president of the San Francisco Musicians' Club in 1902, 1903 and again after the fire in 1911, 1912 and 1913. He served as dean of the Northern California Chapter of the Guild from 1915 to 1917. Mr. Pratt wrote a number of effective choral compositions, but few are published. His Piano Trio in G has been well received whenever played. The Sunday after his death the Pasmore Trio played it as a

tribute to his memory.

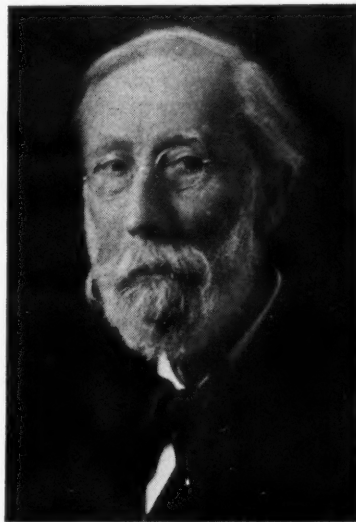
On Feb. 27 San Francisco lost another of her well-known organists in the death of Edgar L. Reinhold at Letterman Hospital. Although a business man, Mr. Reinhold was an experienced organist, having been at St. John's Episcopal Church for many years. His pleasing personality and efficiency made him a popular secretary of the Northern California Chapter of the Guild—a post he held for many terms.

Willoughby Williams, the distinguished English organist whose visit to Oakland and return to England were mentioned in these columns some months ago, could not resist the charms of California, and has returned with Mrs. Williams to become a permanent resident of the East Bay. On Feb. 16 he appeared in a joint recital with Miss Vivienne Westling on the new three-manual Austin at the First Unitarian Church of Oakland.

On March 2 Miss Virginie de Fremery, organist of the Unitarian Church, was herself the recitalist, playing the following program: Bourree from "Fire Music," Handel; "Tidings of Joy," Bach-Clokey; Passacaglia, Bach; Chorale Preludes, "In dulci Jubilo," Bach; "Melcombe," Parry, and "Liebster Jesu, wir sind hier," Karg-Elert; Minuetto from Third Symphony, Andante Sostenuto from Gothic Symphony, and Intermezzo from Sixth Symphony. Widor; "Romance" in D and Pastorale in E, Lemare; "Carillon-Sortie," Mulet, and Fantasia in E minor ("The Storm"), Lemmens. By special request Miss de Fremery consented to repeat this program March 19.

On Sunday afternoon, Feb. 27, the choir of the Church of the Advent in San Francisco, under the direction of Brother Donald, presented a very interesting program of liturgical music at St. John's Episcopal Church, Oakland. Preceding the choral music Frederick Brugge was heard in the following program: Voluntary, Purcell; Toccata for the Elevation, Frescobaldi; Chorale, "As Jesus Stood beside the Cross,"

JOHN HARADEN PRATT



Scheidt; Five Short Chorales, Dupré. Brother Donald, of the Society of St. John the Evangelist, was born in England and received his early musical training there. He was successively organist and choirmaster of St. Andrew's Church, Los Angeles; the Church of St. Mary of the Angels, Hollywood, and Trinity Church, Los Angeles.

On Feb. 20 a dedicatory recital was played on the enlarged organ at St. Peter's Episcopal Church, Oakland, by Willoughby Williams. His numbers were: Choral Song, Wesley; "The Angelus," W. Williams; Andante in F minor, Borowski; Allegretto in A, Williams; Finale from Sonata, Guilmant, and Handel's Largo for 'cello and organ. Frederick Brugge, who formerly played at Eighth Church of Christ, Scientist, is now the organist of St. Peter's.

On March 1 the Rev. Bayard Jones,

rector of the Church of St. Mary the Virgin (Episcopal), addressed the Guild on "Music and its Relation to Liturgy." His remarks were concerned for the most part with the music of the Episcopal Church. As a member of the committee which is considering changes in the Episcopal Book of Prayer and the order of service, he was in a position to speak with authority on some of the proposed changes. The meeting was preceded by a dinner at the Veneto restaurant.

Winslow Cheney was heard in a splendid recital on the four-manual Skinner organ at Trinity Episcopal Church, San Francisco, March 17. Mr. Cheney's playing was that of a musician who never sacrificed clarity for brilliance. This was his first appearance in the bay region, and the enthusiastic welcome he received we hope will hasten a return engagement. After the recital Guild members and their friends had an opportunity to meet Mr. Cheney in the church parlors.

Mlle. Rene Nizan, the brilliant young French organist, will appear in a recital at Calvary Presbyterian Church Tuesday evening, April 26. John McDonald Lyon, organist of St. James' Cathedral, Seattle, is scheduled to appear in a recital at the First Presbyterian Church of Oakland May 3. Those who were so fortunate as to have heard him at his recital last spring at St. Paul's Episcopal Church will welcome his return engagement.

Organ-Piano Concert in Trenton, N. J.

The Piano Teachers' Guild of Trenton, N. J., and the American Guild of Organists cooperated in a recital of organ and piano numbers March 13 at the Third Presbyterian Church, where George I. Tilton is organist. One feature of the afternoon which made a deep impression was the performance of the "Concerto Gregoriano" of Yon by Mr. Tilton at the organ and Julian Goodstein at the piano. Other organ numbers were the Prelude and Fugue in C, played by Miss Nita Sexton, and the Chorale in G minor, by Edward A. Mueller, played by James Harper.



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Dallas Sets Stage for the Southwest Convention in April

The first regional convention of the Southwest will be held in Dallas April 26 and 27, with the chapters from Kansas, Oklahoma, Louisiana, and Texas taking part. Warden Charles Henry Doersam will give a recital on the evening of April 27 in the McFarlin Auditorium at the Southern Methodist University.

Registration, followed by the first business session, will be held at City Temple Tuesday morning at 9:30, at which time there will be the address of welcome, and reports from the chapters. Papers will be read by Edward Flinn of Oklahoma City, on "The Pastor Looks at His Organist," and Mrs. Marie Hine of Tulsa on "Tradition of Church Music."

Luncheon will be served at the East Dallas Christian Church, after which the visitors will be taken for a drive to Temple Emanuel, the First Presbyterian Church and the First Methodist Church, where a twenty-minute program will be given by the Louisiana, Wichita Falls and Oklahoma Chapters. At 5:30 a choral service will be held at St. Matthew's Cathedral. At 7:30 a banquet will take place at the Athletic Club, followed by a frolic, at which each chapter will present a stunt.

A deans' breakfast will be served Wednesday morning at the Mayfair Hotel. This will be followed by a meeting of chapters at the City Temple for a business session to elect a new regional chairman, and to decide on the meeting-place in 1940.

A paper by LeRoy Carlson of Baton Rouge, La., on "The Value of Gregorian Chant to the Serious Organist," and another by Eleanor Morse of Fort Worth on "The Development of the Sonata Form," will be followed by a round-table discussion of "Guild Activities," led by Warden Doersam.

Luncheon will be served at the Highland Park Methodist Church, followed by a twenty-minute program by Carl Amt of the Oklahoma Chapter. Then will come a drive to Grace Methodist, where Mrs. QZella Jeffus of Fort Worth Chapter will play and to Munger Place Methodist, to hear Richard Jesson of the Kansas Chapter. At 4:15 tea will be served at the home of Mrs. A. C. Raines, Jr. Mrs. Raines has a lovely organ in her home.

The climax of the program will be the Doersam recital at Southern Methodist University in the evening.

The feature of our February meet-

SCHEDULE OF REGIONAL AND STATE CONVENTIONS OF 1938

Baltimore, Md.—April 19 and 20.
Baldwin, Kan.—April 19 and 20.
Dallas, Tex.—April 26 and 27.
Portland, Ore.—May 2 and 3.
Newark, N. J.—May 11.
Tallahassee, Fla.—May 9, 10 and 11.
Chicago—May 23 and 24.
Oberlin, Ohio—June 21 and 22.

ing consisted of two interesting talks on "Junior Choirs" by Mrs. J. H. Cassidy, organist and director of the First Baptist Church, and Mrs. Adams Calhoun, director of the junior choir at the East Dallas Presbyterian. At the March meeting, Dr. Ernest E. Leisy, professor of English at S. M. U., talked on "Music and Literature," after which luncheon was served to about forty members at the home of Miss Alice Knox Fergusson.

KATHERINE HAMMONS,
Publicity Chairman.

Mitchell's Recital for Guild.

A representative audience went to Grace Episcopal Church in New York Feb. 24 to hear Ernest Mitchell give a recital for the Guild. A well-balanced and varied program was done magnificently on the fine four-manual 145-stop Skinner organ. Mr. Mitchell's selections were announced in the February issue. The program contained much to delight the organist in general and the modernist in particular. With so many tone colors from which to choose there was no lack of variety in the various numbers, and the climaxes were thrilling.

New Jersey State Rally May 11.

The New Jersey Council met at the home of Mrs. John A. Peterson, Trenton, Feb. 21, with Russell S. Gilbert, state dean, presiding. Plans were made for the state rally, which is to be held Wednesday, May 11, in Newark.

CAROLINE C. BURGNER,
Recording Secretary.

Chapter Events in Seattle.

The Western Washington Chapter met at the Y. W. C. A. tea-room in Seattle for the monthly luncheon March 9. Plans for the Washington-Oregon convention to be held in Portland May 2 and 3 were discussed. Dr. Demar Irvine of the University of Washington gave a very interesting talk on "Form versus Content in Music."

A Guild recital was to be given at the University Temple Methodist Church March 25, at which time the following program was to be presented: Fugue in B minor on a Theme of Corelli,

Chorale Prelude, "An Wasserflussen Babylon," and Fantasia and Fugue in C minor, Bach (John McDonald Lyon); Toccata and Fugue in D minor, Bach; Prelude in G flat, Scriabine; "Saluto Angelico" and "Kyrie Eleison," Karg-Elert (Ada Heppenstall); Sonata in C minor ("The Ninety-fourth Psalm"), Reubke (Walter A. Eichinger).

LOUISE SCHENKEN, Secretary.

Hugh Ross at Hartford.

The Hartford Chapter had the pleasure on March 8 of an evening with Hugh Ross, who gave an instructive and entertaining demonstration of choral conducting. Seventy-five members and friends enjoyed a dinner provided by the women of Memorial Baptist Church, where the meeting was held. Mr. Ross conducted a group of twenty-five singers who had never sung together before, and achieved truly astonishing results. Among the anthems he used were "Jesus, Joy of Man's Desiring" and "Now Let Every Tongue Adore Thee," Bach; Mozart's "Ave Verum" and Brahms' "How Lovely Are Thy Dwellings."

ETHEL S. TRACY, Secretary.

Miss Townsend at Niagara Falls.

Miss Helen G. Townsend, A.A.G.O., of Buffalo played a recital Sunday afternoon, Feb. 20, for the Niagara Falls branch of the Buffalo Chapter. The program was played on the three-manual Möller organ in St. Paul's M. E. Church. Miss Townsend captivated her audience with a recital that will long be remembered. Her program included: Prelude and Fugue in C minor, Healey Willan; Fugue in C major, Buxtehude; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Sonata in E flat, Bach; Canon in B minor, Schumann; "Concerto Gregoriano" (Introduction and Allegro, Adagio, Scherzo), Yon; Toccata, Fifth Symphony, Wider.

ROBERT W. STIRLING, Secretary.

Western Pennsylvania Chapter.

Mlle. Renee Nizan again delighted the Western Pennsylvania Chapter by her artistic organ playing March 14. After a dinner at the Cathedral Mansions in Pittsburgh, with Mrs. Lulu M. Byers as hostess, the Guild crossed the street to the Church of the Ascension, where Herbert C. Peabody is organist. There Mlle. Nizan played this program, that was a joy to hear: Finale from Seventh Symphony, Widor; Chorale, "Now Rejoice, All Ye Christians," Bach; "Soeur Monique," Couperin; Fugue in D major, Bach; Chorale in A minor, Franck; Scherzo, de St. Martin; "Hymne au Soleil," Vierne; Scherzo from Sixth Symphony, Vierne; Berceuse, Vierne; Finale from Sixth Symphony, Vierne.

LORETTA E. BERGMAN, Registrar.

Portland Regional Convention in May; Fine Program Made

The regional convention to be held at Portland, Ore., promises to be an event of great interest to every organist within access of the north Pacific coast. It will be held May 2 and 3 and an excellent program has been prepared.

The first recital, on Monday, May 2, will be played by Walter A. Eichinger, M. Mus., of the University of Washington, who will play on the large Skinner instrument in the Portland Municipal Auditorium. This will be followed by an organ and a *capella* choir program presented by Walter G. Reynolds, A. A. G. O., and the choir of the Portland Bible Institute, at the First Presbyterian Church. At a round-table in connection with the day's luncheon practical problems will be discussed by Frank J. Nurdling, Carl Paige Wood, Hans Hoerlein and Edward Parsons of Victoria, B. C. Lauren B. Sykes, A. A. G. O., will direct a church service at the Hinson Memorial Baptist Church in the evening. This will be followed by a reception at the home of Mr. and Mrs. Sykes.

Joseph Michaud of St. Mary's Cathedral will give a recital at St. Mary's Cathedral Tuesday morning, and William Robinson Boone will give a recital at Temple Beth Israel.

A trip to Bonneville Dam and a banquet will complete the program.

Mark Andrews Speaks in Albany.

The February meeting of the Eastern New York Chapter was held Feb. 23 at the Wellington Hotel in Albany, with J. Stanley Lansing, the dean, presiding. The evening's program began with dinner and more than fifty members and guests were in attendance. The guest of honor and the speaker for the evening was Mark Andrews, well-known composer, organist and choir director. He was formally introduced to the chapter by Dr. T. F. H. Candlyn. Mr. Andrews gave as his topic "The Education of the Organist" and dealt mainly with the Guild examinations, emphasizing their value as the organist's educational goal. He expressed the hope that the standard of the examinations would gradually be raised and that their stereotyped character would give way to a more flexible one, seeking to draw out the natural musicianship in a candidate. Mr. Andrews referred later to the lamentable neglect in choir training.

A brief business meeting brought the evening to a close.

JOHN K. ZORIAN, F.A.G.O.,
Secretary.

News of the American Guild of Organists—Continued

Central Missouri Organists Enjoy Fine Events at Columbia

The Central Missouri Chapter met March 14 at the home of Mrs. R. T. Dufford in Columbia. After a short business session the meeting was adjourned for luncheon as guests of Miss Nesta B. Williams, the dean, and Mrs. Dufford. At 1:30 the members assembled at the Baptist Student Center of the University of Missouri, where a lecture was delivered by Professor E. L. Cox of the Stephens College faculty on choir problems. As Professor Cox has had a lifetime of experience in such work and exceptional training as a singer and vocal instructor, the lecture was of great benefit. Professor Cox used many practical illustrations and concluded with the exposition of material suitable for use with church choirs.

After the lecture the members went to the Stephens College auditorium for a recital played by Mrs. Doyné Christine Neal, F. A. G. O., of St. Louis. The program was splendidly performed and the climax was a performance of the Liszt Fugue on "Ad Nos."

Mrs. Neal's program was as follows: Largo from Double Violin Concerto, Bach; Chorale Preludes, "Valet will ich Dir geben," "Erbarm' Dich mein, O Herre Gott" and "Nun freut Euch," Bach; Fugue in D major, Bach; "Variations de Concert," Bonnet; "The Tumult in the Praetorium," de Maleingreau; Toccata on "Ave Maris Stella," Adagioissimo e Misterioso and Finale, Allegro con fuoco, Dupré; "Rhosymedre," Vaughan Williams; Fugue, "Ad Nos," Liszt.

As a final event the members attended a recital by Rudolf Ganz at the university in the evening.

Annual Buffalo Choir Competition.

The Buffalo Chapter held its annual competition for volunteer choirs in the Lafayette Avenue Presbyterian Church March 14. A dinner and business meeting was followed by the competition.

The singing this season provided a stimulating evening because of the unusual excellence of the choirs which took part. Each chorus sang the Bortniansky Cherubim Song, as well as a number of its own choosing. All were a *cappella*. The judges were Mrs. H. Proctor Martin of Niagara Falls, Miss Isabel Chase Nichols of Keuka College and Lloyd Bremer of North Tonawanda, N. Y. They selected as the winner the choir of the Kenmore Methodist Church, directed by Mrs. Helen Maxwell. Second place was awarded to the Central Presbyterian choir, whose director is Stephen Palmer. The silver cup of the Buffalo Chapter was presented to the Kenmore Methodist choir for the second time, having been won by it two years ago.

While the judges were making their decision the six choirs sang the Hallelujah Chorus from Beethoven's "Mount of Olives," under the direction of Harry E. Kitchen, organist and director at the Lafayette Church. Squire Haskin accompanied.

GILBERT W. CORBIN, Secretary.

Indiana Chapter.

The first public recital on the new three-manual Kilgen installed in the historic Second Presbyterian Church, Indianapolis, was played by George L. Scott of St. Louis. The program, given Feb. 22 before a large audience, marked the February meeting of the Indiana Chapter. Mr. Scott played familiar things which were well received and concluded with the brilliant Finale by Cesar Franck. Mr. Scott was assisted by the Second Church quartet. Charles F. Hansen, organist and director, was at the console.

On March 14 the Central Christian Church choir of forty-two voices under the direction of Fred Jeffry presented a program featuring compositions by contemporary organists, including V. D. Thompson, D. McK. Williams, Arthur Jennings and Clarence Dickinson. The

program was effectively concluded with Mabel Daniels' "Exultate Deo." Virginia Jeffry, organist of the church, played two Bach chorale preludes and the Chorale in A minor by Franck. The choir is outstanding in the city and Guild members were well pleased with the quality and style of the presentation. A dinner and business meeting preceded the program.

The chapter is bringing Edwin Arthur Kraft for a subscription recital in May.

MRS. FRED JEFFRY, Secretary.

Volkel Plays for Jersey Chapter.

George William Volkel, F.A.G.O., of New York played a brilliant recital before the Union-Essex Chapter of New Jersey at the Church of the Holy Communion, South Orange, March 7. Those in attendance attested to his fine musicianship and finesse of style by their many complimentary comments. The program was as follows: Prelude and Fugue in E minor, Buxtehude; "O Mensch, bewein' Dein' Sünde gross," Bach; Siciliana and Gigg, Thomas Arne; "On Hearing the First Cuckoo in Spring," Delius; Symphony No. 2 in E minor, Vienne.

WILLARD L. WESNER, Registrar.

Arkansas Chapter.

Through the courtesy of Dr. H. Bascom Watts, pastor of the First Methodist Episcopal Church, South, of Little Rock, the Arkansas Chapter shared time on the regular vesper service Feb. 20 in the presentation of the following ensemble groups:

Strings and organ—Prelude to "The Deluge," Saint-Saens (string ensemble, with Mrs. Jack Sanders at the organ).

Piano and organ—"Symphonische Variationen," Franck (Mrs. Bertha Kirby Nelson, piano; Mrs. Morris Jessup, organ).

Brass and organ—"Grand Choeur Dialogue," Gigout (brass ensemble with Mrs. Morris Jessup at the organ).

John Summers, sub-dean of the Arkansas Chapter, is minister of music at this church and directed his choir in the service music and the singing of the motet "Go Not Far from Me, O God," Zingarelli. Mr. Summers played the Pastorale in E major, Franck, and Toccata and Fugue in D minor, Bach.

On March 20, 21 and 22 we sponsored conferences on worship through hymn singing, as suggested by the Hymn Society of America. Our concluding event of the season will be a choir festival.

IRENE M. MATHIS, Dean.

Oregon Chapter.

Guild members and their friends went from Portland to the state capital, Salem, fifty miles distant, Sunday afternoon, Feb. 20, to be guests in the home of Professor and Mrs. T. S. Roberts, where a large three-manual Guenther organ was at the disposal of friends of the organ that afternoon. Those who played were Mary E. Stevens of Eugene, Meta Higginbotham and Fred Brainard of Portland and Professor Roberts. Professor Roberts will be remembered as the blind organist who has held his post at Salem's First M. E. Church for thirty-three years. Refreshments served by Mrs. Roberts followed the recital.

LAUREN B. SYKES, Dean.

Southern Ohio Service.

The Southern Ohio Chapter sponsored a service of worship March 16 at the Mount Auburn Presbyterian Church, Cincinnati, of which Mrs. Lucile Scharringhaus Meyer, A. A. G. O., is organist and director. The organ prelude, "Jesu, meine Freude," Bach; Toccata from "Oedipe a Thebes," de Mereaux, and "Herr Gott, nun Schlessen den Himmel auf," Bach, were played by Mrs. Dorothy O'Brien Le Count. The combined choirs of the Mount Auburn Church and the Madisonville Methodist Church, and a junior choir of the Mount Auburn Church sang the anthems "O Come, Let Us Worship," Himmel, and "Let Not Your Heart Be Troubled," Dickey. The quartet of the Mount Auburn Church sang "Sheep and Lambs," Homer. Clokey's "Symphonic Piece" for piano and organ was played by Mrs. Margaret Anderson Stokes and

Mrs. Meyer. Miss Bettina Packam played the Finale from the Fifth Sonata, by Rheinberger. The entire service was rendered with fine finish. George Y. Wilson, organist of the Seventh Presbyterian Church, delivered an address on "Choral Organizations." The Rev. William E. Montgomery, pastor of the church, welcomed the visitors. Following the service a social meeting and business session was held, with Dean Edward G. Mead presiding.

EVA PEALE, Registrar.

Georgia Chapter.

The March meeting of the Georgia Chapter was held on the evening of March 7 at the Peachtree Christian Church, with Dean Emilie Parmalee presiding. Announcement was made of the southeastern convention of the A. G. O., in Tallahassee, Fla., May 9, 10 and 11. This convention is of special interest to the members of the Georgia Chapter as Miss Parmalee will represent the chapter in a recital, taking the place of Miss Eda E. Bartholomew, who was originally announced to play on one of the programs. A vote of the chapter on five cities for the convention in June, 1939, resulted in the choice of Philadelphia.

At the conclusion of the business meeting the members adjourned to the main auditorium of the church to hear the annual recital of modern organ music under the chairmanship of Charles W. M. Johnson. This recital is eagerly anticipated every year and a large attendance heard the following numbers: Roulade, Seth Bingham (played by Mrs. Marion West Sewell); "Florentine Chimes and Primavera," Bingham, and "Legende," Harry B. Jepson (played by Charles W. M. Johnson, organist of Grace M. E. Church); "Vendanges," from "Burgundy Sketches," Jacob, and Madrigal, Sowerby (played by Miss Dorothy Walker, a student at Shorter College, Rome, Ga.); Allegro from Symphony I, Maquaire, and Allegro Vivace and Finale from Symphony I, Vienne (played by Carroll Ramsey, St. Mark M. E. Church) and "Gothic Sketches," Hauserman, and Toccata in D minor, Reger (Wilbur H. Rowand, F. A. G. O., head of the music department of Shorter College).

On Feb. 13 a service of choral music was given at the Associated Reformed Presbyterian Church in Atlanta. The musical numbers were under the direction of Mrs. Susie Reese Kennedy, organist and director. The choir showed excellent training in attacks and in artistic interpretation and the service was well attended.

ISABEL MAWHA BRYAN, A.A.G.O.

Original Compositions at Youngstown.

The annual original compositions night of the Youngstown sub-chapter is an event that is always of great interest. This year it is held March 29 at Trinity M. E. Church. The program, in charge of E. E. Paddock, is as follows:

Suite for Orchestra, Mrs. R. Dehnhostel of Warren (Warren Civic Orchestra, to play for the first time); brotherhood hymn, "Quit Ye Like Men: Be Strong," Miss G. McCartney (Epworth M. E. Quartet); solo, "Song on the Evening Breeze," E. E. Paddock (F. E. Fuller, tenor soloist); anthem, "Teach Me, O Lord," Dr. H. V. Stearns (First Presbyterian quartet); String Quartet and String Trio, Miss Bernice Price, Girard; duet, "Woodland Twig Song," Mrs. Paul Adams (Miss Gluck and Mrs. Klepper); tenor solo, Berceuse, Miss B. Price (F. E. Fuller, soloist); anthem, "Come, Holy Spirit," W. Sweringer; anthem, "They That Go Down to the Sea," E. E. Paddock (Trinity M. E. Choir, W. Sweringer, director); hymn, "Now the Day is Over," Walter Hirst of Warren (Trinity M. E. Choir); Overture, Mrs. R. Dehnhostel of Warren (Warren Civic Orchestra).

Miss Mabel Zehner presented a splendid program at the First Christian Church Feb. 22 and despite the inclement weather there was a good attendance. On this program motion pictures of the "Bach country" taken by Harold Gleason of the Eastman School of Music were shown. Dr. H. V. Stearns added to this excellent program by describing much that is seen on a visit to the shrine of the immortal Bach.

Fine Choir Festival March 6 Sponsored by Milwaukee Chapter

Promptly at 4 o'clock on March 6, at the First Methodist Church, Mrs. Rees Powell started playing the prelude which opened one of the finest musical events of Milwaukee's season. Then to the singing of "The Church's One Foundation" 300 vested chorists from fifteen Milwaukee churches marched in a processional to the chancel and choir loft. Gola Coffelt, who directed the chorus so successfully in the 1937 festival, was the unanimous choice for director this year, and under his baton the choirs were inspired to do their best, which best was beautiful indeed. Arthur Arneke, whose accompanying is always artistic, played the organ while the chorus sang: "Gloria in Excelsis" (from Twelfth Mass), Mozart; "O Lord, Most Holy," Franck; "Open Our Eyes," Macfarlane, and "The Heavens Are Telling" (from "The Creation"), Haydn. When director, accompanist and chorus are in as perfect harmony and accord as were Mr. Coffelt, Mr. Arneke and these 300 singers, the result is real music.

Besides Mrs. Powell, who played the prelude, processional and postlude, Winifrid Ryan played "Preludio," Guilmant; Lauretta Cotton played a Fantasia by Sjögren and Arthur Arneke played the Rhapsody by Silver.

The choir festival planning and arrangements were under the able direction of Herman Nott and Doris Jones and the event was sponsored by the Wisconsin Chapter of the Guild.

Northeastern Pennsylvania.

A Bach program was presented at Immanuel Baptist Church, Scranton, of which the dean, Mrs. Bryant, is organist. Sunday afternoon, Feb. 13. A large audience was present to enjoy the following program: Chorale Preludes, "Jesu, Priceless Treasure," "O Lamb of God" and Adagio from Toccata and Fugue in C (Ruth A. White); Sarabande from "French Suite," Prelude and Fugue in A minor and Prelude and Fugue in B flat major (Victor Collins, pianist); Concerto No. 5 (Brandenburg) for flute, violin and harpsichord (Josiah Thomas, flute; William Mais, violin, and Frank J. Daniel, piano); "Slumber, Beloved" (Christmas Oratorio) and Agnus Dei (Mass in B minor) (Elizabeth Tavish Jensen, contralto; Ruth A. White, accompanist); Prelude and Fugue in F minor and Toccata and Fugue in D minor (the Rev. George F. Davis, organist); Second Concerto in C major for two pianos (Victor Collins and Jack Duro, pianists; Helen Bright Bryant, organist).

The January meeting was held at the Scranton Chamber of Commerce Jan. 22, when Miss Marjorie Brooks, teacher of music history and theory at Mansfield State Teachers' College, delivered a lecture on "Creative Music."

The chapter is sponsoring the annual series of Lenten recitals held at St. Luke's Church at noon on Fridays. These recitals are outstanding musical events in the city.

ALWYN T. DAVIES, A.A.G.O.,
Secretary.

Wilkes-Barre Chapter.

On March 7 the regular meeting of the Wilkes-Barre Chapter was held at Marion Wallace's studio. After the business session Miss Wallace read an interesting paper on French organ composers.

The Wilkes-Barre Chapter held its regular meeting at the home of Miss Edna Steinhauer, Kingston, Feb. 21. There were about thirty present. Many important items of business were discussed. Wilkes-Barre had thought of having a regional convention in June, but since the Northeastern Chapter at Scranton had already started plans for one it was decided to withdraw for this time and give Scranton the honors. A social hour followed the business session.

E. ADELE ALDEN, Secretary.

News of the American Guild of Organists—Continued

Omaha Choirs Unite in Beautiful Program for Hymn Festival

A hymn festival service sponsored by the Nebraska Chapter was given at the First Presbyterian Church in Omaha Sunday, Feb. 27, at 3:30. The program was opened with a half-hour of chorale preludes. "Chorale Symphonique," by Diggle, was played by Mrs. Charles W. McCandless, organist of the Dundee Presbyterian Church; "O Sacred Head," Bach, and "Es ist das Heil uns kommen her," Kirnberger, were played by Albert Sand, organist of the Kountze Memorial Lutheran Church, and "Ein feste Burg," Faulkes, by Ruth Rockwood, A. A. G. O., of the Second Church, Scientist.

At the processional the "Procession du St. Sacrament," by Chauvet, was played by Eloise West McNichols as the choirs entered in silent procession down all aisles and to both balconies, where they stood for the invocation by Dr. Thomas R. Niven, pastor of the First Presbyterian Church.

J. H. Simms, director of the service, made a few remarks prefacing the singing and led the chorus of more than 300 voices in a thrilling presentation. Hymns were sung in harmonies, in unison, unison with descant, and antiphonally with Mrs. L. S. Zabriskie at the organ. Later in the service Martin W. Bush played a Chorale Improvisation on "Dominus Regit Me," Thiman, which was followed by the singing of the hymn, and a Chorale Improvisation on "Hanover," also by Thiman, followed by the hymn, with the sixth stanza in descant.

Flora Sears Nelson, dean of the Nebraska Chapter, played the chorale improvisation "Now Thank We All Our God," by Karg-Elert, and Dr. Niven dismissed an overflow audience with the benediction.

The choirs participating were those of:

Trinity Cathedral, Episcopal, Ben Stanley, organist and director.
All Saints' Episcopal, J. H. Simms.
St. Andrew's Episcopal, Eloise West McNichols.
Pearl Memorial Methodist, Henrietta Rees, A.A.G.O.
Grace Methodist, Mrs. Dean Ringer.
Central United Presbyterian, Flora Sears Nelson.
First Presbyterian, Louise Shaddock Zabriskie, F.A.G.O.
First Christian, Carl Marhoff Pitts, director; Marie Uhlig Edwards, organist.
Calvary Baptist, Mrs. C. R. Philbrick, director; Louise Schnauber Davis, A. A. G. O., organist.
First Central Congregational, Fred Ellis, director; Martin W. Bush, F.A.G.O., organist.

Choral Festival Held in Erie.

The Erie Chapter sponsored a choral festival in the Church of the Covenant Sunday afternoon, March 6. Nine choirs, a total of more than 200 voices, participated in this festival. The program was received with enthusiasm by an audience which filled every seat in the church. A feature was the singing of Psalm 136, set to music by Charles H. Finney, dean of the Erie Chapter, and directed by him. This anthem was written for and dedicated to the festival chorus. It was sung antiphonally, with the choir of the First Baptist Church in the gallery and the remaining choirs in the chancel. The anthems were conducted by Gustav Nelson, director of the Bethany Lutheran *a cappella* choir; O. L. Grender, director of the First Baptist choir, and Dean Charles H. Finney, organist and choirmaster of the Church of the Covenant. Mr. Finney was at the organ for the service and played the Festival Prelude on "Ein feste Burg" by Faulkes. The massed choirs sang "A Festival Prelude," Bach, arranged by Albert Stoessel and conducted by O. L. Grender. St. Paul's Evangelical choir sang "Lift Thine Eyes," Mendelssohn; Bethany Lutheran choir sang "A Legend," Tchaikowsky, and "Fierce Was the Wild Billow," Noble; St. Mark's Episcopal choir "God So Loved the World," Stainer;

the Cascade M. E. choir "Open Our Eyes," Macfarlane; the Covenant choir "In the Year That King Uzziah Died," David McK. Williams; the First Baptist choir "We Offer Song," O. L. Grender, and "Gladsome Radiance," Gretchaninoff, and the Glenwood United Brethren choir "All in the April Evening," Robertson. The massed choirs also sang the "Hallelujah Amen" from "Judas Maccabaeus," Handel, and "The Lord Bless You and Keep You," Lutkin. The choirs of St. Luke's Evangelical Church and St. Matthew's Lutheran also participated.

On Tuesday evening, March 15, the Guild entertained members of the festival chorus in Knox Hall, Church of the Covenant. "Movies" taken of the festival were shown at that time, with pictures taken in Mexico by James Dunwoody.

On Monday evening, April 4, the Erie Chapter will present Walter Blodgett of Cleveland in a recital at St. Paul's Episcopal Cathedral. Preceding the recital the Guild will hold a dinner, after which Mr. Blodgett will give a short recital for the members on an organ in St. John's Lutheran Church which is just over 75 years old, having been built in 1862 by P. Rosar of Lancaster, N. Y. The organ has about sixteen stops.

DORIS M. FAULHABER, Secretary.

Central Ohio Chapter.

The monthly meeting of the Central Ohio Chapter was held Feb. 15 at St. Paul's Episcopal Church, Columbus. After the members had enjoyed a potluck supper the meeting adjourned to the church parlors, where a short business meeting was held. Miss Schneider, the dean, introduced the speaker of the evening, Miss Henrietta Keiger, a member of the Guild, who gave a most interesting talk on her trip to England last summer. Miss Keiger is director of music education at Capital University and president of the In and About Columbus Music Club.

MRS. A. C. EIDE, Registrar.

Northern Ohio Chapter.

The sub-chapters at Youngstown and Toledo have been carrying on interesting programs. Walter Blodgett, our "emissary of good will," plays a recital at St. Mark's Episcopal Church, Toledo, March 22. Here in our Cleveland center we have heard Charlotte Lockwood and later, at the Museum of Art, Mlle. Nadia Boulanger, the eminent French organist and pedagogue, will appear. Many attended the "choral clinic" at the Old Stone Church March 21. We heard a dissertation on Greek liturgical music by James Aliferis and Dr. Russell V. Morgan, organist of the "Old Stone," spoke on choral interpretation. Dr. Morgan's fine choir gave assistance.

Plans for the convention of the Lake Erie region are maturing rapidly. The "gathering of the clans" takes place at Oberlin, Ohio, Tuesday and Wednesday, June 21 and 22. A moving spirit in the project is Herbert C. Peabody, organist at the Church of the Ascension, Pittsburgh, who is a member of the regional board at headquarters. A partial list of the participating and subscribing chapters follows: Western Pennsylvania, Northern Ohio, Michigan. A cordial invitation has been extended to other neighboring chapters and we hope to issue shortly a fully informative prospectus of the convention.

ALICE E. WILLSON, Registrar.

Oklahoma Chapter.

The Oklahoma Chapter met the night of March 14 at Jill's House for dinner and a program. The dean, Mrs. Marie M. Hine, presided at the business session and read letters from San Francisco, Boulder, Colo., and St. Louis in the form of invitations for the 1939 general convention. The chapter voted unanimously in favor of St. Louis as the meeting-place.

New members elected at this meeting are Mrs. J. H. Engelbrecht, Mary Brantley, Wade Hamilton and Dan Casebeer of Tulsa and Ruth Ireland and Paul Stroud from Sapulpa.

Mrs. Robert Fox MacArthur, an honorary member of the Oklahoma Chapter,

gave an inspirational talk on two New York City churches, the Cathedral of St. John the Divine and the Riverside Church, the remarks being on architecture, art, history and music of these churches.

A recital was announced for March 27 at the First Baptist Church. The organ soloists are Phillip Morgan, Ruth Blaylock and Nell Duran, and an ensemble group consisting of Esther Handley, organist; Mary Brantley, pianist, and Mrs. Robert W. Dills, violinist. Kathryn Kirkham Reed, soprano, assists.

JOHN KNOWLES WEAVER, Registrar.

Busy Month in Pasadena.

The Pasadena Chapter has had a busy month, with three major recitals. On March 7 we joined with the Los Angeles Chapter in a program of the compositions of Joseph W. Clokey, at St. Paul's Cathedral, Los Angeles. On Friday, March 11, Winslow Cheney of New York gave a recital at the Pasadena Presbyterian Church to a fair-sized audience which had braved a drenching rainstorm to hear his program. On Monday, March 14, members of the chapter met for dinner at Calvary Baptist Church and after a business meeting adjourned to the main auditorium for a program which Paul Roe Goodman, organist of the church, had arranged. He was assisted by Mildred Brockway, organist and choir-master of St. Mark's Church, Glendale, and Mrs. Reserl Wenig Keen, who was for four years (1930-1934) a soprano soloist at Oberammergau.

Brahms' "Requiem" was given at the Oneonta Congregational Church, South Pasadena, March 20 under the direction of Albert Button, with Evon Brown at the organ.

Tallahassee Annual Vesper Service.

The annual vesper service of the Tallahassee branch was held at the First Baptist Church in Tallahassee Feb. 27 at 5 in the afternoon. The program was as follows: Prelude, Andante from First Suite, Borowski (played by Robert Miller); violin solo, played by J. P. Koscielny, accompanied by Fred Gehan, organist; Second Chorale, Cesar Franck (Miss Margaret Whitney Dow); "Lovely Appear," from "The Redemption," Gounod (First Baptist choir, Miss Jeanne Compton, organist); trio, "Hymn to the Sun," Rimsky-Korsakoff; solo, "Prayer of the Norwegian Child," Kountz (Mrs. Cecil Strong, Walter Ruel Cowles, organist); "The Heavens Are Telling," from "The Creation," Haydn (Methodist choir, Mrs. R. E. Ricks, organist); Allegro from First Symphony, Maquaire (Miss Jessica Jane Mackey, organist).

The Tallahassee branch also sponsored a program for children of the public schools at St. John's Episcopal Church March 10. The program was given by the first-year students of Miss Margaret Whitney Dow.

JESSICA JANE MACKAY, Secretary.

Camden Has Organ-Piano Recital.

The fourteenth annual organ recital of the Camden Chapter was held March 15 in the North Baptist Church, Camden. This year there was an effort to institute a slightly different type of program by using organ and piano numbers and by having the assistance of two famous instrumental artists. The result of this experiment seemed to be a success, for the large audience remained interested throughout the program.

The recital opened with the "Dialogue" and Scherzo from the Symphonic Piece by Clokey, with Rose Barstar Shields at the organ and Raymond Heston at the piano. This was followed by a classic group played by Miss Blanche Hubbard, harpist, and Miss Irene Hubbard, cellist, their selections being: Arioso, Bach; "Sapphic Ode," Brahms, and Rondo, Boccherini.

The purely organistic part of the evening was in the capable hands of Forrest R. Newmeyer, organist and director at the North Baptist Church and musical director of the Frankford High School of Philadelphia. Mr. Newmeyer's excellent performance showed that he was indeed "at home" at his organ. His selections included: Solemn Prelude

from "Gloria Domini," Noble; Sketch in D flat, Schumann; "Day Dreams," Forrest Newmeyer; Scherzo from F minor Sonata, Rogers; Serenade, Gounod; Finale, First Symphony, Vierne.

The second instrumental group was in the more modern idiom, and consisted of: "Chanson d'Alsace," Bazelaire; "Gymnopedie," Erik Satie; "Les Cloches," Debussy, and the "Serenade Espagnole," Glazounow. The closing number of this group was the "Meditation" by Squires, played with Mr. Newmeyer at the organ.

The program closed with the Pastorale, Guilman, and Rhapsody, Demarest, this time with Mrs. Shields at the piano and Mr. Heston at the organ, each player proving to be equally capable at both instruments.

ROWLAND RICKETS, M. D., Dean.

Plans for Kansas Convention.

Plans for the Kansas Guild convention to be held at Baldwin April 19 and 20 are well under way. The first session of the convention will be held Tuesday evening, April 19, at which time Dr. William H. Barnes of Chicago will give a recital on the Reuter organ at the Baldwin M. E. Church. On Wednesday morning several young organists of the state will play. Later in the morning Dr. Barnes will speak informally on "Modern Tendencies in Tonal Design and Electronic Instruments." Wednesday afternoon members of the Kansas Chapter will be presented in a recital. Wednesday night a Guild service will be held, at which the Baker University choir under the direction of Robert N. Sedore will provide the choral music.

The first regional convention is to be held at Dallas, Tex., April 26 and 27 and members of the Kansas Chapter are asked to keep these dates in mind and plan to attend. Charles H. Doersam, warden of the Guild, will be the outstanding attraction. The Kansas Chapter will be represented by Richard R. Jesson, who will give a short organ recital at this convention.

IRVING D. BARTLEY, Dean.

Chesapeake Regional Convention.

The program for the regional convention being sponsored by Chesapeake Chapter of Baltimore, to be held April 19 and 20 at the Peabody Conservatory of Music, as announced in the March issue of THE DIAPASON, has been expanded to include two additional features—a recital by Virgil Fox at Brown Memorial Church April 19 at 2 o'clock and a concert by the Madrigal Singers from Washington April 20. Another feature being discussed is a question-box. The plan is for those attending to hand in questions at the registration desk. At either of the mid-day lunches or the Wednesday afternoon tea these questions will be answered by a previously assigned committee. This feature is still under consideration; it has not as yet been determined as to whether to add it to the already very full program or not.

NORRIS HARRIS, Secretary.

Louisiana Chapter.

The Louisiana Chapter held its regular meeting March 14 at the home of Miss Effie Reymond in Baton Rouge, with the dean, Mrs. W. Carruth Jones, presiding and fourteen members present. Plans for the monthly program were discussed. Frank Crawford Page spoke briefly on the requirements of the Guild examinations. At the close of the business session Miss Reymond served refreshments.

A memorial program scheduled for Monday evening, March 21, at the University Theater consisted of music by Widor, as follows: Chorale from Seventh Symphony and Finale from Eighth Symphony (F. Crawford Page, F. A. G. O.); Chorale from "Symphonie Romane" (Mayze Vaughan); four vocal numbers by Sherrod Towns, baritone, with Joyce Lyon Towns at the piano; Scherzo from Fourth Symphony (Louise Anderson Pratt); Allegro con fuoco from Piano Concerto, Op. 37 (Mrs. W. Carruth Jones and Carleton Little); Variations, Fifth Symphony (Frank Collins, Jr.); Adagio and Toccata, Fifth Symphony (Gretchen Ott).

News of the American Guild of Organists—Continued

Chicago Organists Heard as the Friday Programs Continue

The organ recitals being given on consecutive Friday noons in Kimball Hall, with the cooperation of the W. W. Kimball Company, will be continued through April. These recitals are open to the public.

Barrett Spach of the Fourth Presbyterian Church, who played the recital Feb. 25, presented the following program: Prelude and Fugue in B minor, Bach; Minuetto, Gigout; Intermezzo, Barie; Musette, Ibert; Allegro commo and Allegretto grazioso, Bridge; Introduction and Allegro, Chopin.

Allen W. Bogen was the performer March 4 and played these compositions: "The Quiet of the Forest," Arthur Dunham; "Wedding Chimes," Chaffin; Communion, Torres; Funeral March and Seraphic Chant (in memory of Harrison M. Wild), Guilman; "Soeur Monique," Couperin; "Thou Art the Rock," Mulet.

William H. Barnes, the performer on March 11, played this program: Suite in F, Corelli-Noble; Prelude and Fugue in B flat, Bach; "Lo, A Rose Breaks into Bloom," Brahms; "Dreams," McAmis; "Legend of the Mountain," Karg-Elert; Andante and Finale from Sonata in D minor, Mailly.

Charles H. Demorest, A. A. G. O., included in his program, played March 18, the late Hugo Goodwin's interesting "Carnival Passes By" and two of his own compositions—a new Sketch in F and a Toccata in B minor. The list of offerings was as follows: Sonata in B flat, Mendelssohn; Gavotte in B flat and Minuet in E flat, Handel; Meditation, Bubeck; "Legende," Vierne; "Carnival Passes By," Goodwin; Sketch in F and Toccata in E minor, Demorest.

Arthur C. Becker, A. A. G. O., played the following program March 25: "Noel Polonoise," Guilman; "Siciliana," Arne; Chorale Prelude, "Agnus Dei," Bach; "The Nave," Mulet; Andante con moto, Beoly; "Starlight," Karg-Elert; Caprice ("The Brook"), Dethier.

A luncheon in honor of Dr. Wilhelm Middelschulte is announced by the Illinois Chapter for Monday, April 4, at the Republic Building restaurant. The occasion will mark the distinguished organist's seventy-fifth birthday anniversary.

The Illinois Chapter sponsored a program in St. Vincent's Church, Chicago, Monday evening, March 14. Following the processional, the sanctuary and gallery choirs, under the direction of Arthur C. Becker, A. A. G. O., organist and choirmaster, presented a program of liturgical music. Two organ solos were played by Walter Keller, F. A. G. O., one of them the interesting "Romantic Fantasie" of Samuel Bolinger, followed by the benediction of the blessed sacrament. The Very Rev. Michael J. O'Connell, C. M., S. T. D., president of De Paul University, delivered the address of the evening.

Louisville Chapter Conducts Forum.

The Louisville Chapter held its monthly dinner meeting March 7 at the French Village. Following dinner a business meeting was held, during the course of which the chapter's choice of Philadelphia for the next convention city was made. The chapter then adjourned to the First Lutheran Church, where an interesting program had been arranged, in the form of a joint meeting with the department of religious education of the Kentucky Federation of Music Clubs. A short organ recital by Miss Mary Agnes Stark opened the meeting, after which a forum, more or less open, was conducted. Thomas Harborne of Lexington had charge of the discussion of music festivals; Miss Claudia Edwards of the Baptist Training School had the subject of programs; Miss Josephine Mitchell took up folk music in hymn-tunes, and G. P. Bruner the subject of hymns in general. Each division was presented in a clear and interesting style. Miss

Mitchell made the most of her rather unusual topic by the introduction of a quartet which sang several folk hymns, harmonized to preserve their original folksong character. Also of much interest were the early hymn-books Miss Mitchell showed, in which numbers instead of conventional notes were used to indicate scale positions.

Under the auspices of the Louisville Chapter, Harry William Myers gave a recital Feb. 27 at the Broadway Baptist Church, where he is organist and choir director. Opening with Liszt's Prelude and Fugue on "B-A-C-H," the program included a group of chorale preludes by Bach, "Ave Maris Stella," Dupre; "Meditation a Ste. Clotilde," James, and the Finale from the First Symphony, Vierne.

W. MACDOWELL HORN, Secretary.

Tallahassee Convention May 9 to 11.

The Southeastern regional convention will be held May 9, 10 and 11 in Tallahassee, Fla. Margaret Whitney Dow, dean of the Florida Chapter, announces that Charles M. Courboin will be the star visitor, giving his recital on the evening of Tuesday, May 10.

Michigan Chapter.

The Michigan program of the month was given at the Euclid Avenue United Brethren Church in Detroit March 15. About seventy were present for dinner. Dean Halverson announced the next meeting, to be held at the university in Ann Arbor. Miss Clare Coci will play in Hill Auditorium. After preliminary discussion, votes were taken on the forthcoming conventions. For regional at Oberlin and for national at St. Louis were the preferences. The secretary made a motion that a chaplain be elected, which was approved.

A good-sized audience heard the program by Montie James Wiers, organist and director of the church, with his women's chorus, assisted by Ernest J. Kossow at the Hammond electronic organ.

ERNEST J. KOSSOW, Secretary.

York Chapter Hears Organ in Home.

The York Chapter held its March meeting at the home of Donald Pfaff, March 8. After a business session, in charge of Dean Miriam Baumgardner, Theodore Aurand of Reading gave a recital on the Wicks organ recently installed in the Pfaff home. The numbers played by Mr. Aurand were: "In a Monastery Garden," Ketelbey; Andante Cantabile, Tschaiowsky; Overture to "Semiramide," Rossini; Overture to "Stradella," Flotow; Fantasia, Tobani. Harold Little, baritone, sang a solo, accompanied by Miss Ruth Melhorn. Another solo was by Miss Lillie Mae Gillis, accompanied by Mr. Aurand.

At the conclusion of the program Mr. Rowland, Eastern representative of the Wicks Organ Company, explained and answered questions on the new organ. Following this luncheon was served.

Delaware Chapter Activities.

The Delaware Chapter held a social night with a musical program in Hanover Presbyterian Church at Wilmington Jan. 25. The next event was a recital in St. Anthony's Catholic Church, played by Miss Angela Curran, assisted by the choir. One of the numbers by the choir was a composition of Miss Curran. This recital was held Feb. 24. A Guild service will be held in the Hanover Presbyterian Church the latter part of April and will be in charge of Sarah Hudson White, organist of the church. A get-together meeting will be held after the service.

WILMER C. HIGHFIELD, Secretary.

Annual Minnesota Service.

The Minnesota Chapter held its annual Guild service at St. Paul's Episcopal Church in Minneapolis March 8. Preceding the service, a dinner meeting was held in the parish-house, with Dean F. W. Mueller presiding. The service in the sanctuary was led by the Rev. A. E. Knickerbocker, rector of St. Paul's, with the choir of men and boys under the direction of Frank K. Owen, organist and choirmaster. For the organ prelude Mr. Owen played the Bach Fantasia and Fugue in C minor. The anthem before the address

was "Bless the Lord, O My Soul," Ipolitoff-Ivanoff. The address was delivered by Carleton Borrow, A.R.C.O., master of the London Choir School, on the subject "Choir Organization and Management." Mr. Borrow emphasized his points in a very interesting manner and gave practical suggestions for improving the choral part of the service. The address was followed by the anthem "Hear My Prayer," Mendelssohn. For the postlude Mr. Owen played an Andante in G, Purcell.

HENRY ENGEN, Secretary.

Western Michigan.

The Western Michigan Chapter sponsored one of the most interesting recitals in Grand Rapids this winter at Trinity Community Hall, where John Challis of Ypsilanti, maker and player of the harpsichord, the clavichord and the recorder, was presented March 8. Bach's English Suite in G minor was a striking number on the program. A harpsichord group by Bull and Purcell opened the recital. Mr. Challis played a group of sixteenth century tunes on the recorder and three selections from the "Well-tempered Clavichord" on that instrument. The latter part of the program included compositions by Bach, Scarlatti and other composers for the harpsichord.

A joint dinner of the Grand Rapids Music Teachers' Association and the Guild, attended by eighty-five musicians, preceded the recital.

Louisiana Chapter.

The Louisiana Chapter met Feb. 21 in the home of Madame Eugenie Wehrmann-Schaffner, Baton Rouge, with the dean, Mrs. W. Carruth Jones, presiding and eighteen members present. Plans were discussed for sending delegates to the regional convention at Dallas in April. Those representing this chapter will be LeRoy Carlson, Frank Crawford Page and Marion Almand. It was announced that Mr. Page won the first prize with a hymn written for the Eucharistic Congress. Madame Wehrmann-Schaffner served refreshments at the close of the business session.

Members of the Guild were invited to attend high mass Feb. 20, Sexagesima Sunday, at St. Joseph's Catholic Church. The organist of the church, Frank Crawford Page, F. A. G. O., played as a prelude the Andante Sostenuto from Widor's "Symphonie Gothique" and Mulet's "Thou Art the Rock" as a postlude. The male choir of the church sang a program of liturgical music, including the proper of the day.

MARY BLANCHE SCALES, Registrar.

Fort Worth Chapter.

The Fort Worth Chapter met at the home of Miss Mary Richardson March 3. A covered dish luncheon was served, after which a business session was held. Thirty-six were in attendance. Plans were made for the regional convention to be held in Dallas April 26 and 27. Mrs. Q'Zella Jeffus, a delegate, will give a fifteen-minute organ program and Miss Eleanor Eaton Morse a paper on "The Fugue."

MAE UPTEGROVE MOORE,
Comprising Secretary.

Chesapeake Chapter Notes.

The monthly meeting of the Chesapeake Chapter was held Monday evening, March 7, in the parish-rooms of the Seventh Baptist Church, Baltimore, the examination class convening at 7 o'clock. We will have four, and perhaps five, candidates for the Guild degrees. At the business session the big subject was the regional convention which we are sponsoring April 19 and 20 with the District of Columbia, Pennsylvania and Virginia Chapters cooperating. The secretary announced that the chapter began the year with seventy-eight members, had added seventeen and dropped three, which gave us an enrollment of ninety-two.

The professional part of the meeting was taken up with the playing of organ and orchestral transcription numbers on the electric phonograph. The Toccata and Fugue in D minor and Passacaglia in C minor by Bach were played by the Philadelphia Symphony Orchestra under the baton of Stokowski and Vierne played an Improvisation in

March Form. Then came four recordings by Virgil Fox—Lucke's Allegretto, the Scherzo from Vierne's Second Symphony, Purcell's "Trumpet Tune" and finally the "Old Refrain" by Kreisler.

We had the pleasure of being a party to a recital by Winslow Cheney March 9 (Ash Wednesday), presented by Frederick L. Erickson at Emmanuel Church; and the next evening we presented Mlle. Renee Nizan in recital at Brown Memorial Church.

Our April meeting will take place at Brown Memorial Church Monday, April 4. The feature of the evening will be the playing of the examination pieces. NORRIS HARRIS, Secretary.

Binghamton Chapter.

The Binghamton Chapter sponsored its fifth public recital for the season by local organists and members of the chapter March 7 at the Chenango Street Methodist Episcopal Church. The recitalists were Mrs. Merle V. Ryan and Miss Rachel Merrilees. They were assisted by Mrs. Lois Gilbert, coloratura soprano. A large audience was present and, judging from the comments after the recital, it was work well done and enjoyed by everyone present. The Symphonic Suite by J. W. Clokey showed fine coordination of the two recitalists at the piano and organ.

MICHAEL L. HARENDZA, Dean.

Program at Texarkana, Tex.

The Texarkana Chapter held a meeting at the First Presbyterian Church Feb. 23. The dean, Mrs. William Hibbits, opened the meeting with a short business session. The program, in charge of David H. Witt, was as follows: Concert Prelude in D minor, Kramer; First Movement, Unfinished Symphony, Schubert, and First Movement, Sonata in D minor, Guilman (played by Mrs. Roy Pollard); "Great Living Organists," a paper read by Mrs. Louise Holman; "Der Tag, der ist so Freudenreich" and Toccata and Fugue in D minor, Bach (played by David H. Witt).

Plans are under way for a city-wide choir festival to be held the first Sunday of national music week.

DAVID H. WITT, Secretary.

Cedar Rapids Chapter.

Members of the Cedar Rapids Chapter were guests of Professor Harold Baltz Feb. 9 for dinner at Mount Vernon, Iowa. After a short business meeting, at which tentative plans for music week and for a tea following Professor Devereaux's recital in Cedar Rapids March 28 were discussed, the members adjourned to the Cornell College Chapel for an organ recital by Professor Devereaux. Of special interest were two Messiaen numbers because of their modern chordal combinations.

Jacksonville, Fla., Branch.

The Jacksonville branch of the Florida Chapter, Agnes Green Bishop, regent, held an impressive hymn service Feb. 3 in the Riverside Presbyterian Church. Many of the local choirs and three glee clubs, aggregating 300, took part. Margaret Hook, organist and director, played a prelude by Jongen and accompanied the singers. The Rev. Albert J. Kissling, pastor of the church, delivered the invocation. Lyman P. Prior, director of the A Cappella Choir of the Jacksonville College of Music and the choir of St. John's Episcopal Church, briefly outlined the story of the origin of hymns, beginning with plainsong in the twelfth century, which was illustrated by the A Cappella Choir, which sang "O Come, O Come Emmanuel." "Ein feste Burg" was sung as an illustration of the German chorale, followed by "Fairest Lord Jesus," which was sung without accompaniment by the combined glee clubs under the direction of Mrs. Lillian Lawrence. Mr. Prior next illustrated an English hymn, "O God, Our Help in Ages Past," which was sung by the combined choirs with a descant by the A Cappella Choir. The American hymn chosen was "God of Our Fathers, Whose Almighty Hand." During the offertory Miss Hook played the "Meditation a Ste. Clotilde" by Philip James.

**Notes from Capital;
Various Programs
Mark Lenten Season**

By MABEL R. FROST

Washington, D. C., March 17.—An interesting assortment of Lenten recitals and choral services is in progress in the nation's capital. Notable among these is the series of musical services by the St. Thomas' Church choir, L. B. Aldrich, organist and choirmaster, in which selections from the sacred literature of various countries is sung. Occasionally the solo quartet and chorus are assisted by guest soloists. The offerings are as follows: March 4 (Italian), Verdi's "Requiem"; March 11 (German), Bach, Handel, Mozart, Haydn; March 18 (German), Mendelssohn, Brahms; Mary Camm, soprano, guest soloist; March 25 (Russian), Tschaiikowsky, Bortniansky, Rachmaninoff; April 1 (American), Parker, Lutkin, Gale and others; April 8 (French), Gounod, Dubois; April 15 (English), Stainer's "Crucifixion."

The Takoma Park Presbyterian Church choir, Mrs. Albert W. Volkmer, contralto and director, and Mrs. Dudley C. Jackson, organist, presented its mid-winter musical service Feb. 20, giving the Matthews cantata "The Life Everlasting," with solo quartet and chorus. On March 20 the same choir gave a beautiful program of Passion music.

The outstanding choral events of March were the rendition of Bach's "St. Matthew Passion" by the Washington Choral Society on the 28th and the annual Lenten concert of the *a cappella* choir of the First Congregational Church, sixty voices, on the 14th. The latter was under the direction of Ruby Smith Stahl and was given in Constitution Hall. Paul DeLong Gable assisting with organ interludes. Many famous choral groups have been heard in Constitution Hall, doubtless none, however, rendering a more difficult program with any greater degree of art and finish. The chorus was built up to 200 for the Bach work. Louis Potter conducted the performance, which was presented in the Washington Cathedral, and Lyman McCrary, at the new organ, and a section of the National Symphony Orchestra accompanied.

Continuing its series of services of sacred music inaugurated last fall at the Washington Cathedral by Canon Winfred Douglas, the Church Music Society held its second meeting at the Church of St. Stephen and the Incarnation Feb. 28. The feature of this service was a strict liturgical program sung by the choir of men and boys of the church under the direction of Sherman Kreuzburg, organist and choirmaster.

Arthur Howes, F. A. G. O., organist and choirmaster of St. John's Church, Lafayette Square, is offering a series of

six Lenten recitals on Fridays at 5 p. m. Mr. Howes is playing the eleven chorale preludes of Brahms, as well as works by Bach, Franck and Widor.

The ninety-third anniversary of the Church of the Ascension was celebrated at the morning service by the choir under the direction of Percy Burness, A. A. G. O., organist. Anthems were "Lead Us, Lord," by S. S. Wesley, and "Lead, Kindly Light," Pugh-Evans. The organ numbers included the Cathedral Prelude, Clokey; Toccata and Fugue in D minor, Bach, and "Grand Choeur" from Seventh Sonata, Guilmant.

The Newcomb-Bethesda Community Singers offered an evening of music March 15 at Trinity M. E. Church as one of a series of evenings devoted to the dedication of the recently-installed Möller organ. Gertrude Smallwood Mockbee, organist of Metropolitan Baptist Church, is accompanist for the singers. Mrs. Mockbee presented two groups of organ solos. Emma Louise Thompson is organist and director of Trinity Church. Miss Thompson has been away from her church work during March, due to the illness and death of her mother.

E. William Brackett, Mus. B., organist and choirmaster of St. John's Church, Georgetown, has given two recitals recently. The first was at St. John's Church Feb. 21 and was a benefit for the choir boys' summer outing fund. It was the third such recital since his appointment in 1935. The program: Prelude and Fugue in A minor, Bach; Fifth Sonata, Guilmant; Chorale Prelude on "St. Peter," Darke; Chorale Prelude on the Passion Chorale, Brahms; Finale from Fifth Symphony, Viérne. The second recital was played at Grace Lutheran Church March 15 and was a feature of the sixtieth anniversary celebration, which was of a week's duration.

George F. Ross has recently been appointed organist and director at the Anacostia M. E. Church. Mr. Ross also has charge of the Sunday evening concerts at the Roosevelt Hotel.

Hermon Hill, Jr., has been appointed temporary organist at the Takoma Park Christian Church pending the recovery of Mrs. James Jacobs, the regular organist, who recently underwent a serious operation.

A nation-wide broadcast of works of Washington composers was given Feb. 21 by the Rochester Civic Orchestra, conducted by Guy Frazer Harrison. The following were heard: "American Symphony," R. Deane Shure; "The Withering Year," Edward C. Potter, and "Impressions of the Bowery," La Salle C. Spier.

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**RALPH HARRIS' BOYS EXCEL
IN THEIR ANNUAL RECITAL**

St. Paul's Choristers, the choir of St. Paul's Church, Flatbush, Brooklyn, N. Y., directed by Ralph A. Harris, gave its fourteenth annual recital of choral music in St. Paul's Auditorium Friday evening, Feb. 25. The concert, the proceeds of which provide a summer camp for the boys, was well attended and enthusiastically received. Under Mr. Harris' capable leadership the choristers gave a well-organized and varied program of both sacred and secular music. The first portion of the program, consisting of sacred compositions, included: "Alleluia! Today is Christ Risen," Jacobus Gallus; Handel: "Fierce Was the Wild Billow," Noble; "Emitte Spiritum Tuum," Schuetky; "I Waited for the Lord," Mendelssohn; "The Omnipotence," Schubert; "Hallelujah, Amen," Handel.

Mr. Harris has developed a soprano boy section that has a brilliancy, richness and uniformity of tone which is distinctive. The soprano soloists were repeatedly called back for encores and nobly emphasized an excellent training.

Part 2 opened with music "in the lighter vein," a program of songs of the campus, the camp and elsewhere, by a sextet of young men's voices. The chorus followed with a group. Mr. Harris has done much with the young male voice. Young men, still in their teens, comprise for the most part his baritone and tenor sections. The remainder of the program was interspersed with novelty songs of the popular type. They were capably staged and directed and emphasized the versatility of the boys.

During Holy Week Mr. Harris' boys appear with the New York Philharmonic Orchestra and the Schola Cantorum in the presentation of the "Parsifal" music at Carnegie Hall.

Callaway Plays in New York.

Real artistry was displayed by Paul S. Callaway, organist and choirmaster of St. Mark's Church, Grand Rapids, Mich., in his recital at St. Thomas' Church, New York, Feb. 20. Mr. Callaway's fine performance before a large

and appreciative audience manifested a rare musicianship. The program opened with a sparkling rendition of the Allegro from Handel's First Concerto. The registration was on the light side, affording the utmost clarity. The Toccata on a chorale from "L'Orgue Mystique" by Tournemire was given a stunning performance. This is an especially fine example of the prolific modern French composer's work. Mr. Callaway next played Sowerby's "Pageant of Autumn." This was the first performance of Mr. Sowerby's composition in New York. Mr. Callaway's interpretation of this brilliant, orchestrally conceived work is something not soon to be forgotten. The melodious Andante Cantabile from the Fourth Symphony of Widor was next. The concluding composition played by Mr. Callaway was the stupendous Fantasy and Fugue on "Sleepers, Wake" by Reger, truly a fitting climax to this well-balanced program.

SEARLE WRIGHT.

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CHICAGO, APRIL 1, 1938

Are you moving this spring? If so, be sure to notify the office of THE DIAPASON of your change of address in ample time. Otherwise you may fail to receive your copy of the magazine.

HANDS ACROSS THE SEA

It is a perennial issue, this matter of the treatment of organists by church authorities. And it is as ever-present in England as on this side of the sea.

"The church organist has been treated by his clerical superiors in a spirit both unjust and un-Christian," declared Sir Hugh Allen, president of the Royal College of Organists, at the distribution of diplomas on Jan. 22, according to an account in the February issue of *Musical Opinion*, London. In a plea for "fair play" Sir Hugh said that the organist had no position in church councils. Choirs of boys and men have been known to strike—the organist never. He belonged to no union. Sir Hugh spoke of the college's appeal to the archbishops that a reasonable arrangement might be made with regard to the appointment and dismissal of organists. He hoped that the position of the organist would be strengthened so that he should not be "at the mercy of any person who may not be endowed with a streak of humanity or the desire to exercise it in the right spirit."

Strong words, these, but not too strong, Sir Hugh! The situation suggests that we join hands across the Atlantic and sing together the good old hymn "Blest Be the Tie That Binds," especially at the words "We share our mutual woes, our mutual burdens bear; and often for each other flows the sympathizing tear."

A TRIBUTE TO WALTER C. GALE

"The Art of Preaching," a book by the Rev. Charles Reynolds Brown, D.D., LL.D., dean emeritus of the Yale Divinity School, published in 1922, has been read probably by few organists, but fortunately it has been read by many clergymen. From this volume there was quoted at the funeral service for Walter C. Gale, in the New York church he had served for twenty-seven years, a tribute to Mr. Gale that is reproduced in the news account of his life and death on another page of this issue. We urge every reader of this paper to turn to that article and be encouraged in his daily efforts and stimulated to strive for better things by the words of this eminent theologian. While what was written is primarily an appreciation of Mr. Gale, it is likewise a tribute to every truly capable and devoted church organist who plays, as Dr. Brown pointed out (using the words of the apostle), "with the spirit and with the understanding also."

"He knew beyond a peradventure why he was there and to what high ends he had been appointed of God." There lies the essence of the matter. Can one imagine a successful theater organist who did not know "why he was there"? If so it was a matter of a short time until he was not there. What appeal can a recitalist make if he does not have the same knowledge and inspiration? None that will keep his audiences. Yet there are those who if they were asked as to the chief reason for their presence on the bench would probably answer that it was to get the check that comes at the end of a month.

Dr. Brown characterized Walter Gale as "an organist in ten thousand." It would be a sad state if we believed that the other 9,999 were of the meal ticket type. No doubt Dr. Brown was using a figure of speech. It is our firm belief that the percentage of men at the console who have the power that Dr. Brown ascribed to Mr. Gale is as great as that of ministers possessing the same power.

In contemplating the thinning ranks of the company of founders of the American Guild of Organists, of whom Walter Gale was one, it is a supreme satisfaction to find that his life and work had made an impress that inspired words of praise such as those which came to him from so high a source in the ministry.

Letters from Our Readers

On Behalf of Strict Counterpoint.

St. George's Church, Schenectady, N. Y., March 15, 1938.—Editor of THE DIAPASON: It was indeed a satisfaction to read Professor Macdougall's remarks in his column "Free Lance" on the matter of counterpoint in the A. G. O. examinations, and I am sure he would find many organists in hearty agreement with him.

Those who advocate the elimination of strict counterpoint from the tests, whether they realize it or not, are willing to capitulate to the student who is afraid of hard work. Most of us agree that the standard of musicianship accepted by the Guild has in the past fallen far short of what it should be, and to have the tests eased further does not seem to be a step in the right direction. Proficiency in the working of strict counterpoint is surely the best foundation the musician can build upon. To the organist especially this grounding gives greater ease in the various phases of organ work in church services, and makes him or her a much more sensible harmonist than would otherwise be the case.

One meets with such a great deal of inferior musicianship among organists in responsible positions that it behooves us to encourage in them the desire for intensive study in the fundamentals. The student who has been through the counterpoint mill certainly shows up to advantage over the one who has not.

Let us by all means retain "strict counterpoint" in our A. G. O. tests.

Yours very truly,
JOHN K. ZORIAN.

Would Not Miss a Copy.

El Paso, Tex., Jan. 10, 1938.—Dear Mr. Gruenstein: Enclosed please find my money order for \$1.50, for which renew THE DIAPASON for another year. I find this magazine inspirational as well as educational and I do not want to miss a single copy of this sincere publication.

Very truly yours,
LESTER SILBERMAN.

As to Faure's "Requiem."

New York, March 8, 1938.—Editor of THE DIAPASON: In your March issue Dr. Warner M. Hawkins is credited with giving Gabriel Faure's "Requiem" its first New York hearing. This work was sung under my direction by the choir and soloists of the Madison Avenue Presbyterian Church on Nov. 29, 1925, and again the following year. As far as I could ascertain there had been no previous New York performances.

Within recent years I attended a complete rendition of the Faure "Requiem" by the choir of the Church of

the Incarnation, directed by John Doane.

I know you will be glad to set the record straight.

Sincerely yours,
SETH BINGHAM.

Has Done Faure Work Four Times.

New York City, March 9, 1938.—My dear Mr. Gruenstein: The notice of Mr. Warner Hawkins' first performance in New York of the Faure "Requiem" which received prominence on the first page of the latest issue of your esteemed magazine amused me, as I have done it four times—March 22, 1931, Feb. 3, 1935, Feb. 2, 1936, Feb. 7, 1937—and am doing it again on March 20 this year. With kindest personal regards,
JOHN DOANE.

Reads to Keep Informed.

Hood College, Frederick, Md., Feb. 9, 1938.—Dear Mr. Gruenstein: If I do not read each issue of THE DIAPASON thoroughly, I feel that I am not informed as to events of special interest to organists. You have my sincere appreciation for editing and publishing such an interesting publication.

Yours sincerely,
HENRY T. WADE.

Articles That Broaden Mind.

Freeport, Ill., March 10, 1938.—I do enjoy THE DIAPASON, and especially like articles that are of interest and value to the organist and director. They broaden the musical mind and so often contain helpful suggestions.

With thanks for the inspiration you help to give, I am,

Very sincerely yours,
ESKIL RANDOLPH.

RALPH KINDER OPENS ORGAN

IN WHITEMARSH, PA., CHURCH

Ralph Kinder changed the setting of his organ recitals last fall from Holy Trinity Church in Philadelphia to St. Thomas' Episcopal Church at Whitemarsh, a fashionable suburb, but draws his customary large audiences in his new field. On the afternoon of Feb. 27 he played the dedicatory recital on the Aeolian-Skinner three-manual organ in his church before a congregation of more than 800 people. The local newspapers record the fact that a throng jammed the church, many coming from Philadelphia. Not only were all pews and scores of extra seats occupied, but the choir stalls also were opened to the assemblage, and then the choir room and the rector's room were filled. Even then lines of men and women stood in the aisles.

The organ, which was consecrated at the morning service, is a memorial to the families of the donors and also to the completion of twenty-five years' service by the rector, the Rev. Nathaniel B. Grooten. The fund needed to pay for the instrument, \$15,000, was raised in one week last autumn.

Mr. Kinder, who has been organist and choirmaster at St. Thomas' Church since last September, previously was for thirty-eight years at the Church of the Holy Trinity, Philadelphia. From 1918 until 1926 he was director of the Norristown Choral Society.

For his inaugural recital Mr. Kinder had a well-balanced program of six numbers, as follows: Overture to a Church Festival, Nicolai; "Reve Angelique," Rubinstein; Prelude and Fugue on "B-A-C-H," Bach; Berceuse, Dickinson; "Ariel," Bonnet; "Eventide," Kinder.

The new organ was used for the first time at the service Feb. 20, at which time the prelude was played by Thomas Robinson, Mr. Kinder's predecessor, who was organist and choirmaster at St. Thomas' for thirty-two years.

Sunday afternoon "hours of worship through music" will be given monthly by Mr. Kinder.

Volkel Gives Bach-Handel Program.

A noteworthy program of compositions of Bach and Handel was arranged by George William Volkel, F. A. G. O., at Emmanuel Baptist Church, Brooklyn, N. Y., for Sunday evening, March 6. The ensemble included trumpets, trombones and tympani, with the organ, the choir and vocal soloists. The musical forces enlisted for the performance were from the Juilliard Foundation.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of April 1, 1913—

The committee of the American Guild of Organists on uniformity of console reported to the council, making important recommendations. THE DIAPASON printed the entire interesting report of the committee, as signed by its members, Samuel A. Baldwin, Clifford Demarest and J. Warren Andrews. John Doane was appointed organist of the First Congregational Church of Evanston, Ill., and professor of organ at Northwestern University.

Mrs. Mary Elizabeth Buck, widow of Dudley Buck, died Feb. 18 at the home of a son in Indianapolis.

THE DIAPASON presented the specification of the Skinner organ designed for St. Thomas' Church, New York City.

Among recitals which received notice were programs by Harvey B. Gaul, Percy Chase Miller, T. Scott Buhrman, Edwin Arthur Kraft, Roland Diggle, Caspar P. Koch, Harry B. Jepson, Richard K. Biggs, Kate Elizabeth Fox, Frank A. McCarrell, Gordon B. Nevin and James T. Quarles.

The nominating committee of the A. G. O. presented a ticket headed by J. Warren Andrews for warden, to succeed Frank Wright.

Hugo Goodwin, who was studying in Paris under Widor, wrote interestingly of his work there.

TEN YEARS AGO, ACCORDING TO THE issue of April 1, 1928—

Large new organs under construction, the specifications of which were presented to readers of THE DIAPASON, included: Four-manual Skinner for the new Scottish Rite Cathedral, Indianapolis, Ind.; four-manual Reuter for the new Methodist Church South of Wichita Falls, Tex.; four-manual Austin for the United Presbyterian Church at Mount Lebanon, Pa.; four-manual by M. P. Möller for the Riverside Presbyterian Church of Jacksonville, Fla.; a Kilgen four-manual for St. Mary's Catholic Church, Detroit; a Welte four-manual for St. Stephen's Episcopal Church at Colorado Springs, Colo.; a large three-manual Skinner for St. Luke's Episcopal Cathedral at Portland, Maine, and a three-manual Aeolian for the White Chapel at Memorial Park, Detroit. There were also schemes of a goodly number of other three-manuals.

James A. Bamford, Portland, Ore., business man and organ "fan," marked the completion of the three-manual organ in his home with a dedicatory recital arranged by him under the auspices of the A. G. O. Feb. 26. The completed instrument represented a labor of ten years by Mr. Bamford, in the course of which the instrument grew from a small two-manual into a three-manual of thirty-eight stops.

The annual music week festival at the University of Kansas was to take the form of a Skilton jubilee in honor of the twenty-five years of service to the university and to music in Kansas of Professor Charles S. Skilton. Professor Skilton's new oratorio, "The Guardian Angel," was to be sung.

A. Campbell Weston, a prominent organist of Brooklyn, died suddenly March 21. He had been at the old South Church (Congregational) for twenty-three years.

Mr. and Mrs. Felix F. Schoenstein celebrated their golden wedding anniversary Feb. 19 in San Francisco with their nine children present. Mr. Schoenstein had been an active organ builder since 1877.

Edward Eigenschenk left Chicago March 7 for Paris to study with Joseph Bonnet.

Rodman Wanamaker, merchant prince and patron of the organ, died March 9 at his villa in Ventnor, N. J.

Mitchell Gives Coronation Te Deum.

Ernest Mitchell gave the Coronation Te Deum in F, by Vaughan Williams, what was probably its first American performance at Grace Church in New York. At the service Feb. 27 his choir of forty boys and men sang the work written for the crowning of the British monarch.

The Free Lance

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

The temperature on this day of grace, March 13, and the fact that Harry Benjamin Jepson has just finished his prespring recitals on the Newberry organ in Woolsey Hall, Yale, help me to believe that spring must be just around the corner. At any rate, here are five good recital programs of standard organ music, including, besides Jepson's own "Pastel" and "Masquerade," Bruce Simonds' Dorian Prelude, two movements from Sowerby's Suite in G major and one movement from his Symphony in G major; added to these pieces by Americans are two more: Seth Bingham's "Carillon de Chateau-Thierry" and Philip James' First Sonata. Professor Jepson also remains faithful to his old loves, Vierne, Widor, Dupré, Franck and Bach.

A friend from Stapleton sends me a copy of *The Quarterly Record* of the Incorporated Association of Organists (English), containing a valuable paper by Stainton deB. Taylor on "The Chorale Prelude before J. S. Bach." The title sounds rather learned and uninspiring, but the quality and interest of the paper are first-rate. A lecture to organists playing small organs with one-octave pedalboards, and lacking scope for professional advancement, by Gilbert A. Sellick, also seems to me helpful. To such unfortunates he recommends voluntaries on two staves, with pedal *ad lib.*, by Franck, Vierne and Karg-Elert; theoretical music should be studied under a good teacher; care in releasing chords is important; in hymn-tunes containing notes of one value only, proper phrasing will avoid monotony; equal distribution of heel and toe work in pedaling, and the playing of more stately tunes with dignity are desirable. As to common faults, Mr. Sellick names the constant use of the pedal organ, coupling the swell and great at the beginning of the service and never allowing the great to be heard by itself, giving out a hymn-tune and leaving off just at the point where a modulation has occurred, and playing more slowly when soft passages are indicated.

I quote from the *Christian Register* of Nov. 18, 1937: "Think of the organ voluntary or prelude as a call to worship—an invocation to the service—a preparation for the spiritual nourishment that is to follow. The prelude to the service is a time for prayer and meditation; it can be most strengthening and uplifting. Those in Boston who go on weekdays to the noon services at King's Chapel know the quiet that prevails in the old church, as the organist gives his 'call to worship.' He plays a musical sermon."

Column 1, page 12, in THE DIAPASON for March, last four paragraphs, may well start a discussion. As I look back on my experience as a church organist from 1873 to 1927, I recall vividly times when I was exasperated either by organists of churches where I played for a wedding, or by smallness of fees received from clients. On one occasion I played for a friend, who told me he had obtained the permission and good will of the organist of the church; when it came time for my playing the organist of the church appeared, with considerable ceremony unlocked the console and later pocketed the fee! (I was young then.) On another occasion, at a wedding, the organist, an amateur of little ability, appeared in the loft on pretense of seeing that the organ received no harm and did not greet me or address me in any fashion. As the fee never found me I assume that it found him.

Yes, these things, and more like them, happened when I was young and tender; I did not appreciate the fact that the two organists to whom I refer, when appointed to their church positions, assumed that their playing would be required not only for the actual services on Sundays, but for all other occasions when organ music was needed in the church. As I see it now, they had some justification for feeling ag-

grieved at my poaching on their preserves.

On a very few occasions I have been asked if I, as organist of the church, would be willing to "allow" a "dear friend" of the bride to play the wedding march. It seemed the only thing to do was to smile or otherwise show a sympathetic appreciation of the situation.

It is my opinion—and it was tested in one post I held—that the church should help organists in creating a public understanding of the organist's relation to the church and to his job; churches may well, in consultation with their organists, establish fees for the use of the church for weddings and funerals, in varying circumstances, including rehearsals and attendance of the organist, choir, soloists or other assistance needed or asked by the parties being married.

If the churches intend to keep their organs they will always need organists, and they must help in the education of players for their services. As a general thing churches do not like to allow practice on the organ. How can young people get on with their organ playing if they do not have the inspiration of a good organ for practice?

Is it not a fact that one great American church establishes the organist's fees for any service he may render in connection with funerals, weddings, etc.?

DR. MACDOUGALL GIVES UP ONE TASK AFTER 38 YEARS

Dr. Hamilton C. Macdougall, who has directed the Wellesley College concert series since 1900, has asked to be released at the end of this season from the management of the fund.

"By his efficient organization and his careful selection of distinguished artists, he has built a reputation for the series which will be an enduring tribute to him who originated the plan for the concerts and has managed them for thirty-eight years," says Dr. Mildred H. McAfee, president of Wellesley, in announcing Dr. Macdougall's retirement. "Subscribers to the fund will want to join Wellesley College in expressing sincere gratitude to Dr. Macdougall for his long and noteworthy service to music-lovers in this community."

Dr. Macdougall served many years as professor of music at Wellesley and is held in high esteem by hundreds of alumnae who came under his tutelage and who heard his organ recitals. He was retired as professor emeritus.

Novel Cello and Organ Program.

Percy Such, cellist, with Helen C. Reichard, organist of the church, at the console, gave a service of music consisting of numbers for violoncello and organ at All Souls' Unitarian Church, Plainfield, N. J., Sunday evening, Jan. 30. The program included: Canzone, Op. 55, Bruch; Adagio from Sonata in D, Locatelli; Adagio Cantabile, Haydn; Sarabande and Bourree from Suite in E flat (for violoncello unaccompanied), Bach; "Abendlied," Schumann; "Sicilienne," von Paradis; Minuetto from Sonata in G, Boccherini; Adagio and Allegro in A, Boccherini.

PHILIP JAMES



THE NEW YORK Women's Symphony, of which Antonia Brico is conductor, has awarded its composition contest prize of \$500 to Philip James, well-known organist, composer and conductor, for his composition "Song of the Night." Two other compositions were given honorary mention—"Night," by A. Louis Scarmolin, Union City, N. J., and "Jewel Merchants," by Louis Cheslock of the Peabody Conservatory of Music, Baltimore. The orchestra played the prize-winning composition at its concert March 15.

Winning composition prizes is nothing out of the ordinary for this fine American creative musician. In fact, the latest honor is the fifth won by Mr. James. In 1922 he was awarded the prize for a hymn-tune offered by the *Homiletic Review*. In 1932 he captured the first prize of \$5,000 among the National Broadcasting Company's orchestral awards for his satirical suite for orchestra, "Station WGBZX." In 1936 honorary mention was accorded him by the Philharmonic Symphony Society for his overture, "Bret Harte." In 1937 a Juilliard Foundation publication award went to Mr. James for his Suite for String Orchestra.

Services at New England Church.

At the service of music in the New England Church, at Thorne Hall, Northwestern University, Chicago, on the afternoon of March 13 the DePauw University Choir sang under the direction of Van Denman Thompson. The program included compositions of Bach, a sixteenth century group, a Russian group and two compositions of Mr. Thompson. This was the fifth of these services of music under the auspices of the New England Church, with the cooperation of Northwestern University, held on the second Sunday of every month. The next service will be held on Palm Sunday, April 10, at 4:30, when the New England Church choir under the direction of Porter Heaps will sing "The Passion of Our Lord according to St. Mark," by Charles Wood.

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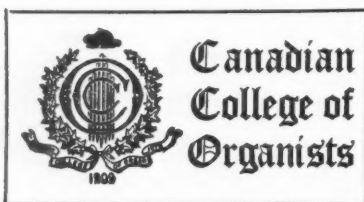
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Toronto Center.

A very interesting and enjoyable meeting of the Toronto Center was held Saturday evening, March 12, taking the form of a recital in the Sherbourne Street United Church. Those taking part were three outstanding woman recitalists of Toronto—Miss Helen Hopkins, F. C. C. O.; Miss Muriel Gidley and Mrs. Florence McKay Joyce, assisted by Reginald Heale, tenor. The program was as follows: Dorian Toccata in D minor, Bach; Chorale in A minor, Franck, and Allegro Maestoso from Third Symphony, Vienne (Helen M. Hopkins); Fantasia Chorale, Whitlock; Aria and Two Variations, Michael Festing; Prelude, Pierne (Muriel Gidley); "If with All Your Hearts," Mendelssohn, and "Every Valley," Handel (sung by Reginald Heale); Chorale Improvisation on "O God, Our Help in Ages Past," Leon Verrees; "Legend of the Mountain," Karg-Elert; "Rondo alla Campanella," Karg-Elert, and "Carillon - Sortie," Mulet (Florence McKay Joyce).

The recital proved that Toronto has at least three women whose playing measures up to a high standard of recital work. Each of the recitalists by her display of the essentials of rhythm, phrasing and registration contributed to an excellent program.

After the recital the members were entertained with refreshments and a social hour in the church parlors. The center wishes to express its thanks to the organist of the church, G. D. Atkinson, who is also president of the C. C. O., and to the church authorities for the use of the church and fine organ on this occasion.

Ottawa Center.

The monthly meeting of the Ottawa Center was held Saturday, March 12, at the Chelsea Club. A good attendance of local organists enjoyed an excellent dinner and then listened to an address by Percival Price, Mus. B., carillonneur of the Peace Tower, Parliament Buildings, Ottawa, who gave an instructive talk on "Leaders in the Mechanical Age of Music." This was followed by a period of discussion relative to the paper and on the raising of the standard of music teaching in the city. This discussion was participated in by the members generally.

The chairman of the center, Hugh Huggins, B. A., LL. B., presided and the thanks of the meeting was extended to Mr. Price by Kenneth Meek, Mus. B.

H. W. MERRILL,
 Corresponding Secretary.

Kitchener Center.

The first three of a series of six Lenten recitals have been given at Zion Evangelical Church under the auspices of the Kitchener Center. These recitals were attended by large and appreciative audiences and were marked by a high quality of programs and interpretation throughout.

The first recital, Feb. 27, marked the first Kitchener appearance of Eugene Hill, Mus. B., F. C. C. O., since his return from his studies in England and was notable for clarity of tone, phrasing and excellent technique as well as artistic interpretation. At the second recital, March 6, Harry Hill, B. M. E., was responsible for the program, in which he was assisted by the choir of the King Street Baptist Church and Dr. E. G. Hinds as program commentator. The work of Mr. Hill and the choir was deeply appreciated, and a short sketch of the life of Bach by Dr. Hinds added interest to the program. The

third recital, March 13, featured the playing of Gerhard Binhammer and Glenn C. Kruspe, A. R. C. O., and maintained the high standard set by the previous recitals. Mr. Binhammer's playing of the Introduction and Passacaglia by Max Reger was a feature.

The next two recitals will be given at the Church of the Holy Saviour in Waterloo with Edgar V. Merkle of St. Paul's Lutheran and Clifford J. McClelland of the Church of Our Lady, Guelph, as recitalists.

London Center.

Ethel L. Matthews, Secretary.

The London Center held its meeting March 2 at Wong's Cafe. Dr. Frederic T. Egner, chairman, presided. Arrangements have been made for a recital by Dr. Charles Peaker, F. R. C. O., at Cronyn Memorial Church March 31. A paper on "The Origin of Church Music" was given by Miss Hazel M. Taylor. Miss Taylor reviewed the history and development of this music, pointing out the contributions which have been made by the Greeks, Chinese, Hebrews and other people.

Montreal Center.

The February meeting of the Montreal Center took place Saturday afternoon, Feb. 26, in the First Baptist Church. Philips Motley, organist and choir-master of the church, gave demonstrations of the use to which noble hymn-tunes could be put apart from congregational participation. The choir sang selections from various schools of hymnology in unison settings and varied harmonic versions, some of which were embellished with descant.

All present were the guests of the center at a supper after the meeting.

Attention is drawn to an error in last month's report, which read that John Reymes-King, who demonstrated the Hammond electric organ, was organist of Trinity Memorial Church. He is organist of St. James' United Church.

GEORGE M. BREWER, Chairman.

Brantford Center, Ontario.

At a well-attended meeting of the Brantford Center in March at Farrington Church, presided over by the chairman, George A. Veary, A.R.C.O., the members spent an interesting and profitable time. The organ in this church, due to its age, lent itself admirably to an address on organ development by George E. Sweet, organist of the church. Following the address, four chorale preludes by Bach were played by A. G. Merriman, A. R. C. O., organist and choir-master of Grace Anglican Church. Concluding the meeting was a demonstration and full discussion of the Seashore tests, originated by Dr. C. E. Seashore. These tests are of great value to music teachers in determining the musical talent of a student. Discussions followed, after which a group of young people of Farrington Church served luncheon.

Hamilton Center.

A noteworthy recital sponsored by the Hamilton Center was given in Christ Church Cathedral Saturday afternoon, Feb. 26. Robert Noehren, the brilliant young organist from Buffalo, was the recitalist, and the program was devoted entirely to the works of Bach. The large audience was composed of both professional and non-professional musicians and music-lovers from all walks of life, and the rapt attention given the recitalist and the satisfying comments heard after the recital proved that the works of this master are still strong in popularity with the average audience. Mr. Noehren, a man young in years, but experienced in the mastery of the organ, displayed a superb finish in the playing of the various numbers. The program was as follows: Toccata and Fugue in D minor; Chorale Preludes, "Come, Redeemer of Our Race," "O Whither Shall I Fly," and "Hark! a Voice Saith: 'All Is Mortal,'" Fugue a la Gigue; Chorale Preludes, "Kyrie, Thou Spirit Divine," "O Hail This Brightest of Days," and "The Old Year Now Has Passed Away"; Allegro from the First Trio-Sonata; Passacaglia and Fugue in C minor.

Canon Waterman of Christ's Church Cathedral conducted the short service and prayers.

A supper and general business meeting was held close by in Knox Presbyterian Church. Paul Daniels, organist of the church, acted as host.

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- Jesu, Joy of Man's Desiring.....Bach-Holler
- My Soul, O Praise the Lord.....Bach-Pointer
- Now Thank We All Our God. Bach
- O Saviour Sweet...Bach-Dickinson

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DALE W. YOUNG GOES TO NEW CHURCH AT INDIANAPOLIS

Dale W. Young has resigned as choir-master and organist of the Roberts Park M. E. Church, Indianapolis, one of the largest churches in downtown Indianapolis, where he presided over the three-manual Skinner organ for seven years, to accept the position of organist and choir-master at Zion Evangelical Church, also in downtown Indianapolis, with a city-wide parish of nearly 3,000. He will direct two vested choirs—a youth choir of forty and a senior choir of sixty—and a German quartet. The church has two English services and a German service on Sunday morning.

Mr. Young was honored at a farewell dinner given by the Roberts Park Church. He was commended for the music presented, his emphasis on the traditional Anglican liturgy, and the 300 weekly recitals given at Roberts Park. The youth choir presented Mr. Young with a leather chair and the senior choir presented a traveling bag.

Mr. Young reports that his new connection is especially happy because of the sympathetic relations with a musical pastor, the Rev. Frederick Daries, once chapel organist at Eden Seminary, St. Louis. Zion Church has always upheld the highest musical ideals. The beautiful edifice is Gothic, has a high altar with a hand-carved reredos, unusual stained-glass windows depicting

the life of Christ, and Deagan tower chimes, playable from the organ console. The organ is to be replaced in the near future with a large three-manual.

On Jan. 9, Mr. Young played a recital over station WFBM to represent the Jordan Conservatory, of which he is a faculty member. Numbers were from the works of Bach, Nevin, McAmis and Karg-Elert. On Ash Wednesday evening the Zion Church choir, under his direction, presented Maunder's "Olivet to Calvary."

Educators Discuss Church Music.

Church music had its place in program plans of the Music Educators' National Conference in St. Louis March 28 to April 1. A special session devoted to the subject "Musical Cooperation between Church and Community" was arranged by Professor Cecil Michener Smith of the University of Chicago. Speakers were D. Sterling Wheelwright, director of music and organist of the L. D. S. Chapel, Washington, D. C., and Miss Mabelle Glenn, director of public school music, Kansas City, Mo.

"St. Matthew Passion" in Grand Rapids.

The "Passion according to St. Matthew," by Bach, will be sung as in previous years on Passion Sunday evening, April 3, at 7:30 o'clock in the Fountain Street Baptist Church, Grand Rapids, Mich., under the direction of Emory L. Gallup.

Books for the Organist

"Webster's New International Dictionary, Second Edition"; published by G. & C. Merriam Company, Springfield, Mass.

If there is one volume outside his musical library which every organist needs in his daily routine it is that marvelous storehouse of information contained within the covers of Webster's, the latest revised edition of which has been issued. Aside from being an unparalleled compendium dealing with the whole range of human knowledge, the new edition is of special interest to the organist because of its treatment of organ terminology. Every term in music and every organ stop are fully defined. This thoroughness in the musical terms is indicative of the completeness of the entire work.

For many years Karl Wilson Gehrken of Oberlin College has been deeply interested in the teaching of music, both in schools and colleges. Being an authority on the study of historical musical documents, particularly in the fields of theory and terminology, and because of his wide knowledge and experience, Professor Gehrken was admirably suited to do the work of editing the musical terms in Webster's New International Dictionary, Second Edition. Professor Gehrken had as his staff the late Laurel E. Yeamans of Oberlin College, a prominent organist; Howard Gordon Bennett of the University of Vermont and Lloyd A. Loar of Kalamazoo, Mich. Under their guidance many new musical terms were added. They also included many older words which had not been entered before and clarified and simplified a large number of the former definitions with a view to making them more quickly intelligible to the dictionary user.

"A Story of Music," by Harriot B. Barbour and Warren S. Freeman; published by C. C. Birchard & Co., Boston.

"A Story of Music" is a compact, meaty volume that has been aptly described as a "textbook that reads like fiction." It contains biographies of famous musicians, told interestingly and with anecdotes to adorn the biographical data. The book deals with the lives of the great composers from Palestrina to Stravinsky and skillfully weaves the strands of knowledge which go to make up an understanding of music and its makers. The biographies are presented not merely for their own sake, but to serve as the background against which is revealed the development of music as a whole. As the narrative unfolds, it covers certain fundamentals of theory and form. A list of phonograph records follows every chapter. "A Story of Music" may be used as a classroom text for grades from the sixth up through junior and senior high school; as a supplementary reader for the English class, or as a reference book. Bound in cloth and containing many illustrations, it is priced low in the expectation of wide adoption.

WARNING—KEEP LOOKOUT FOR SWINDLER WHO IS AT LARGE!

Warnings of a swindler abroad in the land who no doubt makes a specialty of victimizing organ men and organists comes from the East. The method of the clever offender is very much like that of a man who some years ago obtained money from a number of organists and salesmen by stories in which he was at one time the chairman of a committee about to pur-

chase an organ and then of a committee which was looking for a capable organist. R. B. Potter, Cranston, R. I., who represents M. P. Möller, Inc., reports his experience with the visitor. He writes:

"On March 1 a man about 40 years of age called at my office and told me that his father owned a large summer hotel in an aristocratic section of the Blue Mountains, in Maine, and was to have an organ installed there for the coming season. This man had a knowledge of various makes of organs and specifications, referred intimately to installations in the vicinity, and in other ways gave evidence of genuineness of purpose. He told me his father's name, the name of the hotel, its exact location, etc., and made definite arrangements for me to go to Maine, view the premises and submit specifications. I inquired if he had a business card, and he then discovered that he had lost a memorandum-book containing his cards and his ticket home. He had some money, but not enough for the trip. As all his other credentials seemed to be satisfactory I advanced a sufficient sum for him to get home, and agreed to meet his father at the Maine address the following week. Everything seemed perfectly legitimate, but after traveling more than 800 miles I found that neither the man nor the hotel had even been heard of in that locality. Although his personal gain was comparatively small, he caused me to make a fruitless and expensive trip."

E. ARNE HOVDESVEN
Wittenberg College,
Springfield, Ohio

ZEUCH
BOSTON

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Programs of Organ Recitals of the Month

Francis W. Snow, Mus. D., Boston, Mass.—Dr. Snow, organist and choirmaster of Trinity Church, gave a recital for the Rhode Island Chapter, A. G. O., at Grace Church, Providence, March 7, and played these compositions: "Hymn au Soleil," Vierne; Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Prelude, Clerambault; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Toccata in F, Bach; "Priore," Jongen; Intermezzo from First Symphony, Widor; Cantabile and Allegro from Sixth Symphony, Widor.

Harry Benjamin Jepson, New Haven, Conn.—Professor Jepson played his latest series of Sunday afternoon recitals on the great Newberry organ, built by the Aeolian-Skinner Company, in Woolsey Hall at Yale University this winter. The final recital of the group took place March 6 and the program was as follows: Prelude and Fugue in G major, Bach; "Opus Sacrum," Op. 22, "Popule Meus, quid feci tibi?," de Maleingreau; "Priore," Franck; Second Symphony, Op. 20, Vierne.

The previous programs by Professor Jepson were as follows:

Jan. 9—Toccata, Adagio and Fugue in C major, Bach; First Sonata, James; "Pastel," Jepson; "Cortege et Litanie," Dupré; Finale from First Symphony, Vierne.

Jan. 23—Suite in G major, Chorale and Fugue and Fantasy for Flute Stops, Sowerby; Cantabile, Jongen; Dorian Prelude on "Dies Irae," Simonds; "Ronde Francaise," Boellmann; Finale, Planchet.

Feb. 6—Allegro moderato marcato. Tempo di scherzo ma non troppo vivo, and Larghetto, Fifth Symphony, Vierne; "Masquerade," Jepson; Andante espressivo from Sonata in G major, Elgar; Finale from Seventh Symphony, Widor.

Feb. 20—Prelude and Fugue in B minor and Chorale Prelude, "Von Gott will ich nicht lassen," Bach; Symphony in G major, first movement, Sowerby; "Carillon de Chateau-Thierry," Bingham; "Priore pour les Trepasés," Ropartz; Finale from "Symphonie Gothique," Widor.

Ernest Mitchell, New York City—Mr. Mitchell, organist and choirmaster of Grace Church, was heard in a recital at the Church of the Holy Trinity, Westport, Conn., March 8. His list of offerings consisted of the following compositions: "Westminster Abbey," Bossi; Chorale, "Lo, A Rose," Erb; Prelude in C minor, Bach; Idyll, Baumgartner; "Paraphrase-Carillon" ("The Mystic Organ," Book 35), Tournemire; Prelude, Clerambault; "Clair de Lune," Karg-Elert; "Song without Words," Bonnet; "Sous Le Noyer," Jacob; "Carillon-Sortie," Mulet.

Robert Elmore, Philadelphia, Pa.—Among the programs to be broadcast from station WFIL on Sundays from 10 to 10:30 p. m. in April by Mr. Elmore will be the following:

April 3—Finale, "Sonata Romantica," Yon; Musette, Nordio; Rhapsody in A minor, Saint-Saens; "An Evening in Venice," Chenoweth; Toccata, "Suite Gothique," Boellmann.

April 10—First Movement, Sonata 6, Mendelssohn; Folk Tune, Whitlock; "The Primitive Organ," Yon; "Alleluia," Bossi; "The Palms," Faure.

April 17—"Christus Resurrexit," Ravanello; "Christ Lay in Bonds of Death," Bach; "Easter Morning with the Pennsylvania Moravians," Gaul; "Rhythm of Easter," Bingham; "Christ Triumphant," Yon.

April 24—Finale, Sonata 1, Guilmant; "Eklog," Kramer; Prelude, Fugue and Variation, Franck; Introduction and Scherzo, Sonata 2, Pagella.

In a recital April 8 at the Alpha Baptist Church, Philadelphia, Mr. Elmore will play: Polonaise, Lemare; Pastorale, Remondi; "Ave Maria," Bossi; "Speranza," Yon; Toccata, Renzi.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his recital at the University of Florida Feb. 27 Mr. Murphree presented a program of compositions of R. Spalding Stoughton. The offerings consisted of the following: Persian Suite; "Dreams"; "Rose Garden of Samarkand"; Suite, "In India"; "When Evening Shadows Gather"; "Isthar"; Suite, "Tanglewood Tales."

Mr. Murphree gave a recital Feb. 20 at John B. Stetson University, DeLand, Fla., with the following program: Chorale in A minor, Franck; "A Sylvan Idyll," Nevin; Scherzo from Fourth Symphony, Widor; Two Familiar Melodies, arranged by Le-

mare; Prelude and Fugue in A minor, Bach; Toccata from Fifth Symphony, Widor; Paraphrase on an Old Hymn (MS.), Murphree; "The Squirrel," Weaver; "All through the Night" (MS.), Edmundson; "Variations de Concert," Bonnet.

Christian Prince, Paterson, N. J.—In a recital at St. Paul's Church on the evening of March 8 Mr. Prince played: Prelude and Fugue in D major, Bach; "Benedictus," Reger; Sonata No. 6, Mendelssohn; Londonderry Air, Sanders; "Jubilate Deo," Silver; Air in A, Gluck; "Marche Solennelle," Lemaigre.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman's programs for the vesper recitals at the University of Redlands in March, which were devoted to pre-Bach works, were divided into pre-Bach music in England, Italy, France and Germany. On April 3 a Buxtehude program is to be presented. The French program, March 6, was as follows: "Agnus Dei," Unknown Composer (1531); Magnificat (Sexti Toni), Titelouze (1563-1633); "Prelude du Premier Ton," Guillaume-Gabriel Nivers (1617-1714); "Laissez Palstre Vos Bestes," Fugue and "Les Cloches," Le Begue (1630-1702); Kyrie, Couperin (Sieur de Croilly) (1630?-1700?); "Trio en Passacaille," Raison (d. 1716); "Fugue sur Ave Maris Stella," Dandrieu (1634-1740); "Recit de Tierce pour le Benedictus," de Grigny (1671-1703); "Plein Jeu" and "Couplet, Basse de Tierce," Marchand (1669-1732); "Soeur Monique" (arranged for organ by Guilmant), Couperin (le Grand) (1668-1733); "Suite du Premier Ton," Clerambault (1676-1749).

The English program, played March 20, included: "The King's Hunt," Bull (1563-1628); Pavane ("The Earl of Salisbury"), Byrd (1542-1623); "A Toy" and Voluntary in A minor, Gibbons (1583-1625); "The Goldfinch," Cosyn (seventeenth century); "Golden Sonata," for two violins and organ, Prelude, Poco Largo and Trumpet Tune and Air, Purcell (1658-1695); "Tallis' Canon," Tallis (1510?-1585).

Edward H. Johe, Meadville, Pa.—In a recital at the First Methodist Church of Warren, Pa., March 8 Mr. Johe of the faculty of Allegheny College played: Allegro Vivace from "Water Music Suite," Handel; Sonata No. 1 in D minor, Guilmant; Pastorale, Jongen; Toccata and Fugue in D minor, Bach; Folk Tune, Whitlock; "Silence Mystique," Edmundson; Chorale Prelude, "O World, I Must Leave Thee," Brahms; Pastorale, arranged by Clokey; "Thou Art the Rock," Mulet.

Arthur C. Becker, A.A.G.O., Chicago—Mr. Becker, head of the DePaul University School of Music, played the following program for the Oxford Piano Teachers' Guild Feb. 28 on a Hammond electronic organ at the school: "Noel Polonaise," Guilmant; Sicilliana, Arne; Allegro molto from Sonata in B minor, Arthur C. Becker; "Ave Maria," Bossi; "The Nave," Mulet; Canon in B minor, Schumann; Toccata and Fugue in D minor, Bach; "Starlight," Karg-Elert; "Water - Sprites," Nash; "Swing Low, Sweet Chariot," Diton; "Variations de Concert," Bonnet; Andante con moto, Beoly; Toccata from Fifth Symphony, Widor.

F. Arthur Henkel, Nashville, Tenn.—In a recital Sunday afternoon, March 20, at Christ Church Mr. Henkel presented a program made up as follows: Chorale No. 3, in A minor, Franck; Second Suite, Boellmann; "By the Waters of Babylon," Stoughton; Chorale Prelude, "When in the Hour of Utmost Need," Bach; Finale from Sonata in C minor, Baldwin.

Ruth A. White, A.A.G.O., Scranton, Pa.—The Youth Fraternity of the Green Ridge Presbyterian Church presented Miss White, organist of the church, in a recital Sunday afternoon, Feb. 27, and she played the following selections: Fugue in G minor, Bach; "Panis Angelicus," Franck; Sonata No. 2, Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; Pastorale from Second Symphony, Widor; "Carillon de Westminster," Vierne; "Liebestraum," Liszt; "The Little Shepherd," Debussy; "The Squirrel," Weaver; "Marche Heroique," Saint-Saens. Three of the selections were request numbers.

Gordon Balch Nevin, New Wilmington, Pa.—In a recital at Westminster College Mr. Nevin played this program: Suite, "The Royal Fireworks," Handel, Largo from "New World" Symphony, Dvorak; "Ich liebe Dich" (requested), Grieg; Overture to "Oberon," Weber; "Hymn to the

Stars," Karg-Elert; "A Sylvan Idyll," Gordon Balch Nevin; Scotch Fantasia, Macfarlane.

Charles Heinroth, Mus. D., New York City—Dr. Heinroth's programs for the recitals Sunday afternoon at 4 o'clock and Thursdays at 1 o'clock at the College of the City of New York will include the following in April:

April 3 and 7—Bach program: Prelude and Fugue in A major; Chorale Preludes, "O Sacred Head, Now Wounded" and "In Depths of Woe I Cry to Thee"; Sonata No. 1 in E flat; Sinfonia to Cantata "I Stand with One Foot in the Grave"; Fantasie and Fugue in G minor (the Great); Aria in E minor; Finale from "St. Matthew Passion."

April 10 and 14—Overture, "In Nature," Dvorak; "Lamentation," Guilmant; Three Movements from Sonata in G, Elgar; Caprice, "The Brook," Dethier; "Good Friday Spell," from "Parsifal," Wagner; Finale from First Symphony, Maquaire.

Miss Mabel Zehner, Ashland, Ohio—Miss Zehner, organist of Trinity Lutheran Church, Ashland, gave a recital for the Youngstown sub-chapter of the A.G.O. at the First Christian Church in Youngstown Feb. 22. Her program consisted of the following works: Sixth Symphony, Widor; Prelude on "Pange Lingua Glorioso," Garth Edmundson; "The Spinner," Dupré; "Dreams," McAmis; "Electa ut Sol," Daller.

Rachel B. Pierce, F.A.G.O., Poughkeepsie, N. Y.—Miss Pierce of the Vassar College faculty played the following program in a recital at the Vassar Chapel Sunday evening, Feb. 6: Fantasia and Fugue in G minor, Bach; Idyll from Sonata in C major, Rheinberger; Sempere Agitato, Karg-Elert; "Clair de Lune," Karg-Elert; Postlude on "Martyrs," Grace; Psalm-Prelude in E flat, No. 2, Howells; Prelude on "Norham," Ernest Walker; "Lied," Vierne; Allegro from Symphony in E minor, Vierne.

Arthur R. Croley, Oberlin, Ohio—In a faculty recital at Warner Concert Hall, Oberlin College, March 10, Mr. Croley played both the organ in the hall and a portativ, and one item on the program was Handel's Eleventh Concerto, arranged for two organs, with Bruce Davis at the portativ. Mr. Croley was assisted also by a violinist, a flutist and a violist. Following was the program: Prelude and Fugue in C major, Boehm; "Jesu, Joy of Man's Desiring," Bach; Chorale in B minor, Franck; "L'Organo Primitivo," Yon; Toccata in D minor, Reger; Eleventh Concerto, arranged for two organs (Allegro staccato; Andante larghetto et staccato), Handel; Canon in G minor, Frescobaldi; Sonata a tre in A major (two violins, cello and portativ), Albinoni; Chorale and Variations, "Jesu, meine Freude," Walther, and Prelude on "Wachet auf," Kickstat (portativ); Pastorale in A major, Vivaldi (flute, cello, and portativ); Quartet in G major, Telemann (flute, viola, cello and portativ).

John Standerwick, East Orange, N. J.—In a recital at Bethel Presbyterian Church March 29 Mr. Standerwick played: Toccata, Mulet; "Steal Away," Miller; Chorale, "In Thee Is Gladness," Bach; Allegro, Tenth Concerto, Handel; "Song of the Basket Weaver," Russell; Introduction to Third Act of "Lohengrin," Wagner; "Eventide," Frysinger; "Finlandia," Sibelius.

Christopher J. Thomas, A.R.C.M., Concord, N. H.—Mr. Thomas, who was assistant to Lynnwood Farnam at Christ Church Cathedral in Montreal and who is now director of music at St. Paul's School in Concord, gave a Bach program at the school chapel March 2. The works played were the following: Toccata in D (Dorian); Chorale Prelude, "O God Be Merciful"; Prelude in B minor; Fugue in E flat ("St. Anne's"); Passacaglia in C minor; Pastorale in F; Chorale Prelude, "Sleepers, Wake"; Toccata and Fugue in D minor.

Kenneth R. Osborne, Holland, Mich.—Mr. Osborne's vesper recital at Hope College March 6 was marked by the following program: Prelude, Purcell; Prelude and Fugue on "B-A-C-H," Liszt; "The Sun's Evensong," "The Legend of the Mountain" and "Pastel" in F sharp, Karg-Elert; "Finlandia" (choir and organ), Sibelius.

In a recital on the three-manual Aeolian-Skinner organ in the Westminster Presbyterian Church of Grand Rapids Feb. 24 Mr. Osborne played: Chorale, Andriessen;

Prelude, Corelli; Sonatina from "God's Time Is Best," Bach; Sinfonia to the Cantata "I Stand with One Foot in the Grave," Bach; Toccata, Adagio and Fugue in C major, Bach; "Benediction," Karg-Elert; Cantilena, McKinley; Toccata, "Thou Art the Rock," Mulet.

Frank W. Asper, Salt Lake City, Utah—Mr. Asper presented a program of works of American composers at his recital in the Salt Lake City Tabernacle Feb. 28. He included in his offerings of the day the following: Allegro and Scherzo from E minor Sonata, Rogers; Lullaby, Dickinson; "In Springtime," Kinder; "To a Wild Rose," MacDowell; Toccata in D, Kinder.

E. Arne Hovdesven, Springfield, Ohio—The Springfield Choirmasters' Club presented Mr. Hovdesven in a program of modern music March 11 at the Covenant Church. He played the following compositions: Toccata in D minor, Reger; "Sun's Evensong" (from "Seven Pastels"), Karg-Elert; Arabesque in G, Vierne; "Florentine Chimes," Bingham; "Requiescat in Pace," Sowerby.

March 6 Mr. Hovdesven played this program for the Fortnightly Musical Club at a twilight musicale in the Fourth Lutheran Church: Chorale Preludes, "In Thee Is Gladness," "My Heart Has a Great Longing," and "Let All Christians Rejoice," Bach; "Canyon Walls," from "Mountain Sketches," Clokey; "Twilight at Fiesole," from "Harmonies of Florence," Bingham.

John K. Zorian, F.A.G.O., Schenectady, N. Y.—Mr. Zorian was guest organist at Union College March 6 and played this program: Overture to the Oratorio "Samson," Handel; Largo Cantabile, from Symphony in D, Haydn; "Canto Amoroso," Sammartini; Fugue and Chorale in E minor, Mendelssohn; "Meditation-Elegie," from First Suite, Borowski; "Imagery in Tableaux," Edmundson; Folk Tune, Whitlock; "Petite Pastorale," Ravel; Scherzo, Baisstow; Triumphal March, T. Tertius Noble.

Harold Heeremans, New York City—Mr. Heeremans played the following compositions at New York University in connection with services in the chapel of Gould Memorial Library Feb. 14 to March 9: Prelude and Fugue, Pachelbel; Chaconne, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Fugue in G minor (Giant), Bach; "Alla Breve," Bach; Prelude and Fugue in C, Bach.

Alfred Hamer, Pittsburgh, Pa.—Mr. Hamer, organist and choirmaster of Trinity Cathedral, is giving a series of Sunday afternoon Lenten recitals at the cathedral. He prepared the following programs for the series:

March 6—Sonata ("Mater Salvatoris"), M. J. Erb; "Deck Thyself, O My Soul," Bach; Three Selections from "Les Heures Bourguignonnes," Jacob; Chorale in A minor, Franck.

March 13—Sixth Symphony, Widor; "Resonet in Laudibus," Karg-Elert; Idyll, Baumgartner; "Carillon," Vierne.

March 20—Dorian Prelude on "Dies Irae," Simonds; Minuet and "Romance" from Fourth Symphony, Vierne; "Saluto Angelico," Karg-Elert; Chorale in E major, Franck.

March 27—First Symphony, Vierne; Prelude and Pastorale from First Symphony, Vierne; "Priore," Jongen; "Valet will ich Dir geben," Bach; Nocturne, Baisstow; Allegro, Ribollet.

April 3—Roman Symphony, Widor; "O Mensch, bewein Dein' Sünde Gross," Bach; "Crucifixion," Dupré; "Come, Sweet Death," Bach; "Pour Paques," Quef.

F. Arthur Henkel, Nashville, Tenn.—In a recital Sunday afternoon, Feb. 20, at Christ Church Mr. Henkel played these compositions: Cathedral Prelude, Clokey; Nocturne, Bonnet; Scherzo from Fifth Sonata, Guilmant; "At the Convent," Borodin-Dunkley; "Finlandia," Sibelius.

Karl O. Staps, Denver, Colo.—The following program was played by Mr. Staps, organist and choirmaster of St. John's Episcopal Cathedral, on the large new Kimball organ in a Sunday afternoon recital March 13: "Grand Choeur," Hollins; "Carillon," DeLamarer; "Sursum Corda," Elgar; Meditation, Bubeck; Chorales, "O Hail, This Brightest Day of Days" and "In Thee Is Joy," Bach; Toccata and Fugue in D minor, Bach; "Benediction," Reger; "Dawn," Jenkins; Finale, First Symphony, Vierne.

Programs of Organ Recitals of the Month

Vernon de Tar, F. A. G. O., New York City—Five recitals are being played on the Monday noons in Lent by Mr. de Tar at Calvary Church, the programs being devoted to predecessors of Bach, Cesar Franck and modern French composers, and two to works of Johann Sebastian Bach. The programs are the following:

March 7—"Grand Jeu," duMège; Passacaglia in D minor, Buxtehude; "Cantilena Anglica Fortunae," Scheidt; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Chorale Prelude, "O Lamb of God," Pachelbel; Canzona, Gabrieli.

March 14—Bach program: Prelude and Fugue in G minor; Chorale Prelude, "Jesus, Priceless Treasure"; Sinfonia from Cantata "We Thank Thee, God"; Chorale Prelude, "Lord God, Now Open Wide Thy Heaven"; Adagio in A minor; Fugue in E flat.

March 21—Cesar Franck: "Piece Heroique"; Slow Movement from "Grande Piece Symphonique"; Finale.

March 28—Modern French composers: Versets for the Magnificat on a Plainsong Melody. Bonnet; Prelude and Fugue in G minor, Dupré; "Rose Window," Mulet; Allegro from Symphony 2, Vierne.

April 4—Johann Sebastian Bach: Prelude in B minor; Chorale Prelude, "O Man, Thy Grievous Sin Bemoan"; Chorale Prelude, "O God, Have Mercy"; Prelude and Fugue in C minor.

Harold G. Fink, New York City—Mr. Fink will be heard in a recital at the Fordham Lutheran Church Sunday afternoon, April 24, at 4 o'clock and will play the following Bach program: Prelude and Fugue in G; Chorale Prelude, Magnificat; Prelude and Fugue in D; Chorale Prelude, "Gloria in Excelsis"; Prelude and Fugue in A minor; Chorale Prelude, "Farewell"; Third Trio-Sonata, in D minor; Chorale Prelude, "Jesu, Joy of Man's Desiring"; Toccata in F.

Charles E. Vogan, Grand Rapids, Mich.—At two recent pre-service recitals in the Central Reformed Church Mr. Vogan presented these compositions:

Jan. 19—"Psalm 19," Marcello; Prelude in D minor, Clerambault; Adagio e dolce (Third Sonata), Bach; "Theme Varie," Ropartz; "Dreams," McAmis; Finale (Sixth Symphony), Widor.

March 6—"Lamb of God, Our Saviour," Bach; "I Call to Thee," Bach; Trumpet Voluntary, Purcell; Pastorale, Franck; "Carillon" (request); Sowerby; "Deck Thyself, My Soul," Brahms; Moderato (Seventh Symphony), Widor.

Evelyn Hohf, M. Mus., Columbus, Miss.—As the fourth in a series of faculty recitals Miss Hohf, head of the organ department at Mississippi State College for Women, presented the following program Feb. 18: Chorale Preludes, "Kommst Du nun, Jesu" and "Jesu, Joy of Man's Desiring," Bach; Toccata in C major, Bach; "Messe de Mariage" (by request), Dubois; Allegro vivace from Symphony in G minor, Widor; Bell Symphony, Purcell-Carl; "Romance sans Paroles," and "Elfes," Bonnet; "By the Pool of Pirene," Stoughton; Festival Toccata, Fletcher.

Wilbur Held, Chicago—In a vesper recital at which he was guest organist in St. James' Methodist Church March 6 Mr. Held played: Prelude in D minor, Clerambault; Pavane, Byrd; Toccata and Fugue in D minor, Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Twilight at Fiesole," Bingham; Scherzetto, Vierne; Allegro Cantabile (Fifth Symphony), Widor; Concert Variations, Bonnet.

Russell H. Miles, Urbana, Ill.—Professor Miles, who played the Sunday recital at the University of Illinois March 6, made use of these compositions: Prelude to "Lohengrin," Wagner; Pastoral Sonata, Rheinberger; "Twilight at Fiesole," Bingham; "In Paradise" and "Thou Art the Rock," Mulet; "In the Convent" (request), Borodin.

Frederic T. Egner, London, Ont.—Dr. Egner, who has held forth at the Cronyn Memorial Anglican Church for the last eight years, has continued his twilight recitals this season on the large three-manual Casavant organ without a diminution of interest. At his forty-third recital, March 12, he gave a program of compositions of Americans, as follows: First Sonata in A minor (complete), Borowski; "In Springtime," Chaffin; "Silver Clouds," G. B. Nevin; "Nautilus," "To a Water-Lily"

and "A Sea Song," MacDowell; Suite, "A Day In Venice" (complete), E. Nevin; Tone Poem, "By the Waters of Babylon," Stoughton; "Hymn of Glory," Yon.

On Feb. 26 the list of offerings was made up as follows: Overture to "Stradella," Flotow; Andante Cantabile, Symphony 5, Tschalkowsky; Christmas in Sicily, Yon; Prelude and Fugue on "B-A-C-H," Liszt; popular songs: "Til Sing Thee Songs of Araby," Clay-Lemare; "Hymn to the Sun," Rimsky-Korsakoff; "Will-o'-the-Wisp," G. B. Nevin; "Carillon de Westminster," Vierne.

Charles A. Patrick, Asbury Park, N. J.—Mr. Patrick, organist of the Grand Avenue Reformed Church, plays a short recital preceding the morning service every Sunday. Among his recent offerings have been:

Feb. 13—Minuetto, Calkin; Andante Religioso, Jones; "Le Petite Offertoire," Ramlér; "Rakoczy," Hungarian March, arranged by Best.

Feb. 20—"Souvenir of Antwerp," Owen; Sortie in B flat, Janvier; "Une Page d'Amour," Von Fielitz; Fragment from Symphony No. 1, C minor, Brahms.

Feb. 27—"Album Leaf," Schumann; Andante, Smart; "Sunrise," Karg-Elert; Andante, Beethoven.

March 6—"Father, in Thy Mysterious Presence Kneeling," Thompson; "Angelus," Massenet; "The First Word," from "The Words on the Cross," Lester; Postlude, Smart.

Wilbur F. Swanson, Rock Island, Ill.—For his sixth vesper recital at Augustana College, played Feb. 27, Mr. Swanson selected the following program: "In Aeternum" and "Silence Mystique," "Impressions Gothiques" (Symphony 2), Edmundson; "Canyon Walls," Clokey; Sonata, "The Ninety-fourth Psalm," Reubke; "Vermeland" (Scandinavian Suite), Hanson; "The Brook," Dethier.

In a recital at the First Presbyterian Church of Davenport, Iowa, on the evening of Feb. 27 Mr. Swanson played: Chorales, "We All Believe in One God" and "Jesu, meine Freude," Bach; Pastorale from First Sonata, Guilman; Sonata, "The Ninety-fourth Psalm," Reubke; "Valse Triste," Sibelius; "Vermeland" Suite, Hanson; "The Brook," Dethier; "Grand Choeur," Gounod.

John Glaser, Brooklyn, N. Y.—Mr. Glaser, organist and choirmaster of the English Lutheran Church of Our Saviour, Brooklyn, played the following program of organ music in fifteen-minute recitals preceding the Wednesday evening services:

March 2—Prelude on the Gregorian Song "Pange Lingua," Boely; Aria, Handel; Prelude and Fugue in C major, Krebs; Prelude on "O Saviour of the World," Goss-Pearce.

March 9—"Cortege," McMaster; "Jesu, Joy of Man's Desiring," Bach; "O Haupt voll Blut und Wunden," Karg-Elert.

March 16—Elegy, Farrar; Melody in G minor, Schumann; "Supplication," Becker.

March 23—Suite, "Christus Crucifixus," Edmundson.

March 30—Prelude and Fugue in D minor, Bach; Elegy, Gibson; "Good Friday Music," from "Parsifal," Wagner.

Dorothy W. Conklyn, Charles Town, W. Va.—Mrs. Conklyn, organist and director at the Methodist Episcopal Church, South, and a pupil of J. Norris Hering, F.A.G.O., of Baltimore, in her debut recital at the First Presbyterian Church, Martinsburg, W. Va., March 3, under the auspices of the woman's auxiliary of the latter church, played: "Noel Polonais," Guilman; Second Sonata (complete), Mendelssohn; "Ombra Mai Fu" (Largo), "Xerxes," Handel; Barcarolle in B flat, Faulkes; "War March of the Priests," "Athalia," Mendelssohn; Berceuse, "Jocelyn," Godard; El e v a t i o n, Franck; "Divertissement," Vierne; "Solitude," J. Norris Hering; "Cantilene Nuptiale," Dubois; Sortie in A, Dubois.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead will play the following programs in April at Duke University:

April 17—Easter program: "As Jesus Stood beside the Cross," Scheidt; Concerto No. 2 in B flat, Handel; Offertory on "O Filii et Filiae," Guilman; Prelude to "Parsifal," Wagner; "Through Palestine," Shure; Toccata on "O Filii et Filiae," Farnam.

April 24—Opera program: Grand March from "Aida," Verdi; Air from "Rinaldo,"

Handel; Berceuse from "Jocelyn," Godard; "Miserere," from "Il Trovatore," Verdi; Coronation March from "Le Prophete," Meyerbeer; Entr'acte from "The Atonement of Pan," Hadley; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Song to the Evening Star" and Grand March from "Tannhäuser," Wagner.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin's programs on the Kilgen organ from station KMOX on Sunday evenings at 10:15 in April will include the following:

April 10—"Ronde Francaise," Boellmann; Fugue in G minor, Bach; "Liebestraum," Liszt.

April 17—"Easter Morning on Mount Rubidoux," Gaul; "Christ Triumphant," Yon.

April 24—March in D major, Guilman; Toccata and Fugue in D minor, Bach; "Adoramus Te," Palestrina.

May 1—Meditation from "Thais," Massenet; "Walther's Preislied," Wagner; Air for the G String, Bach.

Clarence E. Heckler, Harrisburg, Pa.—In a recital on the afternoon of Feb. 26 at Christ Lutheran Church Mr. Heckler played these compositions of Joseph Bonnet: "Variations de Concert"; Chaconne; Pastorale; Magnificat; "Romance sans Paroles"; "Elfes"; "Songe d'Enfant"; "Rhapsodie Catalane"; Berceuse; "Ariel"; "Caprice Heroique."

Lester Silberman, El Paso, Tex.—In a recital Feb. 27 for the Scottish Rite bodies of El Paso Mr. Silberman played the fol-

lowing list of selections: "Aria da Chiesa," Sixteenth Century; Larghetto, Bassani; Chorale Prelude, "He That Relies on God's Command," Bach; Air for G string, Bach (violin and organ); Prelude and Fugue in E minor, Bach; Reverie, Vierne; Pastorale, Yon; Hungarian Fantasy, Silbermann.

Edward G. Mead, F.A.G.O., Oxford, Ohio—In a recital Feb. 23 for the faculty and students of Earlham College, Richmond, Ind., Mr. Mead played this program: Prelude and Fugue in G major, Bach; Air from Tenth Concerto, Handel; "The Bells of St. Anne de Beaupre," Russell; "Within a Chinese Garden," Stoughton; Toccata on a Gregorian Theme, Barnes.

Herman F. Siewert, Winter Park, Fla.—Mr. Siewert's recent vesper programs at Rollins College have included:

Feb. 10—Toccata on "O Filii et Filiae," Farnam; Fugue in C minor (Passacaglia), Bach; "Prelude in Olden Style," Greenfield; Chorale in A minor, Cesar Franck (assisted by Walter Spolar, violinist, and Frederick Blachly, 'cellist); "En Bateau," Debussy; "Romance," Tschalkowsky; "Lead, Kindly Light," Dykes-Lemare; "Carillon," Edmundson.

Feb. 17—Chorale Fantasie, "Ein feste Burg," Karg-Elert; "Up the Saguenay," Russell; "Praeludium," Jarnefelt; Overture-Fantaisie "Romeo and Juliet" (first part), Tschalkowsky; "Schön Rosmarin," Kreisler-Siewert; Toccata from "Suite Gothique," Boellmann.

(Continued on next page.)

LATEST PERFORMANCES

of
noteworthy
organ
music

- Played by
- FELIX BOROWSKI, Third Sonata (First Movement)** Douglas Terhune
- T. FREDERICK H. CANDLYN, Fantasie-Improptu,** Ralph Kinder
- Evansong**... Alan Irwin, H. Velma Turner, Homer Wickline
- Prelude on "Divinum Mysterium"**... Frederick Chapman, Laura Belle Hornberger, Howard L. Ralston
- Toccata on "Neander"**... George H. Fairclough
- RALPH E. CLEWELL, Suite**... Arnold S. Bowman
- ROSSETTER G. COLE, Rhapsody**... Joseph Ragan
- Summer Fancies**... Arthur C. Becker, Joseph Greener
- Fantaisie Symphonique**... Charles Henry Doersam, Lester W. Groom, Lily Moline Hallam
- ARTHUR FOOTE, Quasi Menuetto, from Suite in D,** Russell L. Gee
- Improvisation, from Suite in D**... Charles O. Banks
- Oriental Sketch**... Robert L. Bedell, Claude L. Murphree
- Pastorale**... Emory L. Gallup, Edwin Arthur Kraft
- Toccata**... Mrs. E. E. Clulow, Russell L. Gee
- Complete program of Foote compositions by Willem Frisco Frank, Belmont, Mass.
- SIGFRID KARG-ELERT, Op. 154, A Cycle of Eight Short Pieces**... Warren F. Johnson, Myron C. McTavish
- Separate numbers from Op. 154:
- Melodia monastica**... Emilie Parmalee
- Aria semplice**... Winifred Jolley Bengson, Emilie Parmalee
- Appassionata**... Emilie Parmalee
- Corale**... Emilie Parmalee
- Op. 108, No. 2, Starlight**... Connell K. Carruth, Paul H. Eickmeyer, Irene Robertson, Eleanor Taylor
- Op. 108, No. 3, Elegiac Poem**... Arthur C. Becker, Burton Lawrence, Eleanor Taylor
- Op. 156, Rondo alla Campanella**... C. Griffith Bratt, John McDonald Lyon, Mary Ann Mathewson, Claude L. Murphree
- Tambourin (Rameau)**... Frank B. Jordan
- H. C. MACDOUGALL, Salutation**... Edward G. Mead
- T. TERTIUS NOBLE, Choral Prelude on "Drumclog,"** Allanson G. Y. Brown
- Choral Prelude on "Dundee"**... Allanson G. Y. Brown, Alexander McCurdy
- Choral Prelude on "Rockingham"**... Mrs. Morris Jessup
- Choral Prelude on "St. Ann"**... Howard W. Clark, Max G. Miranda
- Choral Prelude on "Stracathro"**... Leonard Foss, Benjamin Laughton
- Fantasy on a Welsh Tune "Ton-y-Botel"**... Mrs. George L. Roth, John Standerwick, Parvin Titus
- Introduction and Passacaglia,** E. Power Biggs, Lanson F. Demming, Harold B. Niver, John Standerwick, Andrew Tietjen
- Prelude Solennel**... Mrs. George L. Roth, J. Herbert Springer, Stuart Swart
- EVERETT E. TRUETTE, Choral Prelude on "The Old Hundredth"**... Eleanor Taylor

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Programs of Organ Recitals of the Month

[Continued from preceding page.]

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's program March 1 at the University of California at Los Angeles was as follows: "Petite Suite de Concert," Coleridge-Taylor; Toccata in F major, Bach; Andante from Fifth Symphony, Beethoven; Finale in D major, Vienne.

Feb. 25 he played: Overture to "The Merry Wives of Windsor," Nicolai; Chorale Fantasie in B minor, Franck; "Grand Chorus Dialogue," Gigout; "Demande et Reponse," Coleridge-Taylor; "La Piccola," Leschetizky; Toccata in D major, Langquait.

Mr. Schreiner was assisted by Hugh Campbell, cellist, at the Sunday recital March 20 and the organ numbers included: First Sonata, in D minor, Guilman; Little Prelude and Fugue in B flat major, Bach; "Hunting Song," Mendelssohn; Toccata in B minor, Gigout; "Demande et Reponse," Coleridge-Taylor; "Marche Slav," Tschai-kowsky.

Herbert B. Narney, Pasadena, Cal.—Mr. Narney, organist of the First Methodist Church of Pasadena, played the recitals at the University of California at Los Angeles as guest organist March 4 and 6. His program was as follows: Military Polonaise, Chopin; First Sonata, in F minor, Mendelssohn; "Romance," from Second Concerto, Mozart; "Piece Heroique," Franck; "Thakay-Yama" (Japanese Chime Clock), Miller; Toccata and Fugue in D minor, Bach.

Robert Bedell, Brooklyn, N. Y.—Mr. Bedell, organist of the Brooklyn Museum, gave a recital Feb. 16 at the Church of the Good Shepherd at which he played: Allegro from Concerto in A minor, Bach; Andante from Trio-Sonata in E minor, Bach; Scherzo in C, Edouard Commette; Cantilena from Third Symphony, Vienne; Harpsichord Suite in G minor, Handel; Elevation, Intermezzo and "Berceuse et Priere," Bedell; Prelude to Act 3, "Lo-hengrin," Wagner; "Songs My Mother Taught Me," Dvorak; Gavotte, Durand; Overture to "The Magic Flute," Mozart; Minute from "L'Arlesienne," Bizet; Cradle Song, Brahms; "Marche Slav," Tschai-kowsky.

In his Sunday afternoon recital at the Brooklyn Museum April 3 Mr. Bedell will play: Sonata in A minor (first movement), Borowski; Pastorale from First Sonata, Guilman; Fugue in E minor ("The Wedge"), Bach; Prelude to Act 3 of "Kunihild," Kistler; "Marche Champetre," Boex; "A Japanese Sunset," Deppen; "Rondo alla Turka," Mozart; "Still as the Night," Bohm; "Ride of the Valkyries," Wagner.

The program for April 10 is as follows: Fantasie and Fugue on the name "B-A-C-H," Liszt; Arioso in C minor, Bach; Trumpet Tune and Air, Purcell; "Romanze," Merkel; March in B flat, Silas; Scherzo in B minor, Bedell; "Consolation" and Spring Song, Mendelssohn; Overture to "Der Freischütz," Weber.

Joseph Ragan, F. A. G. O., Atlanta, Ga.—Mr. Ragan, organist of All Saints' Church in Atlanta, gave a recital at the First Presbyterian Church of West Palm Beach, Fla., March 15. His program was as follows: Allegro (Symphony No. 2), Vienne; Chorale Preludes, "Alle Menschen" and "Wachet auf," Bach; Fugue in G, Bach; "Harmonies du Soir" and "Bourree et Musette," Karg-Elert; Chorale in A minor, Franck; "Elfes," Bonnet; Cantilena, McKinley; "Carillon de Westminster," Vienne.

Parvin Titus, F. A. G. O., Cincinnati, Ohio.—Mr. Titus, organist and choir-master of Christ Church, played the following program in a recital at the Chapel of the Transfiguration, Glendale, Ohio, March 13: Five Chorale Preludes, Bach; Adagio and Finale, Concerto 2, Handel; Adagio, Symphony 6, Widor; Scherzo, Gigout; "A Tune for the Flutes," John Stanley; "Into the Silver Night," Alfred Johnson; "Song without Words," Bonnet.

L. Eugene Hill, F.C.C.O., A.R.C.O., Guelph, Ont.—In a recital Feb. 23 on the four-manual Casavant organ at St. George's Church, in which he was assisted by Vera Ratz, soprano, Mr. Hill played these organ compositions: Prelude and Fugue in A minor, Bach; Prelude in B minor, Franck; Allegro Vivace, Symphony 5, Widor; Chorale Improvisations, "Lord Jesus Christ, Turn Thee to Us" and "O World, I Must Leave Thee," Karg-Elert; Three Short Pieces (Scherzo; Melody;

"Pageant"), L. E. Hill; Prelude and Fugue in G minor, Dupré.

Harold B. Niver, A.A.G.O., Newark, N. J.—In a recital Feb. 24 at Grace Church, of which he is organist and choir-master, Mr. Niver played this program: Overture in D minor, Smart; Andante and Allegro Vivace, from "Reformation" Symphony, Mendelssohn; Andante from First Trio-Sonata, Bach; "Come, Gentle Death," Bach; Chorale in A minor, Franck; Chorale Prelude on "Rockingham," Noble; "An Elizabethan Idyll," Noble; First Sonata, Guilman.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs have been given by Dr. Tidmarsh at the Union College Chapel:

Feb. 13—"Marche Militaire," "By the Sea," "Moment Musical," "Ave Maria" and Unfinished Symphony, Schubert; piano and organ, Concerto in A minor, Schumann (Major John Warner at the piano).

Feb. 27—"Harmonies du Soir," "Clair de Lune" and "Landscape in Mist," Karg-Elert; Minuet, Boccherini; Evensong, Schumann; "Praeludium," Jarnefelt; "To Spring," Grieg; "Grande Piece Symphonique," Franck.

March 13—Toccata and Fugue in D minor, Bach; Caprice, Guilman; "Piece Heroique," Franck; Overture to "William Tell," Rossini; "Fireside Sketches," Clokey.

John M. Klein, Mus. Bac., A.A.G.O., Columbus, Ohio.—In short recitals before the services at the Broad Street Presbyterian Church Mr. Klein has played:

March 13—Finale from Second Symphony, Widor; Londonderry Air, arranged by Coleman; Pastorale in F major, Bach; Largo, Handel.

March 20—Prelude in E minor ("Wedge"), Bach; Idyll, John H. Duddy; "Peace of God," Shure.

March 27—"Impromptu," from "Pieces de Fantaisie," Vienne; "Consolation," Mendelssohn; Prelude in A flat, Foerster; Prelude and Fugue in C major, Bach.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—In a recital March 1 at Shove Memorial Chapel of Colorado College Dr. Boothroyd was assisted by Frank H. Gilles, violinist, and these organ numbers were played: Concerto in E flat for harpsichord or organ, William Felton (1713-1769); Andante Cantabile from String Quartet in D, Tschai-kowsky; "Lament," Harvey Grace; Suite, "Peer Gynt," Grieg.

Dr. Boothroyd's recital at Grace Church on the afternoon of March 10 was marked by this program: First Symphony, Op. 20, Maquaire; Berceuse and Finale from "The Firebird," Stravinsky; Prelude and Fugue on "B-A-C-H," Liszt.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—At his Monday noon recitals in King's Chapel Mr. Robinson has played:

March 7—Allegro brillante (Sonata 3), Borowski; Chorale Preludes, "Christ, Thou Lamb of God" and "See the Lord of Light and Light," Bach; "Shepherd's Song," Jacob; Grand Chorus, Wolstenholme; Adagio (Sonata 6), Rheinberger; "Angelus du Soir," Bonnet; Finale (Symphony 8), Widor.

Feb. 28—Prelude in E minor, Adagio e Dolce (Sonata 3) and Fugue in D minor (the "Violin Fugue"), Bach; "Romanza" (from Fantaisie Sonata), Saran; "Cortege et Litanie," Dupré; "Evening Rest," Rheinberger; "Matthaeus Finale," Bach-Widor.

Feb. 21—Symphony 1 (Prelude, Andante, Pastorale), Vienne; Fugue in B minor, Bach; "Pastel" No. 3, Karg-Elert; Adagio in B (Canon), Schumann; Allegro moderato (Concerto 6), Handel.

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

March 6—Toccata from Second Symphony, Dupré; "Idylle Melancolique," Vienne.

March 13—Sonata No. 1, Op. 95, Lemare.

March 20—Suite for Organ, Deodat de Séverac.

March 27—Tone Poem, "Saul," J. G. E. Stehle.

D. Robert Smith, A. A. G. O., Tacoma, Wash.—In a recital March 6 which was a part of the celebration of the fiftieth anniversary of the College of Puget Sound Mr. Smith played a program made up as follows: Allegro Maestoso ("Water Music"),

Handel; Scherzo (Symphony 4), Adagio (Symphony 6) and Allegro Vivace (Symphony 5), Widor; Sketch in D flat, Schumann; Roulade, Bingham; "Harmonies of Evening," Karg-Elert; "Thou Art the Rock," Mulet.

Ferdinand V. Anderson, Palm Beach, Fla.—In a recital under the auspices of the Society of Four Arts of the Church of Bethesda-by-the-Sea March 13 Mr. Anderson presented a program made up as follows: Toccata and Fugue in D minor, Bach; Andante from Fourth Concerto, Handel; Fountain Reverie, Fletcher; "An Indian Serenade," Vibbard; First Movement of Third Sonata, Guilman.

Gene Stanton, Norwalk, Ohio.—Mr. Stanton, organist and choir-master of St. Paul's Church, played his monthly recital March 20. He presented the following program: "Ave Maria," Schubert; Toccata in C major, Bach; Cantilena, Salomé; Andante Cantabile, Dethier; Intermezzo (Symphony 1), Vienne; "Harmonies du Soir," Karg-Elert; "Jagged Peaks in the Starlight," Clokey; "Pilgrims' Chorus," Wagner; "The Angelus," Massenet; "Piece Heroique," Franck.

Charles Boehm, Glendale, L. I.—Mr. Boehm, organist and choir-master of the Ridgewood Reformed Church of Brooklyn, will play the dedicatory recital on the Möller organ installed in Christ Lutheran Church, Rosedale, L. I. April 10 at 4. The program will consist of the following: "Psalm XIX," Marcello; Andante Cantabile, Widor; Largo, Handel; Chorale Preludes, "So Ferently I Long For Thee" and "Jesus, Joy of Man's Desiring," Bach; Reverie, Dickinson; Prelude and Fugue in E minor, Bach; Pastorale, from "Les Prologues de Jesus," arranged by Clokey; "Priere a Notre Dame," Boellmann; Chorale in A minor, Franck.

J. Herbert Springer, Hanover, Pa.—Mr. Springer arranged a series of three Lenten recitals on the large Austin organ at St. Matthew's Lutheran Church on Sunday afternoons, March 13 and 27 and April 10. Vocal soloists and the choir of the church took part in the programs. The first recital was marked by these offerings: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Von Gott will ich nicht lassen," Buxtehude; Concerto in F major, Handel; "Lied," Scherzetto and Madrigal, Vienne; "Cortege et Litanie," Dupré; "The Story of the Fisherman," De Falla; Finale in B flat, Franck.

On April 10 Mr. Springer will play: Suite in G minor, Clerambault; "Toccata per l'Elevazione," Frescobaldi; Aria, Lotti; Sonata in F minor (No. 1), Mendelssohn; "Legende," Clokey; Toccata in D major, Lanquait.

Henry F. Seibert, New York City.—In a recital at the Lutheran Church of the Holy Trinity Sunday afternoon, March 6, Mr. Seibert played this program: Chorale Preludes, "When in the Hour of Utmost Need" and "O Sacred Head," Bach, and "O World, I e'en Must Leave Thee," Brahms; "Ave Maria," Arkadelt-Liszt; "Invocation" and "Benediction Nuptiale," from "Messe de Mariage," Dubois; Hymn Preludes, "Holy Ghost, with Light Divine," Gottschalk-Reuter; "Come, Thou Almighty King," Giardini-Reuter, and "What a Friend We Have in Jesus," Converse-Reuter; "Hosannah," Dubois; "Lead, Kindly Light," Dykes-Lemare; "Gloria in Excelsis," Reger.

Howard L. Ralston, Washington, Pa.—Mr. Ralston's vespers recital March 13 at the Second Presbyterian Church was marked by the performance of the following compositions: Chorale Prelude, "O Man, Bewail Thy Grievous Sin," Bach; "Benedictus," Reger; "The Palms," Faure; "Hosanna," Wachs; "As Jesus Stood beside the Cross," Scheidt; "O Sacred Head Now Wounded," Reger; "Lamentation," Guilman; "Resurrection Morn," Johnston; "Christus Resurrexit," Ravanello.

Eugene M. Nye, McMinnville, Ore.—The following selections were played in Melrose Memorial Chapel, Linfield College, at the Wednesday evening vesper services in March:

March 2—Andantino in D flat, Lemare;

"The Old Refrain," Kreisler; Lullaby,

Brahms; Grand Chorus, Dubois.

March 9—"Flight of the Bumble-bee,"

Rimsky-Korsakoff; Concert Piece, Nye;

"Ase's Death" ("Peer Gynt"), Grieg;

"Jubilate Deo," Silver.

March 16—"Song without Words,"

Thome; Triumphant March, Costa; Cantilena, Salome; Fugue in D minor, Bach.

March 23—"Scarf Dance," Chaminade; "Nobody Knows the Trouble I See," Spiritual; Cavatina, Raff; Fanfare in B flat, Dubois.

March 30—Bach program: Toccata and Fugue in D minor; Prelude in E minor (small); Canzona in D minor; Prelude and Fugue in F major, Bach.

Ivar L. Sjöström, Jr., Boston, Mass.—In a recital on the afternoon of March 20 at the Methuen Organ Hall Mr. Sjöström played: "Now Thank We All Our God," Karg-Elert; Minuet in A, Boccherini; Air and Gavotte, Wesley; Largo, Handel; Arioso (from Cantata No. 156), Bach; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; Bolero, Ravel; "Ave Maria," Schubert; Toccata on "O Filii et Filiae," Lynnwood Farnam.

Grace Finch, Lincoln, Neb.—In a recital Sunday afternoon, Feb. 20, at the First Lutheran Church Miss Finch, organist of the First Presbyterian Church, played: Chorale Improvisations, "Lucis Creator Optime" and "Schönster Herr Jesus," Kreckel; Chorale, "Rejoice Greatly," Bach; Second Sonata, Mendelssohn; Andante Cantabile, Tschai-kowsky; Canon in B minor, Schubert; Meditation, Bueck.

Beth Miller, Lincoln, Neb.—Miss Miller, organist of First Church of Christ, Scientist, who will play a recital at the First Lutheran Church Sunday afternoon, April 24, will present a program made up as follows: Toccata in D minor, "Jesu, Joy of Man's Desiring," and Pastorale, Bach; Romantic Sonata, Yon; "Dreams," Wagner; Chorale Prelude, Sowerby; "Clair de Lune," Karg-Elert; "Vermeland," Hanson.

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BOSTON HYMN FESTIVAL IN CATHEDRAL OF ST. PAUL

That the influence of the Hymn Society of America is increasing steadily was proved Sunday afternoon, Feb. 13, in Boston. There, in the historic Cathedral Church of St. Paul, the first hymn festival under the auspices of the recently-formed Boston Chapter took place. Eight chorus choirs representing churches of various Protestant denominations throughout Greater Boston and the chapel choir of the Boston University School of Religious and Social Work took part in the festival. The cathedral choir, under the direction of Arthur Phelps, organist and musical director, led the singing. The remaining choirs gave strong support from various sections of the auditorium. The church was filled and it was an inspiring and thrilling experience to hear the glorious music of great German chorales, Welsh tunes and other noble melodies swelling to a mighty volume throughout the edifice.

Eleven beautiful hymns were sung, as follows:

- "Love Divine," "Hyfrydol."
- "Lord of All Being," "Transylvania."
- "Our God, to Whom We Turn," "O Gott, Du frommer Gott."
- "Praise to the Living God," "Yigdal" (Leoni).
- "Lift Up Your Hearts," "Ffigysbren."
- "When the World Around Us Throws," "Regi Litanian."
- "Turn Back, O Man," "Old 124th."
- "O Thou, Who Art of All That Is," "St. Matthew."
- "Love of Love and Light of Light," "Brandenburg."
- "Now the Day Is Over," "Eudoxia."
- "For All the Saints," "Sine Nomine."

The numbers were chosen from a booklet of "Hymns for Use in a Hymn Festival" prepared by Dr. Henry Wilder Foote, chairman of the Boston chapter. Dr. Foote is one of the outstanding hymnologists in the country and was chairman of the editorial committee for "Hymns of the Spirit," the recently published Unitarian hymnal.

The singing of hymns one after another does not constitute a hymn festival in the true sense of the word. The beauty and religious significance of the words of a hymn are supremely important. Thus a festival should be planned as a service of worship with the various elements carefully balanced in order that a deep and moving experience of worship may be realized. The Boston festival sustained an extraordinary beauty and spiritual atmosphere in this respect. Musical variation was introduced by the admirable chanting of the cathedral choir, the singing of an offertory anthem, "How Lovely Is Thy Dwelling-Place," Brahms, and beautiful organ numbers as prelude and postlude. The Very Rev. Philemon F. Sturges, dean of the cathedral, conducted the devotional part of the service, and Dr. Foote gave a brief introductory address on the purpose and aims of the chapter.

The Boston Chapter of the Hymn Society of America was organized last spring and includes among its members many persons eminent in the field of church music. The Rev. Henry Wilder Foote, D.D., serves as chairman; Miss Mildred Jones Keefe, A.M., instructor in church music at Boston University,

is the secretary-treasurer; Dean Philemon F. Sturges, widely-known Episcopalian churchman; Dr. Earl Marlatt, Litt. D., professor of philosophy of literature at Boston University and author of a number of hymns, and Raymond C. Robinson, organist of King's Chapel and professor of theory and church music at Boston University, constitute the board of directors.

Boston, city of great musical traditions, takes its place as many other cities have done, in helping to revitalize the Christian religion through a renewal of interest and enthusiasm for congregational singing. The second festival is planned for November, 1938, when the society at large pays honor to St. Cecilia, patron saint of church music.

MILDRED JONES KEEFE, Secretary.

Help for Regional Conventions.

Chapters of the American Guild of Organists which are sharing in regional conventions this year may desire to make use of some of the hymn festival material the Hymn Society has issued. This includes notable programs of recent festivals. One session may well be devoted to a discussion of the need for closer co-operation between the clergy and organists in arousing more effective congregational singing. Successful ways of interesting the man in the pew in fine tunes that he may never have sung before can be considered. Demonstrations of interpretation of hymn-tunes, such as free organ accompaniment, may prove of real value.

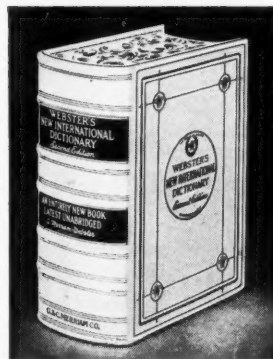
We hope that any programs of conventions and services that record such events will be sent to the committee on hymn festivals at 2268 Sedgwick avenue, New York.

R. L. McAll, Chairman.

Welsh Hymns Sung in Pittsburgh.

A unique hymn festival was held on the evening of March 6 in the First Baptist Church, Pittsburgh. Dr. Bernard C. Clausen conducted the service, assisted by the Rev. Richard Williams, pastor of the Carmel Welsh Presbyterian Church. The hymns used were entirely Welsh and were selected from "The New Hymnal," edited by Dr. H. Augustine Smith. A Welsh chorus of eighty-five voices supported the congregational singing and the attendance numbered over 900. Two groups of hymns were featured by the chorus, being given alternately in Welsh and English. Alan Floyd presided at the organ, and this instrument, which is large and, incidentally, boasts of a 32-ft. double open diapason pedal stop, was barely adequate to balance the power and enthusiasm of the Welsh singers.

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Much New Music Is Uncovered in Spring Housecleaning Job

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

The seasons crowd fast, and both Christmas and Easter demand so much space that excellent numbers are sometimes left little mention. I think it is desirable to clean up the best numbers now, leaving room for special articles until midsummer, when another survey will be imperative.

Additional Anthems for Easter

Unfortunately I am late in mention of two or three excellent anthems for Easter. The first of these is by Alan Floyd, a new composer just coming to the front. His anthem is called "Triumph" (Galaxy). It has a baritone solo, an attractive accompaniment, and an unusual text; it can be sung by any choir, including a quartet. The music interprets the text in sensitive fashion and ends with majesty. Perhaps the composition is a bit scrappy, but I like it.

Dr. M. N. Lundquist has arranged a splendid Easter motet by Carl Piutti (1846-1902), entitled "Blessed Are They" (White-Smith). The text is from Revelations; the music is to be sung unaccompanied in five parts, SSATB. There are stunning effects for a good choir, particularly for the basses. This motet will make a successful number for choir concerts as well as for the Easter service.

I am interested to see how Harvey B. Gaul's two numbers of last year will fare this Easter. "Jesus Lives! Let All Men Say" is on an old Huguenot melody, mostly in four parts, with fluid rhythm. The chorus is unaccompanied, with tenor and soprano solos; on the whole not an easy work, but on paper a beautiful one. "The Lights of Easter" is also for unaccompanied chorus with solos for soprano and tenor. It is an old Norwegian melody, freely treated. The melody makes it sure to be the more popular of the pair. Both are published by Galaxy.

While we are talking about Dr. Gaul, let me mention his "Christ of the Field and Flowers" (Galaxy), written for the Mountain Choir Festival at Mountain Lake Park, Md. I wish I could be present this summer to hear it. It is one of the composer's most beautiful inspirations. You need a choir which can divide into six parts, unaccompanied, and a good soprano soloist. This is another very fine number for a choir concert in the spring, before your summer holiday.

Dr. Whitehead has adapted "Bist Du bei mir" of Bach to make a lovely short anthem entitled "Come, Come, My Voice" (Curwen). There are four pages, for chorus preferably, because you want a climax of power. The anthem is accompanied and fairly easy. I recommend it for college commencements in institutions that are Christian; the reference to Christ's blood in the last page might bar the work from sectarian universities. There will be plenty of chances to use it in church.

The following three anthems are easy and useful:

Thomas, Christopher—"O Lord, Support Us." Unaccompanied, three pages. (Schmidt.)

Weaver, Powell—"Spirit of God, Descend upon My Heart." Unaccompanied, six pages. (Galaxy.)

Barnes, A. F.—"The Cross." Unaccompanied, three pages. Text by Thomas a Kempis. (Novello.)

There are four good anthems of 1937 that had less than justice in this department. See them all:

Clokey—"Daughter of Zion." Four pages. Advent introt. Alto solo *ad lib.* Excellent. Any choir. (Presser.)

Jevons—"Fraise the Lord, O My Soul." Six pages, accompanied festival anthem; needs chorus. Original and not easy. (Gray.)

Margetson—"Dark'ning Night the Land Doth Cover." Unaccompanied evening anthem, chorus and soprano; not easy. Ten pages. (Galaxy.)

Scholm—"God Is a Spirit." Unaccompanied, six parts; six pages. Not difficult. (Flammer.)

Two numbers published by Stainer & Bell in England have just reached me, three years late. Both are very attractive. Harold A. Daggett's "I Will Lift Up My Eyes" is for any choir and baritone solo, accompanied; gracious music, per-

haps a little old-fashioned, but not a gum-drop. It is easy. So is Arthur Baynon's "Be Thou My Vision," which I like more for its imaginative old Irish text, admirably translated, than for its unpretentious but effective music. This would be a suitable number for commencement or for Sunday-schools, this noble hymn of old Ireland to the "High King of Heaven." You could use it as an unison song.

New Editions of Standard Works

The biggest news in this division is Mr. Holler's collection entitled "The Bach Anthem Book" (Gray), ten numbers listed at 50 cents. This includes the ever-popular "Jesu, Joy of Man's Desiring" and Dickinson's arrangements of "O Saviour Sweet" and "In Faith I Calmly Rest"; also the two most popular chorales from the "Christmas Oratorio." In other words, here is a real bargain that should sell out many editions.

Here are some other things—also either new or previously neglected:

Bach-Holler—"Now Thank We All Our God." Mixed plus children's chorus. Also published for SS. (Gray.)

Schuetky-Holler—"Send Out Thy Spirit." Arranged for SATB, unaccompanied. Earlier edition for SSATTB. (Gray.)

Byrd—"Alleluia, God Is Ascended." Latin and English words. Motet, five voices, unaccompanied. (Stainer & Bell, 1933.)

Byrd—"Come Ye with Psalmody." Also for Ascensiontide. SSATB, three pages. (Stainer & Bell, 1933.)

Byrd—"In the Temple Do the Priests Bring Incense." SATB, three pages. (Stainer & Bell, 1933.)

Handel-Wild—"He Shall Feed His Flock." Arranged for chorus in six parts and soprano or tenor solo. (G. Schirmer.)

Ippolitoff-Ivanoff—"O Praise the Lord." Professor Geer has tried to adapt a text which would preserve the rhythm of the original Russian. Four parts. (E. C. Schirmer.)

MacDowell-Ambrose—"Hymn of Faith." The famous piano piece, "A. D. 1620," arranged with an admirable text by Herman Hagedorn. Can be sung in four parts or in unison. Parts available for orchestra. Mrs. MacDowell is said to approve this edition and hopes it will be widely sung. It deserves to be. (Schmidt, 1936.)

For Women's Voices

The following have just been published:

Bach-Aslanoff—"Jesus, Rapture of My Heart." SSA, three pages, accompaniment *ad lib.* (Presser.)

Bach-Davis—"Come, Soothing Death." SSAA, unaccompanied. (G. Schirmer.)

Bitgood—"The Greatest of These Is Love." Arranged for SSA, accompanied, with solos for all three voices. Seven pages. (Gray.)

Music for Junior Choirs

For SA there is a pretty Easter carol called "Resurrection," by Miss Margaret S. McLain (White-Smith). The text is a translation of "Ye Sons and Daughters" and the music has the flavor of a folk-song.

For Palm Sunday there is a tuneful little number called "Hosanna to His Name," by Homer Nearing (Schmidt). It is to be sung in unison.

Speaking of unison songs, I like Harold T. Scull's "Rise Up, O Men of God" (Novello), for which orchestral parts may be rented. I suppose it will sound better with adult male voices than with a children's choir. Toward the end there is a place where you may send a soprano after high B flat—*ad lib.*

Harry A. Sykes published with Presser in 1936 a set called "Sykes' Single Sheet Series"—all easy and tuneful. You will need to look over the set to decide upon a favorite. They may be sung in unison or in two parts. And last year Presser published Rob Roy Peery's "Young People's Choir Book" for SABar, which I have mentioned before. There are fourteen numbers for 60 cents.

Let me remind you again also of Birchard's "Two-Part Choir," edited by Mr. Harts; the numbers are published separately or in book form. For example, there is Bach's "Perfect Peace" (1937), known otherwise in another edition as "O Saviour Sweet."

Finally there is a pretty and tuneful little number by Miss Davis called "The Lord Is My Shepherd" for treble voices in two parts (G. Schirmer, 1937).

Music for Men's Voices

In 1934 I missed P. R. Radcliffe's "I Will Lift Up Mine Eyes" (Stainer & Bell), an attractive accompanied num-

ber in six pages for men singing in three parts. Here are a few others:

Palestrina-Holler—"We Adore Thee." (Gray.)

Bedell—"Two Responses." (G. Schirmer.)

Sullivan-Holler—"O Glad Some Light." (Gray.)

Recently Issued Service Numbers

The best setting of any part of the service that I have seen recently is Dr. Whitehead's Magnificat and Nunc Dimittis, a plainsong setting with *faux-bourdon* (Gray).

Dr. Gaul has an unusual and effective "Twofold Amen and Chant," printed on a card (Galaxy). And Herbert Ralph Ward's collection of "Ten Amens by Various Composers" (Schuberth, 1937) is about the best since Dr. Dickinson's of a long time ago.

Solo for Voice

The only good solo I have seen recently is Mr. Bedell's setting of the Tantum Ergo, "Therefore We before Him Bending," with English and Latin words (Schuberth, 1936). This is only two pages in length and will go best with baritone voice.

FIRMIN SWINNEN DEDICATES

WICKS ORGAN IN WILMINGTON

The congregation of the Silverbrook Methodist Church, Wilmington, Del., was treated to an impressive dedicatory recital on the evening of March 10, when Firmin Swinnen, dean of the Delaware Chapter of the American Guild of Organists, and private organist to Pierre S. du Pont, opened the new Wicks organ. The flexibility of this instrument, which has eleven ranks of pipes, and its fine expression were brought out effectively by Mr. Swinnen in the following program: "Marche Heroique," Saint-Saens; "Song of the Basket Weaver," Russell; Minuet in D major, Mozart; "To the Evening Star," Wagner; Symphony in B minor, Schubert; "In Moonlight," Kinder; "Ave Maria," Schubert; "The Squirrel," Weaver; "The Flight of the Bumblebee," Rimsky-Korsakoff; Largo ("New World" Symphony), Dvorak; Toccata and Fugue in D minor, Bach.

DICKINSON "TWILIGHT MUSIC" PRESENTS VARIOUS LITURGIES

Dr. Clarence Dickinson has concluded a notable series of Sunday afternoon musical services under the title of "Twilight Music," at the Brick Church, New York City, extending over a period of two months, on the theme of the liturgical music of the various churches. The order of service in each of the churches was consistently followed, with readings and prayers as well as music taken from the liturgy of each church.

The series was prefaced with a "Twilight Music" of 1673 of Buxtehude, and the liturgical services began with the Jewish liturgy and continued through the Eastern Orthodox eve service, the Roman Catholic mass, the Lutheran, Calvinist and Anglican liturgies, concluding with a service which commemorated the two hundredth anniversary of the birth of Methodism in 1738 and which presented six members of the Wesley family who made notable contributions to church music.

Dr. Dickinson's other activities have included an address on music and worship for the Hymn Society of Philadelphia in the First Presbyterian Church at Germantown, at which meeting Mrs. Dickinson also gave an address on "The Hymnal, a Church Treasury," with illustrations sung by the choir under the direction of N. Lindsay Norden. Mrs. Dickinson delivered an address on the same theme at the First Presbyterian Church, Bloomfield, N. J., March 9.

New Work by Henry Pilcher's Sons.

Henry Pilcher's Sons have received a contract for a two-manual to be installed in the First Methodist Church, Mansfield, La. Negotiations were carried on by the South Texas representative, Henry Haury of Houston. The Pilcher Company recently shipped a two-manual organ to the First Baptist Church, Fairmont, N. C. This instrument will be installed by John Gunther of the Pilcher staff. Another recent contract is for a three-manual organ to be installed in the First Presbyterian Church, Staunton, Va., in the late summer.

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| O THOU, THE CENTRAL ORB, S.A.T.B..... | .16 |
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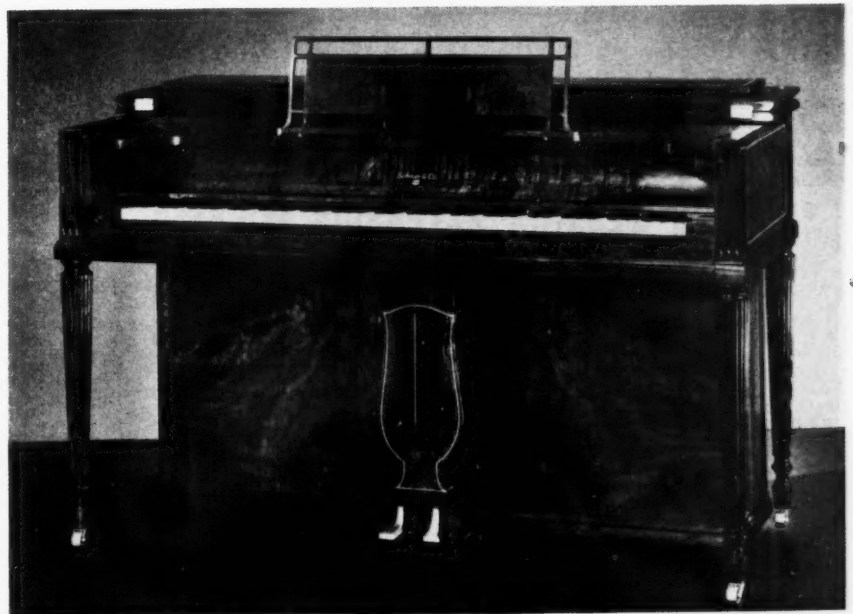
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**KATHRYN HILL RAWLS IS
HEARD IN MANILA RECITAL**

Mrs. Kathryn Hill Rawls, A.A.G.O., formerly of Washington, D. C., was introduced to the music-lovers of Manila, P. I., at the community concert of the Central Student Church, in a vesper organ recital Feb. 6. This recital closed the fifth season of these concerts. Mrs. Rawls was assisted by Edgar Mason Kneeder, baritone, and Vassili Prihodko, 'cellist, and her organ numbers were the following: "Suite Gothique," Boellmann; Chorale, "From High Heaven," Bach; "Jesu, Joy of Man's Desiring," Bach-Grace; Chorale in A minor, Franck; "Angelus," "Clair de Lune" and "Nun danket Alle Gott," Karg-Elert.

Mrs. Rawls received her bachelor of music degree in 1936 from the Washington (D. C.) College of Music. Among her teachers have been Edgar Priest, for twenty-five years organist of the Washington Cathedral; George Whitfield Andrews, for half a century connected with the Oberlin Conservatory of Music, and Conrad Bernier of the Catholic University of America.

Mrs. Rawls has held prominent posts as organist in Washington, in Atlanta and in Honolulu, in each of which cities she was heard in recitals. She is the wife of Lieutenant Colonel W. O. Rawls, U. S. A., recently assigned to Fort William McKinley at Manila.

**MÖLLER ORGANS INSTALLED
IN THE PACIFIC NORTHWEST**

The first of four new Möller organs on the coast was installed in March in the First Presbyterian Church at Auburn, Wash. The dedication program was played by Walter G. Reynolds, A. A. G. O., organist of the First Methodist Church, Seattle. Installation of others is being completed at the First Methodist Church, Bend, Ore.; Holy Rosary Catholic Church, Pomeroy, Wash., and the First Presbyterian Church of Omak, Wash. Two other organs are being prepared for delivery to the West Seattle branch of the Latter Day Saints' Church and the Faith

Gospel Mission at Oregon City, Ore. Installation is being made by Eugene E. Poole, factory representative for M. P. Möller.

Bach Festival at Rollins College.

Rollins College, at Winter Park, Fla., held its annual Bach festival March 3 and 4. A chorus of 140 under the direction of Christopher O. Honaas presented on March 3 "The Spirit Also Helpeth Us," cantata (*a cappella*); the solo cantata No. 82, "It Is Enough," sung by Fritz Lechner, baritone, and the choral cantata, "A Stronghold Sure." On March 4 the complete "Passion" was sung—part 1 in the afternoon and part 2 in the evening. The soloists were Olga Alvirino, soprano; Lillian Knowles, contralto; Arthur Kraft, tenor; Fritz Lechner, baritone, and Mac Morgan, bass. The accompaniments for all performances were played by Herman F. Siewert, F. A. G. O., on the three-manual Skinner organ in beautiful Knowles Memorial Chapel.

Lent at Central Church, Utica.

The fifty-voice choir at Central Church, Utica, N. Y., under the direction of Frank Parker, gave the third in a series of special musical services Sunday night, March 6, when this program was presented: Anthem, "Sing Aloud unto God Our Strength" (from "The Woman of Sychar"), Stoughton; chorale, "Abide, O Dearest Jesu," Bach; cantata, "Gallia," Gounod. For mid-week Lenten services Mr. Parker has selected the following list of anthems, all sung *a cappella*: Chorale, "O Sacred Head Now Wounded," Bach; "God So Loved the World" ("Crucifixion"), Stainer; "O Saviour of the World," Goss; "Lord Jesus Christ, with Us Abide," Bach; "Jesus, Thy Passion," Bach; spiritual, "Were You There When They Crucified My Lord," Dett. Mrs. Edward Kuhl is organist of the church.

Mendelssohn's "Elijah" was sung March 20 at 4 o'clock at St. George's Church, New York, by the choir of sixty adults and prominent soloists, under the direction of George W. Kemmer, organist and choirmaster of the church.

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Who's Who Among the Organists of America

JAMES TAYLOR.

JAMES TAYLOR

James Taylor, an able and enterprising church musician, is a native of England who crossed the sea when a boy and who went to Roxbury, Mass., after receiving his diploma from the New England Conservatory of Music and has served the First Methodist Church of that city for eight years. Here he is doing much to increase interest in the better church music and appreciation for it among the people of the community and in the group he has organized to sing such music. At the same time he is promoting the cause of the organ with annual recitals which have drawn increasing audiences.

Mr. Taylor was born in Lancashire, England, in 1898. He moved to Sydney Mines, Nova Scotia, in 1905, and began his piano studies with Harold A. Briers at the age of 14 years. He served four years in the choir of the Carman Methodist Church and later was appointed organist, in which capacity he served for two years.

Having decided on a musical career he went to Boston for study in 1923 and was graduated from the New England Conservatory of Music in organ and piano. His organ and piano work was under Eustace Bond Rice and he took organ also from Henry M. Dunham and Albert W. Snow, organist and choirmaster of Emmanuel Episcopal Church in Boston. He studied choral conducting with Francis Findley.

Mr. Taylor was organist and choirmaster of several Boston churches before going to the First Methodist Episcopal Church of Roxbury, which he has served since 1930. He was appointed organist and choirmaster for union services of the First Free Baptist and First M. E. Churches of Roxbury in 1935, and organized a choir of twenty-eight voices.

Mr. Taylor presents annual piano and organ recitals at his church and at various times during the summer at his old home in Sydney Mines. He is



a member of Iota Chapter of the honorary musical society Pi Kappa Lambda and is also a member of the American Guild of Organists. He maintains a studio as a teacher of organ and piano in Milton.

Mr. Taylor organized and is director of the United Choristers, an organization of various church choirs, with a membership of forty-five voices. Annually he presents his combined choirs in programs of sacred music. The repertoire consists of anthems from the classics, Russian and American schools. These programs have created a greater appreciation in the community for the better church music, which is the real purpose for their presentation.

GIFT TO BALDWIN-WALLACE TO ENLARGE MUSIC BUILDING

A conviction that Albert Riemschneider's work at Baldwin-Wallace College, Berea, Ohio, should have a setting and equipment appropriate to its importance and efficiency has led to a gift to the college that will give the conservatory of music a greatly enlarged home. The board of trustees of the college, through President Wright, announces a contribution of \$50,000 by Mr. and Mrs. E. J. Kulas, Cleveland, Ohio, to be used in building an addition to the building used by the conservatory. A third floor will be added and a three-story wing will be built adjoining the Fanny Nast Gamble auditorium. The music building will henceforth be known as the "Kulas Musical Arts Building." The new structure will afford the rapidly growing conservatory approximately fifty additional classrooms, studios, practice rooms, a chamber music auditorium and other facilities. It is expected that this will be one of the best equipped buildings in the country devoted entirely to musical education. Construction will begin immediately, in order to complete work by September.

Mr. Kulas is president of the Otis Steel Company and the Midland Steel Products Company, and one of the outstanding steel men in the country. A few years ago the attention of both Mr. and Mrs. Kulas was attracted to the Bach festivals held annually at Baldwin-Wallace. Since that time their interest in the college and particularly the conservatory has been growing.

Mauro-Cottone with Orchestra.

Dr. Melchiorre Mauro-Cottone was soloist with the New York Philharmonic Orchestra in Carnegie Hall,

New York City, Feb. 26, when he played Handel's Organ Concerto No. 10 in D minor under the direction of Rudolph Ganz. The performance was enthusiastically received by a capacity audience and was broadcast on a nationwide network by the Columbia Broadcasting System. The management of the Philharmonic Society received a number of telegrams from all parts of the country praising the performance. Dr. Mauro-Cottone was also heard in an organ recital at the Methodist Episcopal Church in New London, Conn., March 8. The program was as follows: Toccata, Adagio and Fugue in C major, Bach; Andantino, Mauro; Fanfare, Lemmens; Sonata in F minor, Mendelssohn; "Hora Mystica, Bossi; "Christmas Evening in Sicily," Mauro-Cottone; "La Cathedrale Engloutie," Debussy-Roques; Fantasie, "Ad Nos, ad salutarem undam," Liszt.

R. P. Elliot Edits House Organ.

Robert Pier Elliot, whose name is known throughout the organ world, and has been these many moons, is doing some editorial work in addition to his other duties with the Ansley Radio Corporation in New York. He appears as the editor of *Dynaphone*, a handsomely illustrated monthly news-letter published for the benefit of dealers in the Ansley radio-phonograph combination. The booklet presents a highly attractive appearance. Mr. Elliot makes his headquarters at the show-room in the musical center on West Fifty-seventh street, close to Carnegie Hall.

St. Paul's, Los Angeles, Dedication.

St. Paul's Catholic Church, one of the most imposing of newer churches in Los Angeles, dedicated its new church and Kilgen organ with impressive ceremonies Jan. 30. Archbishop John J. Cantwell officiated at the

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solemn high mass. Richard K. Biggs presided at the organ and was in charge of the boy choir. The church was filled to overflowing. Archbishop Cantwell preached the dedicatory sermon and among the attending church dignitaries were Bishop Thomas K. Gorman of Reno and the Rev. John McQuillan, S. J., president of Loyola University. The specification of this three-manual organ was published last July in THE DIAPASON.

Miss Mary Leland Needham has been appointed organist of the Episcopal Church of the Epiphany, Denny-Blaine Park, Seattle. Miss Needham, who will have at her disposal a two-manual Austin, is a pupil of John McDonald Lyon.

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By WILLIAM LESTER, D.F.A.

Toccata on "St. Theodolph," by Roland Diggle; published by the H. W. Gray Company.

In good time for the Easter season comes this excellent number from the fluent and accomplished pen of Dr. Diggle. The composer has conceived a brilliant figuration of sixteenth notes, under which the triumphant theme of the hymn-tune is set forth by the pedals. The result is a first-class postlude or concert piece—music that sounds twice as difficult as it really is.

"The Pilgrimage," by Gerald Rean; published by White-Smith Music Publishing Company.

This composition is based on a hymn-tune sung by millions of pilgrims who visit the shrine of Notre Dame de Lourdes in France. The lovely melody is treated in various manners, and is developed into a poetic work for organ.

"Canto Elegiaco" for organ, by Pietro Yon; published by the Galaxy Music Corporation.

The composer has built this work around a dirge sounded according to custom by the bells of his native village in the Italian Alps. As should be expected from a creator of the distinguished standing enjoyed by this writer, the piece is one beautifully worked out, possessing melodic appeal, much harmonic piquancy, and colorful registration. Its technical demands are moderate; the musical demands are considerable.

"Legende," by Robert L. Bedell; published by Clayton F. Summy Company.

A shimmering tone-picture in colorful harmonic progressions making fine and effective use of the softer stops—the modern French "impressionistic" idiom is suggested to good advantage. Easy, effective and useful.

Son of Albert Cotsworth Dies.

The many friends of Albert Cotsworth, the venerable Chicago organist, critic and publicist, will sympathize with him in the loss of one of his sons, Staats J. Cotsworth of Philadelphia, who died March 18 at his home in St. Davids, Pa. Staats Cotsworth was with the United States Steel Corporation from 1912 until 1935 and was sales agent for the Lorain Steel Company, a subsidiary of U. S. Steel. When the Lorain Company was merged with the Carnegie-Illinois Steel Company in 1935 he became assistant manager of sales in Philadelphia.

CHART TO SHOW DIFFERENCE BETWEEN LOW AND HIGH WIND

S. R. Warren, technical director of the Hall Organ Company, in cooperation with Professor C. P. Boner of the University of Texas, is engaged in a program of tone analysis, the result of which should prove interesting to those who have been following the tonal trend in American organs in the last few years. Mr. Warren writes:

"We hear so much these days of the conflicting claims of those who, including the Hall Organ Company, advocate the return to low pressures as the only means of producing the proper tone for the organ of classical design, and those who maintain it is possible to produce just as satisfactory results from pressures of five inches and over, that it occurred to me it would be interesting to see on a tone chart just what the actual difference is in the harmonic structure between two diapason pipes of, say, 2-ft. C pitch, constructed as nearly identical as possible, and giving a fundamental of the same power. For this purpose, and at Professor Boner's suggestion, we have constructed eight pipes, four of which will be voiced on two and one-half-inch wind pressure and four voiced on five-inch pressure. Professor Boner was afraid that taking the analysis of one pipe only might not give a true picture of the harmonic development, owing to slight differences in construction.

"Of course the cut-up will necessarily be of different heights for the two pressures, but provided the fundamental is the same, the composite chart of each group should give a very interesting picture of the harmonic development. We know, of course, from aural observation there is a difference, but from this chart we may have additional information as a guide in the planning of the corroborating ranks in the superstructure of the tonal design."

Vespers at Wollaston, Mass.

Edward B. Whittredge, who was appointed organist and choirmaster of the Congregational Church at Wollaston, Mass., last fall, arranged a vesper service Feb. 13, in which his choir and Hildegard Berthold, cellist, and Helen Hodge, soprano, assisted. Works of Bach, Palestrina, Brahms, Dvorak, Beethoven and several Russian composers, and an anthem by Noble Cain, were sung. The organ and violoncello numbers included: Larghetto, Handel, and "Hymnus," Helter. The organ postlude was the Scherzo from Widor's Sixth Symphony. Mr. Whittredge now has a choir of thirty-five voices. Before going to Wollaston he was for seventeen years at Christ Church, Quincy, Mass.

OLD HARVARD ORGAN REBUILT BY FRAZEE IN DEDHAM CHURCH

The Allin Congregational Church, Dedham, Mass., has purchased from the Frazee Organ Company the former Appleton Chapel, Harvard College, organ, a four-manual Skinner instrument. The organ, rebuilt by the Frazee Company and dedicated in the church Sunday, Jan. 16, by Arthur H. Ryder, has been played in recitals since that time by several prominent Boston organists. The Frazee Company is rebuilding and enlarging the organ in the Congregational Church at Auburndale, Mass. Gerald Foster Frazee is organist and choirmaster of this church.

Program by Detroit Women.

Edith Wykes Bailey was hostess to the Woman Organists' Club of Detroit March 29 at St. John's Episcopal Church. After the dinner a program was given on the new Stevens memorial organ in the chapel, as follows: Sonata in C minor, Rogers (Edith Wykes Bailey); "Ave Maria," Reger; Pastorale from First Symphony, Guilmant, and Finale from Sonata in A minor, Faulkes (Minnie Caldwell Mitchell); "The Walk to Jerusalem," Bach-Griswold; "Soeur Monique," Couperin, and Sonatina in D, Rogers (Adelaide Lee, F.A.G.O.). Vocal numbers by Mildred Dawson, soprano, and Ethyl DeMart, contralto, were additional features.

It is not too late for young women under 30 years of age to enter the contest for cash prizes to be conducted by the Woman Organists' Club of Detroit on May 24. The test pieces are: Prelude and Fugue in F minor, by Bach (Peters' Edition, vol. 2, No. 5), and any other composition five minutes or less in length. Write for application blank to Margaret McMillan, 12621 Griggs avenue, Detroit.

Organ-Choir Program in Milwaukee.

Arthur Bergmann, organist and choirmaster of the Sherman Park Lutheran Church, Milwaukee, Wis., had 250 vested choristers in the four choirs he presented at a musical vesper in his church Feb. 27. In addition to several fine anthems Mr. Bergmann included the following organ selections in his program: Chorale Prelude, "O Sacred Head," and Toccata and Fugue in D minor, Bach; "Jesus, My Redeemer, Lives," Reger; "A Cathedral Window," Karg-Elert; Arioso, Bergmann; Evening, Bairstow; "Canyon Walls," Clokey; Londonderry Air, transcription.

Stainer's "Crucifixion" will be sung at the First Baptist Church, White Plains, N. Y., Sunday evening, April 3, at 8 o'clock, by a chorus of fifty voices. Elizabeth B. Cross is organist and director.

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A series of Lenten recitals played Tuesdays at noon in St. James' Church, Philadelphia, has been in progress since March 8, when Richard Purvis, organist and assistant choirmaster, gave the program. Mr. Purvis played again March 29 and will play at the last recital, April 12. On March 15 Miss Claribel Gegenheimer of St. Paul's Lutheran Church, Collingswood, N. J., played, and March 22 Clarence Snyder, assistant to Mr. Purvis, gave the program. April 5 Walter Baker of the First Baptist Church will play. Sunday evening, March 13, the choir of men and boys sang Bach's cantata "Ah, How Fleeting!" and April 10 Stainer's "Crucifixion" will be sung, all under the direction of Dr. Alexander McCurdy, the director of music.

Mr. Purvis' recital March 29 was marked by the following offerings: "Piece Heroique," Franck; Vivace from Second Trio-Sonata, Bach; "Cortege and Litany," Dupré; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; "Divertissement," Vierne.

On April 12 Mr. Purvis will play: Fugue in G minor (the Lesser), Bach; Three Chorale Preludes, Bach; Vivace from Sixth Sonata, Bach; "The Tumult in the Praetorium," from Passion Symphony, de Maleingreau.

Mr. Snyder's program March 22 was as follows: Sixth Sonata, Mendelssohn; Three Chorale Preludes, Bach; Scherzetto, Vierne; "In Summer," Charles A. Stebbins.

Spalding Arranges Denver Concert.

As a result of a choir concert directed by William F. Spalding at All Saints' Church in Denver, Colo., for the benefit of the organ motor fund, not only has the purchase of the blower been financed, but a program of high excellence was enjoyed by a large congregation on the afternoon of Sunday, Feb. 6. The offerings of the afternoon consisted of choral numbers by the choir, vocal solos and organ selections played by Mr. Spalding, and represented the German, Italian, English, French and American schools. Mr. Spalding played: Fantasia and Fugue in G minor, Bach; "Benediction," Karg-Elert; "Psalm 19," Palestrina-Guilman; Largo, Handel; "Noel X" and "Le Coucou," d'Aquin; Andante from "Grande Piece Symphonique," Franck.

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**Los Angeles Flood
Loss in Retrospect;
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By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 11.—Little real damage was done the organs in southern California during the recent flood. Many of them were damaged with water and my organ at St. John's was not at its best for the Sunday service, but things are being straightened out and in a week or so it will all be forgotten.

While not as bad as the radio reports made it, it was bad enough. I tried to get to my church on Ash Wednesday, but after driving around for thirty minutes and counting some forty cars up to the rooftops in water, I decided my Buick would be much better off at home. After locking it up I spent the next twenty-four hours bailing out water from my cellar. I never thought that nine steps could become so steep. The result of this will be a Passacaglia and Fugue on a rising and descending scale of nine notes—it should be good.

Some of the organists claim that the rain was brought here from the East by Edward Shippen Barnes and Arthur Leslie Jacobs, but I am sure that both gentlemen are far too nice to have done a trick like that.

The Los Angeles and Pasadena Chapters of the Guild united at the March meeting to pay honor to Dr. Joseph W. Clokey. There was a splendid attendance at the dinner and the recital that followed in St. Paul's Cathedral was most successful in every way. St. Paul's choir, under the direction of Dudley Warner Fitch, gave the first performance of the Te Deum, which has just been published by J. Fischer & Bro. It is a work of large proportions, too long for service use, but admirable for festival or concert use. Three Psalms were sung by the Highland Park Presbyterian choir under the direction of Howard Swan and Dr. Clokey played his "Symphonic Fantasy on an Old Irish Hymn."

The program was well arranged and performed in admirable fashion. All the music gave the impression of having been written by a master craftsman and I know that I speak for all when I say that we are proud to have this highly gifted composer among us.

A festival of American music given by the Federal Music Project recently brought forward the Festival Mass by Frank H. Colby. The work received a splendid performance, choir, soloists and orchestra doing a first-rate job. The organ part was transcribed for orchestra by Hans Blechschmidt and did much to enhance the effectiveness of the performance. In this mass Mr. Colby gives us some of the best writing he has done, the thematic material is effectively contrasted and the part writing is above reproach. I found the work effective and for the most part transparent—that is, easy to follow—forceful when necessary, but at all times clear. In this day and age how seldom can we say this of a new work!

During Alexander Schreiner's ab-

sence early in the month in Salt Lake City, where he played with the orchestra Guilman's First Symphony, his pupil, Herbert Nanney, played the Friday and Sunday recitals at the University of California. Mr. Nanney has been appointed organist of the First Methodist Church in Pasadena, where he is doing excellent work.

Leslie P. Spelman, the popular organist at the University of Redlands, is devoting the recitals at the university during March to pre-Bach music. On April 3 he will play a Buxtehude program and in the evening will present the choir of the First Baptist Church of Redlands in Schutz's "The Last Seven Words of Christ." Mr. Spelman has also been engaged to give a series of four recitals at the University of California in Los Angeles in July.

Dudley Warner Fitch played the monthly recital at St. Paul's Cathedral Feb. 21, when he gave a fine performance of works by Bach, Guilman, Franck, etc. Of special interest was the first performance here of Guy Weitz's Fanfare and Gothic March, one of the most effective pieces by this Belgian organist who lives in London.

Edward Shippen Barnes took over his duties at the First Presbyterian Church in Santa Monica March 1. He will move into his home there shortly and become one of the gang. Said gang meets every Thursday for lunch and has done so for the last three or four years—as congenial a bunch of organists as you will find anywhere in the world. I recommend the idea for other cities where there are enough organists interested to make it worth while.

Winslow Cheney played a recital at the First Presbyterian Church in Pasadena under the auspices of the Los Angeles Chapter of the Guild early in the month. I was unable to attend because of choir practice, but from all accounts he gave a first-rate recital that was enjoyed by the large audience.

Plans are being made for a two-day convention to be held at the University of California at Westwood during the early part of June. A tentative program looks most promising with some excellent recitalists and speakers.

Also during the summer Dr. John Finley Williamson will hold a summer school at Occidental College in Los Angeles. I suggest you keep both events in mind when planning your vacation.

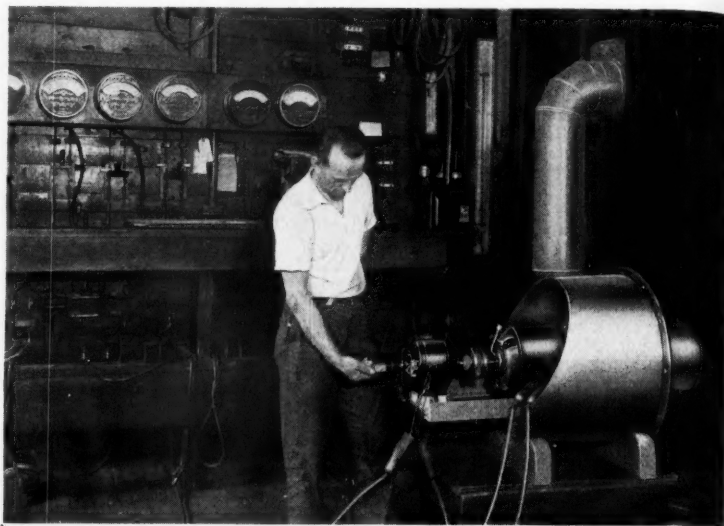
Mrs. Lillian Paddock has been appointed organist of the College of Mental Science.

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Following is the stop list:

- GREAT ORGAN.**
Open Diapason, 8 ft., 73 pipes.
Doppelflöte, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 20 tubes.
- SWELL ORGAN.**
Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Dolce, 4 ft., 73 notes.
Violina, 4 ft., 61 notes.
Twelfth, 2 3/4 ft., 73 notes.
Flautino, 2 ft., 73 notes.
Orchestral Horn (synthetic), 8 ft., 73 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

- CHOIR ORGAN.**
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp Celesta (preparation).
Tremolo.

- PEDAL ORGAN.**
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Major Flute, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.

Chicago Club of Woman Organists.
The Chicago Club of Woman Organists gave a program of music arranged for organ and piano in the recital hall of Lyon & Healy, March 7. A capacity audience was present and before the concert began there was standing room only. The details of this program were given in the March issue of THE DIAPASON. Sunday afternoon, March 13, at 4 p. m., a vesper musical program was presented at the Ravenswood Presbyterian Church. Lora M. Bell, organist of the church, was in charge of the program. April 4, at 8 p. m., the club will have a closed meeting in room 525, Kimball building. Members performing will be Nellie Terrell, Ethel Clutterham, Zella Williams, Margaret Schwarz, Esther Griebenow and Ruth Phillips. Alice Deal will give a brief eulogy of Arthur Dunham and Lora Bell will discuss Gardner Read's compositions. On April 26, at 8:15, the club will give a program at the University of Chicago Chapel. Edith Heller Karnes, Clare Gronau and Frances Biery (honorary member) will play groups of organ solos.

ORA E. PHILLIPS.

Harold Land, concert and oratorio baritone, will sing Macfarlane's "Message from the Cross" with the combined choirs of Hopewell and Princeton, N. J., on Palm Sunday night. Tuesday in Holy Week the baritone will sing the part of Christ in Dubois' "Seven Last Words" with the Oratorio and Festival Society of Yonkers, N. Y. Mr. Land will leave April 28 on a short Southern tour on which he will sing at the golden jubilee of St. Paul's School, Lawrenceville, Va.

Goldsworthy Gives Novelties.

On the six Sunday afternoons of Lent, at 4 o'clock, the choir of St. Mark's Church-in-the-Bouwerie, New York City, assisted by a double quartet from the Institute of Musical Art, is giving a series of musical services presenting works never heard before in New York City, one of which, by Philip James, will have its performance from manuscript. The services are under the direction of William A. Goldsworthy, the progressive organist who long has had charge of the music at this well-known church. The list of offerings is as follows:

- March 6—Debussy, "Martyrdom of St. Sebastian."
March 13—Verdi, "Four Sacred Pieces."
March 20—Caplet, "Mass of the Woods."
March 27—Respighi, "Hymn of Praise to the Virgin."
April 3—James, "Triumph of Israel."
April 10—Palm Sunday, miscellaneous program of Passion music.
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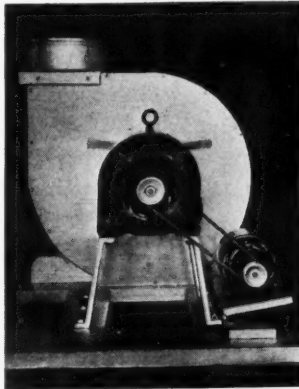
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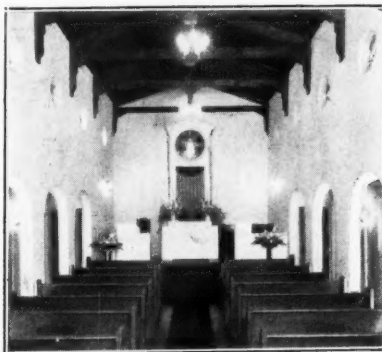
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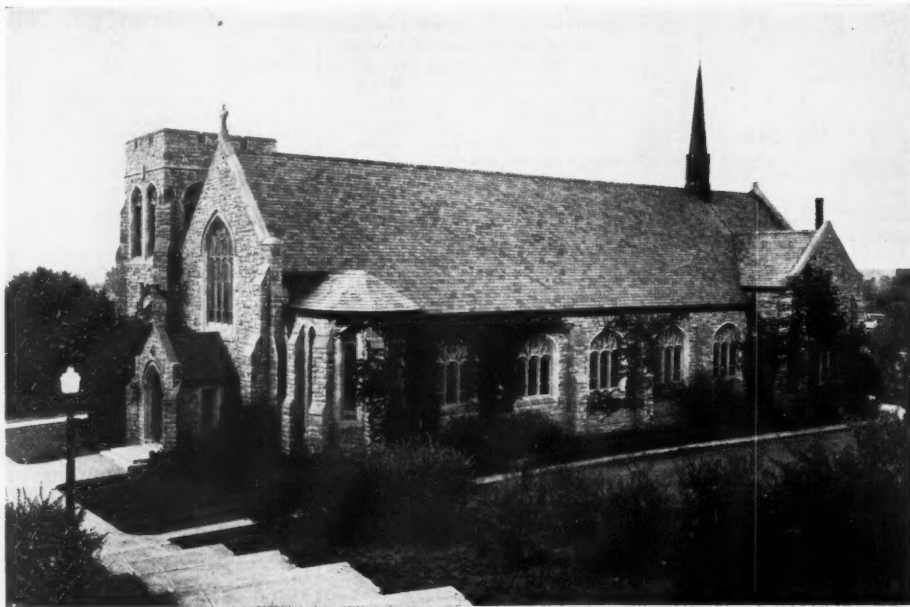
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