

THE DIAPASON

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THOUSANDTH RECITAL PLAYED AT OLD TRINITY

RECORD MADE BY LEFEBVRE

Series Begun in 1924 in the Famous Church at Head of Wall Street in New York—More Than 800 Compositions Heard.

Dr. Channing Lefebvre played his 1,000th recital on the organ of famous Old Trinity Church at the head of Wall street in New York at noon on May 4. Dr. Lefebvre is organist and choirmaster of Old Trinity and also is the founder and organizer of the Downtown Glee Club and the Golden Hill Chorus, which, accompanied by fifty players from the Philharmonic Symphony Orchestra, gave concerts in May at Carnegie Hall.

The present series of recitals started in 1924, when the Trinity organ was built. Dr. Lefebvre has played over 800 selections, including nearly all of the standard organ repertory. Attendance of downtown business people at these recitals is large and hundreds of letters are received expressing appreciation of this musical contribution to the community by Trinity Church.

The program for the 1,000th recital was as follows: Prelude in B minor, Bach; Prelude to "I Stand with One Foot in the Grave," Bach; Loure from Third Cello Sonata, Bach; Slow Movement on a Negro Folk tune, Lefebvre; Toccata, "Thou Art the Rock," Mulet.

The Trinity organ, which has been described in detail in THE DIAPASON, contains eighty-two speaking stops and is placed in both ends of the church. It was built by the Aeolian-Skinner Company. Many pipes from the organ built in 1846 by Henry Erben are incorporated in the present instrument, among them the tremendous pedal diapason. The largest pipe in this set weighs about half a ton. In 1846 the organist of Trinity Church, Dr. Hodges, took twenty-two choir boys to the factory and put them all into this single pipe.

Dr. Lefebvre received his musical education at Peabody Conservatory in Baltimore and the Institute of Musical Art in New York City, and has studied in Europe. He served as organist of St. Stephen's Church in Washington, D. C., was assistant organist at the Cathedral of St. John the Divine, was organist and choirmaster of St. Luke's Church, Montclair, N. J., and in 1922 was appointed to his present position at Old Trinity. During the war he was an officer in the United States Naval Reserve and spent two and a half years at sea.

Dr. Lefebvre is a fellow of the American Guild of Organists, a member of the Church Hymnal Commission of the Protestant Episcopal Church and conductor of the University Glee Club, of the Wednesday Singing Club in Greenwich, Conn., and of the Musical Art Society in Orange, N. J. He has written music for the church and choruses for voices and orchestra. In 1932 Columbia University conferred on him the honorary degree of doctor of music.

Memorial for Dr. Charles H. Mills.

A fund to establish the Charles H. Mills Memorial Library in memory of the late director of the University of Wisconsin School of Music has been started. A committee of students, alumni and faculty members is in charge. Dr. Mills was director of the school of music from 1914 until his death in 1937. The committee in charge of the memorial proposes to augment the music library by procuring complete editions of certain composers, to move the present library to more commodious quarters and to place a bronze plaque designating this as a memorial to Dr. Mills.

GROUP ATTENDING CONVENTION AT PORTLAND, ORE.



ALUMNI OF UNION SEMINARY ENJOY AN ALL-DAY PROGRAM

The alumni association of the School of Sacred Music of Union Theological Seminary, New York, held its annual all-day conference Monday, April 25, at the seminary. The speakers were Hugh Ross, who talked on "The Significance of Form in Choral Music"; Clarence Dickinson, who spoke on "The Importance of the Church Musician in the Musical Life of the Community," and Mrs. Dickinson, whose theme was "The Importance of Music in the Spiritual Life of the Church."

Organ recitals were played at the Madison Avenue Presbyterian Church by Grace French Tooke of Christ Church, New York, and Ellwood Hill of the Hillside Presbyterian Church, Orange, N. J., assisted by Grace Krick Sanford and Roxine Beard, sopranos, and Harold Haugh, tenor, who sang "Little Town of Bethlehem," by Grace French Tooke; "The Better Prayer," Charlotte Lockwood, and "The Greatest of These," Roberta Bitgood.

At the evening session two Bach cantatas were presented—"Shout for Joy" and "Bide with Us"—directed by Hugh Porter of the Collegiate Church of St. Nicholas and Hugh Giles of the Central Presbyterian Church, New York City, and the Bach motet "Jesu, Priceless Treasure" was sung by the choir from the First Baptist Church of Montclair, N. J., directed by Wallace McPhee.

FREDERICK WALBANK, F.R.C.O., SCRANTON ORGANIST, DEAD

Frederick Walbank, a prominent organist of Scranton, Pa., died April 21 after a heart attack.

Mr. Walbank was born in Keighley, Yorkshire, England, and was a fellow of the Royal College of Organists and an associate of the Tonic Sol-Fa College, London. He had been a resident of Scranton for twenty-five years and served the following churches as organist and choirmaster: Church of the Good Shepherd, Episcopal; Immanuel Baptist and Washburn Street Presbyterian. He was an active member of the A. G. O., having served as dean of the local chapter and also as an examiner. He was known to all his associates as a man of the finest type.

Mr. Walbank is survived by a brother and a sister, Miss Emma Walbank, A. R. C. O., also an organist, who was her brother's first teacher, in England.

A memorial service sponsored by the Northeastern Pennsylvania Chapter of the Guild was held at the Washburn Street Presbyterian Church Sunday, May 22, and several members of the chapter took part.

DR. HERBERT SANDERS, NOTED CANADIAN, DEAD IN CANAL

Dr. Herbert Sanders, one of the foremost of Canadian organists and composers, was found dead amid tragic circumstances in Montreal, according to dispatches received as this issue of THE DIAPASON goes to press. His body was discovered in the Lachine Canal on May 23. No further details are thus far at hand, but it is stated that he played at his church, the Westmount Park United of Montreal, on the day before his death.

Herbert Sanders, Mus.D., F.R.C.O., was born in Wolverhampton, England, in 1879. He studied with Dr. Swinerton Heap, C. W. Perkins of Birmingham and William Shakespeare (singing). Dr. Sanders moved to Canada in 1908. He was organist of the Dominion Church, Ottawa, from 1908 to 1929 and music critic of the *Ottawa Journal* from 1919 to 1929. He was also examiner at McGill University from 1914 to 1929. Since 1931 he had been organist of the Westmount Park Church, Montreal.

Dr. Sanders was president of the Canadian College of Organists in 1931 and 1932.

NEW WORKS FOR ORGAN HEARD ON PROGRAM OF WOMAN'S CLUB

The Chicago Club of Woman Organists presented a recital of unusual novelty and interest, which included two new works by Chicago men, at the First Methodist Episcopal Church of Evanston Sunday afternoon, May 22. The program was as follows: Chorale, "In Thee Is Joy," Bach; Chorale Prelude on "Artavia" (MS.), William C. James; Toccata, "Thou Art the Rock," Mulet (played by Marie Briel, A. A. G. O.); Passacaglia and Fugue in D minor, Gardner Read (played by June Judy Langworthy); Berceuse and Finale from "The Firebird," Stravinsky; Toccata, de Mereaux; Scherzo from Fifth Sonata, Guilmant (played by Esther Wunderlich); "Carillon de Westminster," Vierne; Andante from Fourth Sonata, Bach; "Rhapsodie Catalane," Bonnet (played by Gertrude Baily). Eugene Dressler, tenor and guest soloist, sang the following numbers: "Oh, Dearest Gloom," Don Malin; "A Late Lark," Delius; "O Saviour, Hear Me," Gluck, and "Magnificat," Arnold Bax. The program was arranged by June Judy Langworthy.

The annual dinner and election of officers of the club will be held at 6 o'clock Monday evening, June 6, at the Piccadilly, 410 South Michigan avenue, Chicago. Susan Shedd Hemingway, social chairman, is in charge of the arrangements.

CONTRACT TO KIMBALL FROM KANSAS COLLEGE

NEW ORGAN FOR WINFIELD

Southwestern College to Have Three-Manual Instrument—Mrs. Cora Conn Redic the Organist—Dedication in October.

To the W. W. Kimball Company has been awarded the contract for a three-manual organ of straight design for the auditorium of Southwestern College at Winfield, Kan. The instrument is to be dedicated in October. F. E. Mossman is president of the college and Mrs. Cora Conn Redic is the organist.

The stop specifications drawn up for this instrument are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 25 tubular bells.
Harp (from Choir), 8 ft.
Celesta (from Choir), 4 ft.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes (from Great), 8 ft.
Harp (from Choir), 8 ft.
Celesta (from Choir), 4 ft.

CHOIR ORGAN. (Enclosed with Great.)

Viola, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great), 8 ft.
Harp, 8 ft., 49 bars.
Celesta (from Harp), 4 ft.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Octave (ext. of Open Diapason), 8 ft., 12 pipes.
Flute (ext. of Bourdon), 8 ft., 12 pipes.
Cello (ext. of Violone), 8 ft., 12 pipes.
Stillgedeckt (from Swell), 8 ft., 32 notes.
Chimes (from Great), 8 ft.

SUMMER WORK AT ESTES PARK; DICKINSONS ON FACULTY

Friends' University, Wichita, Kan., will conduct a summer conference devoted to sacred music, choral singing and religious drama at Estes Park, Colo., from Aug. 16 to 20, inclusive. The faculty will include Clarence Dickinson, Mus. D., Litt. D., of New York; Helen Dickinson, Ph. D., and Alan Irwin, Ph. B., Mus. B., in music. An interesting daily program has been prepared and the school is expected to draw many who will appreciate its location at a nationally famous vacation resort.

PITTSBURGH CHURCH BANQUET HONORS WALTER H. FAWCETT

Walter H. Fawcett finished his twenty-sixth year at Christ Methodist Episcopal Church in Pittsburgh on April 27 and the event was marked by a testimonial banquet in his honor. After the dinner there was a musicale in which the quartet, assisted by Miss Mabel King, contralto, took part. At the banquet Harold McCamey was toastmaster and Dr. Harvey B. Gaul was the guest speaker.

CHICAGO CONVENTION MARKED BY BUSY DAYS

TEN ORGANISTS ARE HEARD

Visit to Harpsichord Studios and to Barnes Home Other Interesting Features—Recital by Hugh Porter Brings Climax.

Two days filled to the brim with interesting programs marked the regional convention of Guild chapters held in Chicago May 23 and 24. Ten organists were heard in the course of the two days and variety was added by a harpsichord recital of unusual attractiveness, the singing of a girls' chorus from Mundelein College and a reception and piano and organ program at the home of Dr. and Mrs. William H. Barnes, aside from two luncheons and two dinners at which the social side of the organists' natures was cultivated as was the musical at the other events. The registration reached ninety-seven and included, besides the Illinois Chapter, members of the Indiana, Missouri, Wisconsin and Cedar Rapids Chapters. The final event, the recital by Hugh Porter of New York, formerly of Chicago, was the climax of the convention.

Three Young Artists Play

The first program, presented in Kimball Hall Monday forenoon, demonstrated the fine talent to be found among the youthful organists of the Middle West. It was in the form of a young artists' recital. Frances Biery, A.A.G.O., the blind organist from Indiana who has been heard frequently in Chicago, displayed not only clean technique and a real organ legato, but the ability to overcome her handicap in a remarkable manner. Her offerings included among others a beautiful rendition of the Scherzo from Vierne's Second Symphony and a fine performance of the Bach Gigue Fugue. Robert Kee displayed rare taste in registration in two Bach chorale preludes, interpreted the new Sowerby "Fantasy for Flute Stops" delightfully and gave a fine account of himself in Mozart's Fantasia in F minor. The third performer, Wilbur Held, did outstanding playing. He showed force, artistry and poise, and his work won enthusiastic admiration. His numbers were the Franck Fantasia in C and Liszt's Prelude and Fugue on B-A-C-H.

At the luncheon in the Auditorium Hotel Robert Sanders of the First Unitarian Church and the Meadville Theological Seminary was the speaker, the subject being "A Plea for the Objective Judgment of Hymn-Tunes." His brief talk was practical and he passed on some of the lessons he learned in his work as one of the editors of the new Unitarian hymnal, going into the problems that confront the organist in the choice of music and the hymn-book editor in his selection and rejection of hymns.

Miss Blanche E. Verlinden of Milwaukee, the Wisconsin representative at the convention, who is another example of the new generation of capable performers, gave her recital on the Aeolian-Skinner at the beautiful First Unitarian Church. Her well-selected offerings were: Toccata and Fugue in D minor, Bach; "Benedictus," Reger; "Angelus," Karg-Elert; "Variations de Concert," Bonnet.

Fascinating Hour with Harpsichords

The late afternoon provided a fascinating event in the visit to the studio of Philip Manuel and Gavin Williamson on Hyde Park boulevard. These two famed musicians—they are also organists on the side—are exponents of the harpsichord, and have a charming establishment in which they do their work, the equipment including not only several harpsichords, but two pianos and a Hammond electronic organ. After a brief description of the construction of the harpsichord Mr. Manuel played Handel's "Harmonious Blacksmith" Variations. Then the two artists played Bach's Sixth Sonata on two of their chosen instruments, an engaging bagpipe tune, Mozart's Fugue in C minor for two harpsichords and other selections. Mr. Williamson played on the clavichord the First Prelude in C major of Bach and a Pachelbel Fugue.

The next number aroused the greatest interest, being a Biblical Sonata by

Kuhnau, depicting the story of Jacob's wedding—or rather, his two weddings, to Leah and Rachel respectively. For this feature the ultra-modern Hammond and the ancient harpsichord were united in marriage. The Bible story was read to refresh the minds of those who might have forgotten about Jacob's dealings with his wily compound father-in-law Laban. It was delightful program music, which made one think that if the seventeenth century composer lived today his talent would be much sought for concert and radio work. The program was brought to a close with the playing of a record of the Bach Passacaglia on two harpsichords.

After an inspection of the interesting instruments in the studios the company of visitors departed feeling that the occasion was one of marked interest.

Emory L. Gallup at University

After dinner at the Hutchinson Commons of the University of Chicago an hour on the campus was devoted in part to listening to a program on the famous chimes in the tower of the Rockefeller Memorial Chapel, played by Fred Marriott. Those who had the strength and energy ascended to the tower and saw the chimes in operation.

All this preceded the evening recital in the chapel, played by Emory L. Gallup of the Fountain Street Baptist Church, Grand Rapids, Mich., a native Chicagoan who achieved his reputation in his home city before he was called to Michigan. Mr. Gallup is now a seasoned performer, who knows how to make and how to interpret a serious program, and he showed his skill and musicianship in this list: Solemn Prelude, Edward Shippen Barnes; "Der Tag, der ist so freudenreich," "Herr Christ, der Einige Gottes Sohn" and "Herzlich tut mich verlangen," Bach; Prelude in B minor, Bach; Cantabile and "Chant de Mai," Jongen; Pastorale and "Piece Heroique," Franck. Especially lovely was the Jongen Cantabile, and the Franck "Piece Heroique" brought the evening to a fine climax.

Devereaux and Thompson Play

Tuesday opened at the cathedral-like Fourth Presbyterian Church with Iowa and Indiana representatives at the console. Eugene Devereaux, reared and trained in the East, and now at Cornell College, Mount Vernon, Iowa, in his half-hour played a Bach group with style and authority, including the Allegro from the Concerto in G major, the Toccata, Adagio and Fugue and a chorale prelude, and closed with a brilliant performance of a Messiaen work, strictly modern in style and highly dramatic in effect—two movements of the "La Nativete du Seigneur." This was one of the highlights of the convention.

Van Denman Thompson, nationally-famed composer, whose place of activity is DePauw University, played the Fantasia and Fugue in G minor of Bach, the Franck Chorale in B minor, gave an impressive and colorful performance of Jepson's "Pantomime" and finished with the Karg-Elert Pastorale, Recitative and Chorale, one of that composer's last works.

At the luncheon in Normandy House several of the visitors were introduced by Dean Whitmer Byrne.

Scholin and Mrs. Quinney Heard

In the afternoon, at historic St. James' Episcopal Church, C. Albert Scholin, dean of the Missouri Chapter, played this program: Toccata and Fugue in D minor, Chorale, "Alle Menschen muessen sterben" and Siciliano, Bach; Chorale Improvisation on "In dulci Jubilo" and "Harmonies du Soir," Karg-Elert; "Ronde Francaise," Boellmann; Allegro from First Symphony, Maquaire. Mr. Scholin did some fine playing, in which stood out his interpretation of the Karg-Elert "In dulci Jubilo" and the Maquaire number.

As a pleasant interlude Walter Flandorf presented his choristers from Mundelein College, who sang a group of unaccompanied selections, closing with Mr. Flandorf's own setting of "Psalm 150," for which he played the organ accompaniment. The young women sang with feeling and fine tone, and excelled themselves in the Arkadelt "Ave Maria."

Hazel Atherton Quinney, the second recitalist of the afternoon, who represented the woman organists of Chicago, but whose work did not fall short in virility of that of any of the players of the sterner sex, presented this program:

SETH BINGHAM



Toccata and Fugue in C major, Bach; Prelude and Sarabande, Corelli; Pastoral Dance on "On Christmas Night," Milford; Pastorale from "Le Prologue de Jesus," Traditional, arranged by Clokey; Intermezzo from Sixth Symphony, Widor. Hers was thoroughly competent organ playing in every detail. The Corelli numbers were very pleasing and the quaint Pastorale resurrected by Joseph W. Clokey was indeed a lovely item.

Big Day Ends in Evanston

A caravan of automobiles took the organists to Evanston, where the remainder of the afternoon was passed in the hospitable and musically well-equipped home of Dr. and Mrs. Barnes. Between the greetings and the punch, Mrs. Barnes at the piano and her husband at the large three-manual organ, which [both the organ and Dr. Barnes] by this time have established a worldwide fame, played the Prelude, Chorale and Fugue of Cesar Franck and Brahms' Variations on a Theme of Haydn. This short offering by two able musicians who specialize in this combination of instruments was an appreciated supplement to the organ programs.

Dinner at the Georgian Hotel gave the opportunity for the final talks and social meeting of the convention.

St. Luke's Pro Cathedral was the setting for the last event of the two days—a thrilling recital by Hugh Porter, who came from New York as the guest performer and was heard by a large congregation, such as St. Luke's always draws, in this program of large proportions: Adagio-Allegro from Tenth Concerto, Handel; Three Chorale Preludes, Bach; Prelude and Fugue in D major, Bach; Passacaglia, Bingham; Canon in B minor, Schumann; "Carillon," Sowerby; Finale from Third Symphony, Vierne.

Seth Bingham's Passacaglia was acclaimed by those who heard Mr. Porter play it as a work of real importance by this prominent American composer. Sowerby's "Carillon" received the most appealing performance that can be recalled, though it is heard frequently. In the Bach D major Mr. Porter made light of the work's difficulties. Throughout he was the consummate artist.

Arrangements for the convention were in the hands of a committee of which Barrett Spach was the chairman and the other members were Dean Whitmer Byrne and S. E. Gruenstein. Miss Alice R. Deal, Miss Sophie Richter, Ernst Melbye and Kenneth Cutler were among their able adjutants who helped to make every arrangement work out smoothly.

Belgium Honors Dr. Courboin.

Knighthood of the Order of Leopold, highest order in Belgium, will be conferred on Dr. Charles M. Courboin, the organist, who is a naturalized American citizen of Belgian birth, it was announced May 21 by the Belgian embassy. The cross of chevalier was to be presented by Count Robert van der Straten Ponthoz, the Belgian ambassador, at a special ceremony at the American Academy of Arts and Letters in New York.

IN THIS MONTH'S ISSUE

Regional conventions of American Guild of Organists in Boston, Portland, Ore., Tallahassee, Fla., Chicago, Texas and New Jersey bring together organists in nearly every part of the country.

Southwestern College, at Winfield, Kan., awards the contract for a new organ to the W. W. Kimball Company.

Dr. Channing Lefebvre plays his one thousandth recital at historic Trinity Church in New York.

Easter service lists of 1938 are reviewed by Dr. Harold W. Thompson.

Electronics as an adjunct to the modern organ are discussed in a paper by George W. Stanley, Jr.

Winslow Cheney offers valuable suggestions on how to learn to memorize.

Among those who have died within the month are Frederick Walbank, Scranton, Pa., organist; Dr. I. Barton, noted Philadelphia medical man and composer for the organ, and Robert J. Bennett, organ builder.

THE DIAPASON.

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TRIBUTE TO SETH BINGHAM ON TWENTY-FIFTH ANNIVERSARY

The entire program of the service Sunday evening, May 15, at the Madison Avenue Presbyterian Church, New York City, was devoted to the twenty-fifth anniversary of Seth Bingham as choir-master and organist of this church. The combined choirs sang especially in his honor; Mr. Bingham was asked to play special selections on the organ and Dr. George Arthur Buttrick, the pastor, preached a sermon on "The Organ" which was both novel and inspiring, and was a tribute to Mr. Bingham.

After the service the congregation adjourned to the church-house, where Professor and Mrs. Bingham were surrounded by a large crowd of present and former members of his choirs, by his colleagues on the staff, by visiting organists, and others. Dr. Buttrick presided and a number paid glowing tributes to Mr. Bingham. In response Mr. Bingham paid a gracious tribute to the help which Mrs. Bingham had given him by living with him during all these years, and said a gracious word of appreciation to the church and to all those present. Refreshments were served.

Nearly 300 friends greeted Mr. and Mrs. Bingham in the church-house.

WINSLOW CHENEY TO REPEAT HIS MEMORIZATION COURSE

An unusual and interesting feature offered to teachers and students of music this summer is a course in memorization conducted by Winslow Cheney, which will be held during the summer school session at the Juilliard School of Music in New York. This course, given for the first time last season, met with marked success. Many of the faculty members attended the classes and students taking the course claimed it was a real eye-opener. This year the course will be expanded to have almost twice as many class periods as last year, and will give two points of credit instead of one. Mr. Cheney has evolved a system out of years of practical experience in memorizing Bach and other great composers for his own concert programs. Mr. Cheney's course is therefore very practical. Class periods are to be devoted to actual demonstration of how the method works in the various musical media.

**BOSTON CONVENTION
HAS VARIED PROGRAM**

NEW ENGLAND CLANS MEET

**Gregorian Chant, Service Music, Colonial Music and Electronic Organs
Subjects of Papers—Recital by
Virgil Fox at Conclave.**

By HAMILTON C. MACDOUGALL, Mus. D.

The New England chapters of the American Guild of Organists—Maine, Massachusetts, Rhode Island and Vermont—New Hampshire—united in a regional convention held in Boston May 2 and 3. Through the hospitality of the New England Conservatory of Music, Dr. Wallace Goodrich, director, the commodious Brown and Jordan Halls were at the disposal of the convention for business meetings, reading of papers, choral concerts and organ recitals.

The convention program, ably prepared by Homer C. Humphrey, chairman of the program committee, followed what may be termed the standardized form of A. G. O. conventions and included four papers, four recitals, choral programs and a service. There were two informal dinners at the Hotel Westminster and two informal luncheons (the second being a "deans' luncheon," to which the deans, sub-deans and secretaries of visiting chapters were invited to consult on problems common to all chapters). The "deans' luncheon" was a modest innovation to the credit of Dean Homer Whitford of the Massachusetts Chapter and may well grow into a useful adjunct to the more formal features of similar conventions. A social and hospitality committee, Dr. Hamilton C. Macdougall, chairman, tried with some success to dispel some of the formality thought to be a natural but regrettable characteristic of such gatherings. Professor Raymond C. Robinson, Boston University College of Music, was chairman of the committee, having general charge of the convention. It is expected that the next regional convention will be held with the Rhode Island Chapter in 1940.

Paper by Wallace Goodrich

The convention opened May 2 with registration in Brown Hall. Seventy-three of an active membership of 295 in the Massachusetts Chapter alone registered; this is undoubtedly a discouragingly small number, although it may be accounted for by the fact that preparations were late in being made and publicity, in consequence, was difficult. The general comment on the worth of the papers, addresses, concerts, recitals and service was, however, warmly favorable.

After the usual opening addresses of welcome by Dean Whitford of the Massachusetts Chapter and by Phillip Allen, chairman of the board of trustees of the New England Conservatory, a paper on "Church Music and the Gregorian System" by Dr. Wallace Goodrich, director of the New England Conservatory, was read, arousing considerable discussion. Dr. Goodrich gave a sympathetic appraisal of the values of Gregorian music in worship and in a broad way considered the whole subject of church music, especially in light of the advance in architectural taste.

The Portland Polyphonic Society (twenty-five singers), directed by Alfred Brinkler, dean of the Maine Chapter and organist and choirmaster of St. Luke's Cathedral, Portland, sang in Jordan Hall with much distinction a fine program of American and English modern works and motets by Palestrina and Bach. Two groups of organ numbers were added to the program by John E. Fay, sub-dean of the Maine Chapter, one of the highly promising of the younger players. The organ selections were: "Sicilienne," Bach-Widor; Fugue in G minor, Bach; "Melodia," Reger; "Poeme d'Automne," Bonnet; "Canyon Walls," Clokey; Intermezzo, Callaerts; Antiphon, Karg-Elert; Chorale Prelude, "Nun Danket," Karg-Elert.

Service at St. Paul's Cathedral

The convention service was held the evening of May 2 in St. Paul's Cathedral through the courtesy of the dean, the Very Rev. Philemon F. Sturges. Music was by the choirs of the cathedral and of Emmanuel Church, Boston, Arthur M. Phelps and Albert W. Snow, choirmasters; the cathedral choir in the

chancel and Emmanuel choir in the gallery. There was a good-sized congregation. The service list included: Prelude, Sonata 2 (Grave and Adagio), Mendelssohn; Magnificat and Nunc Dimittis in D, Birstow; anthems, "God Be in My Head," Davies; "Let Thy Merciful Ears," Weelkes; "The Peace of God," Rheinberger; "I Will Arise," Arthur Foote, and "Today Hath Salvation Come," Rachmaninoff, by the choir of Emmanuel Church (*a cappella*), the offertory anthems, "Let All That Hath Breath Praise the Lord," Whitford, and "Jesus, Lover of My Soul," Stanton; postlude, Symphony 2 (Allegro Risoluto ma non troppo vivo), Vierne. The service was played by Arthur M. Phelps, the prelude by Wesley A. Day and the postlude by Ruth Donnelly, the winners respectively of the first and second prizes in the competition for young organists held April 25.

Three Papers Mark Morning

On Tuesday, May 3, the convention returned to Brown Hall, where Dr. Carl K. McKinley read a paper on "Some Problems of Choral Repertoire." Dr. McKinley made a plea that choir directors give thought to those technical features which distinguish true worship music from the secular variety, saying that if the worshipers Sunday morning are treated to music which aside from its sacred text sounds little different from that which pours out of the radio on Saturday night, they are not likely to be particularly helped to a mood for true worship, which means forgetfulness of self and concentration upon thoughts directed Godward. Extensive solos, quartets and over-dramatic effects from professional choirs direct the thoughts of the congregation to the performers instead of to the message behind the music; the same is true of epigrammatic bits of tune, rhythmic sequences often suggesting the dance, and chromatic harmonies of the lush variety. There exists a large body of church music which exhibits none of these defects, the speaker pointed out, whose eminent suitability makes it well worth the trouble of selecting and rehearsing. An interesting discussion followed the paper.

At 11 came a paper by Dr. H. C. Macdougall entitled "Reflections on Colonial Music from 1620 to 1820." The paper was an historical survey of the origins of New England psalmody traced to European sources, with an analysis of the music as typical of the period.

In the afternoon Dean George W. Stanley of the Rhode Island Chapter, organist of the Congregational Church, Barrington, R. I., treated an up-to-the-minute topic in reading a paper on "Electronics as an Adjunct to and a Competitor of the Pipe Organ."

The convention then transferred its activities to Emmanuel Church, where Roy P. Bailey, past dean of the Rhode Island Chapter and organist and choirmaster of All Saints' Memorial Church, Providence, gave a thoroughly enjoyable recital on the fine four-manual presided over by Albert Snow. He played: "In dulci Jubilo," "Liebster Jesu, wir sind hier" and Fugue in G minor, Bach; "Benedictus," Couperin; Adagio from Symphony 2, Widor; Chorale Improvisation on "O Gott, Du frommer Gott," Karg-Elert; "A Joyous March," Sowerby; Allegro vivace from "Premiere Symphonie," Berceuse and Allegro from "Deuxieme Symphonie," Vierne.

Immediately at the conclusion of Mr. Bailey's recital the audience moved to the beautiful Leslie Lindsey Chapel of Emmanuel Church, where Dr. Francis W. Snow, organist and choirmaster of Trinity Church, Boston, directed his boy choristers in a program of sacred music.

Closing Recital by Virgil Fox

In the evening, at the Old South Church, Copley Square, an organ recital on the fine four-manual by Virgil Fox, head of the organ department, Peabody Conservatory, Baltimore, was marked by the following program: Trumpet Tune and Air, Purcell; Scherzo, Vierne; "L'Orgue Mystique," Tournemire; Fugue in C minor, Bach; "Grande Piece Symphonique" (Symphony in F sharp minor for Organ), Franck; "The Spinner," Dupre; "Dreams," McAmis; "Studio da Concerto," Manari. The recital was highly appreciated by a good-sized audience.

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August 27, 1937

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The transparency of the tone throughout is unique, and the great range of colour, which yet blends perfectly into a whole, is a source of satisfaction. It is an instrument upon which all types of music from the early pre-Bach masters to that of the most modern orchestral composers may be played adequately, and new beauties discovered.

I congratulate you heartily on your magnificent achievement at St. Mark's, also on the capable and efficient manner in which the instrument was installed and voiced.

Sincerely yours,

(Signed) H. W. HAWKE.

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**MAN WHO VICTIMIZED
ORGAN MEN TO PRISON
CAUGHT IN TRAP IN CHICAGO**

**Publicity in The Diapason Brings Grief
to Culprit Who Dangled Con-
tract Before Builders and
Lost His Pocketbook.**

After a busy season in which he cleverly defrauded organ builders and their representatives in various parts of the country, a man giving the name of A. B. Davis, and at other times A. B. Hall, or Moore, was arrested in Chicago May 12. On May 24 he was sentenced to the Bridewell for a term of six months, which will give him time to revise his lists of organ men throughout the land. The prisoner confessed his operations and it was found that he had a long police record and had served at least eight terms in prison.

Davis, or Moore, or Hall, was trapped as a result of the publicity his operations received in the April and May issues of THE DIAPASON. After a fruitful period of travel in all parts of the East he came to Illinois and made appointments with the Chicago office of M. P. Möller, the W. W. Kimball Company and Calvin B. Brown, representative of the Austin Organ Company. His first—and last—call was at the Möller office. As he was telling his story to L. B. Buterbaugh, the description of the man and his scheme as published in THE DIAPASON was recalled. Miss Gertrude Maleski, the office secretary, summoned a policeman while Mr. Buterbaugh obtained all the evidence he could elicit to make a case. As the visitor left the office he was arrested in the corridor.

In Chicago the man's story was substantially the same as that told to organ men throughout the country. He posed as the father of a daughter who had inherited a sum of money from her grandfather. Since she was a graduate in music, she wished to buy an organ for their hotel, "The Mountainside Inn," situated at various places, but in this case placed by the man's imagination in Waverly, Ill. They would spend around \$4,500, and the daughter would have nothing but a Möller organ [in this case]. The man said he would send his "son" up to the office to get details, but he was continuing on to Buffalo to get the "daughter." Then invariably came the discovery of the unfortunate loss of his pocketbook and the inevitable emergency loan. The man seems to have been in the organ business at some time, because he speaks intelligently about organs.

The sums of money obtained were small in every instance, but one of the chief grievances of his victims is the fact that by making appointments to meet them at distant places he caused them expense and inconvenience.

Meanwhile letters continue to reach THE DIAPASON from victims who "lent" small sums to their caller. The victims are still looking for the imaginary inn at which all were invited to spend a weekend as guests while completing the details of that organ contract which got away, as so many have a way of doing.

Mr. Davis, alias Hall, alias Moore, is affectionately described by those who made his acquaintance as five feet four inches tall, weighing about 135 pounds, with reddish brown hair, a right leg shorter than the left and an impediment in his speech, though not in his wits.

Bonnet Back from Scandinavian Tour.

Joseph Bonnet returned to Paris in April from a recital tour in the Scandinavian countries, where he reports finding a number of excellent organs, some of them of more than 100 sets of pipes. The sixth volume of Bonnet's "Historical Organ Recital Series," published by Schirmer, is to be out soon and will contain examples of old Spanish music.

A musical program in charge of Mrs. Leo Eisenstein was presented April 28 for the Salisbury Music Club when that group met at the home of Mrs. Eisenstein in Moberly, Mo., for its monthly session. The program for the afternoon included several selections on the organ in the Eisenstein residence. Tea followed the program.

KATHARINE E. LUCKE



DEAN KATHARINE E. LUCKE of the Chesapeake Chapter, A. G. O., has been signally honored twice within a month. At the Brown Memorial Presbyterian Church Virgil Fox, the organist, presented an evening of Miss Lucke's compositions Sunday, April 10. As a prelude to the service Mr. Fox played her Allegretto and Meditation. These two numbers were followed by the singing, by W. Richard Weagley, director of music at Brown Memorial, of "O Lord, I Pray." The words of the solo were written by the late Rev. Maltbie D. Babcock. During the offertory Mr. Fox played Miss Lucke's Prelude. Following the sermon "O Light, from Age to Age the Same" was sung by the choir. As the postlude Mr. Fox played "The Procession." At the annual convention of the National League of American Pen Women Miss Lucke was awarded first prize for her composition for the cello. She took second prize for her song "Since You Awakened Love for Me," the words of which were written by another Baltimorean, Florence R. Kahn. The sessions of the league were held at the Willard Hotel in Washington April 23.

Reuter Dedicated at Southport, Ind.

The new Reuter organ in the Baptist Church of Southport, Ind., was dedicated with impressive services on the evening of April 13. Robert M. Stofer, head of the organ department of Wabash College, Crawfordsville, Ind., gave a program before a capacity audience. Numbers which Mr. Stofer presented included: Madrigal, Simonetti; Allegro Vivace from Suite, "Water Music," Handel; Chorale Preludes, "Our Father Who Art in Heaven," "Lord, Hear the Voice of My Complaint" and "Come, Dearest Lord," Bach; "Cradle Song for a Little Child," Thompson; "The Primitive Organ," Yon; Londonderry Air, arranged by Sanders; "Suite Gothique," Boellmann. Mr. Stofer was assisted by the faculty quartet of Wabash College. H. G. H. Wiesmann of the Reuter Organ Company, who is located at Hamilton, Ohio, presented the organ for dedication and Oliver F. Gates made the acceptance speech on behalf of the church. The Rev. Dr. T. J. Parsons, executive secretary of the Indiana Baptist Convention, offered the prayer of dedication and the benediction was by the pastor of the church, the Rev. R. H. Lindstrom. The organ is a two-manual with chimes. The chimes are a memorial to deceased members of the church and are a gift of Mr. and Mrs. George B. Walden and Miss Laura Walden.

Connecticut Junior Choir Festival.

Miss Florence Haskin, chairman of the junior choir department of the Connecticut State Federation of Music Clubs, was the general chairman of arrangements for a junior choir festival Sunday afternoon, April 24, in the auditorium of the First Presbyterian Church, Bridgeport. The festival enlisted choirs from several sections of Connecticut, singing under the direction of their directors. The junior choirs of the First Presbyterian Church, Miss Marion Bayette, president, were the hostesses. After the concert a dinner was served by the hostess choir.

**ROBERT J. BENNETT IS DEAD;
ONCE PROMINENT AS BUILDER**

Robert J. Bennett, for many years an active organ builder, died at his home in Arlington, Tex., April 23 after a long illness. Mr. Bennett was 68 years old and will be remembered by many persons in the profession. At the time of his death he had been doing organ work in Texas, where he had lived for the last five years.

Mr. Bennett was in charge of the factory of Lyon & Healy about thirty-five years ago when that firm was building organs in Chicago. Then he became associated with the organ factory at Moline, Ill., which had been successively the Moline Organ Company and the Lancashire-Marshall Company, and the name was changed to the Marshall-Bennett Company, the principal partner of Mr. Bennett being O. Marshall, who for many years was with Hook & Hastings and later built organs in Milwaukee. When Mr. Marshall retired from the firm to join the staff of the Austin Organ Company the Moline concern became the Bennett Organ Company. This company and its predecessors built a number of important instruments in all parts of the country.

Financial difficulties were encountered, but after a reorganization there was a period of renewed vigor, after which the business was liquidated and Mr. Bennett moved to Texas.

Surviving Mr. Bennett are the widow, who is director of the Bennett School of Fine Arts in Arlington, and three children by his first wife, who died at Moline some years ago—a son, A. F. Bennett of Davenport, Iowa, and two daughters, Miss Irene Bennett and Mrs. Bernard McGintz, both of Moline, Ill. Funeral services were held at the Presbyterian Church in Arlington and burial was in that town.

"Creation" at Burlington, Iowa.

Haydn's "Creation" was heard on Easter afternoon by an audience which filled the First Methodist Church of Burlington, Iowa, to overflowing. Many who could not find seats were turned away, disappointed in not gaining admission to hear the oratorio which was last given in the city twenty-one years ago. Visitors came from many towns nearby, including Galesburg, Monmouth, Fort Madison, Mediapolis, Danville and Mount Pleasant. The consensus of opinion was that the concert was one of the most outstanding ever given by Burlington talent. Mrs. Juanita M. Jamison, organist and director at the First Methodist Church, conducted the performance, in which her choir and soloists had the assistance of an orchestra of twelve pieces and a string ensemble and harp.

Dorr's Boys in Another Picture.

St. Luke's Choristers of Long Beach, Cal., are busy at present on their tenth picture at the Metro-Goldwyn-Mayer Studios and their twenty-fifth picture engagement, making sound recordings for Robert Taylor's latest feature, as yet unnamed, a prize-ring yarn. The popular star is a choir boy with pugilistic tendencies, and the picture opens with a choir rehearsal scene, in which St. Luke's Choristers are seen rehearsing an Agnus Dei and a Kyrie, arranged for boys' voices by William Ripley Dorr from Sir Richard Terry's "Mass of St. Gregory." A St. Luke's solo boy won the coveted honor of singing for Taylor as a boy in "The Girl of the Golden West," and for Ronald Sinclair in "Beloved Enemy."

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**PORTLAND MEETING
FIRST ON NORTH COAST**

REGIONAL CONVENTION HELD

Guild Members from Washington, Oregon, Idaho and British Columbia Present — Eichinger, Michaud, Boone and Reynolds Play.

The first A. G. O. regional convention to be held on the north Pacific coast came to a successful close May 3 at Portland, Ore., after two days filled with interesting events and sociability. The number of registrations reached eighty and organists were present from Idaho, Washington, Oregon and British Columbia.

Walter A. Eichinger of the University of Washington, organist of the University Temple, Seattle, gave the first recital, on the fifty-five-stop Skinner in the Portland Municipal Auditorium, May 2. Mr. Eichinger showed great skill in the manipulation of the instrument. His registration excelled in "The Reed-Grown Waters" and "The Legend of the Mountain" by Karg-Elert, but the climax of the program was reached when this young performer played the noble Fugue-Finale from the "Ninety-fourth Psalm" of Reubke.

Transportation from one recital to another was provided by the Portland Traction Company, and a large bus whisked the assemblage from the Auditorium to the beautiful Cathedral of St. Mary, where Joseph Michaud was heard in an interesting and widely diversified program. After three Bach compositions the program leaned definitely toward the moderns. The Kimball organ here stood up well under the bright registration and the whole program was enjoyed for its variety and clean-cut presentation. Mr. Michaud is a new organist in Portland, and this recital gave local organists as well as outside church musicians an opportunity to hear to good advantage their new colleague at his own keydesk.

Luncheon was followed immediately

by an interesting round-table. The men who led were top-notchers. The first talk was on the subject of Guild examinations, by Carl Paige Wood, F. A. G. O., head of the theory department of the University of Washington. Hans Hoerlein then provoked discussion on "Build-up in the A. G. O.," in which he urged the establishment of a subsidiary membership below that of associate as a means of setting a higher standard in the lower reaches of church music. Edward Parsons of the Metropolitan United Church, Victoria, then gave excellent suggestions on hymn-tune playing. The climax of the afternoon discussion was reached, however, when Frank Nurdung, organist and choirmaster of the First Presbyterian Church, Tacoma, let loose a bomb which brought about plenty of fireworks on the subject of unaccompanied choir singing in the church service, humming effects and others as set forth by the "Arch A Cappellist" of Minnesota. Mrs. D. H. McNicoll was the very capable chairwoman.

Cars were provided at this time to take the visitors to the beauty spots of Portland.

The evening was marked by a church service of music under the direction of Lauren B. Sykes, A.A.G.O., organist and choirmaster, at the Hinson Memorial Baptist Church. The visiting organists were aroused to enthusiasm by the congregational singing, which involved the free use of choral descent and modulations upward from one key to another on the last verse of the hymn-tune "Jesus Calls Us" ("Galilee"). The antiphonal choir singing impressed the organists, for they had seldom heard choirs click so precisely in this type of work.

Immediately following the church service all the registered delegates were guests at the home of Mr. and Mrs. Sykes, where Dean Wallace Seely, A. A. G. O., of the Washington Chapter gave a good accounting of himself on the newly-installed three-manual Kimball residence organ. He produced some of the most exquisite effects with only six sets of pipes at his disposal. He was probably best in the "Clair de Lune" of Karg-Elert, but the piquancy

with which he made his way through the French Rondo of Boellmann was a joy to all whose privilege it was to listen.

The next morning, after the convention breakfast, the organists were guests of Temple Beth Israel, one of the finest examples of synagogue architecture in the country. After a welcome by the rabbi, Dr. Berkowitz, William Robinson Boone played a well-balanced program. The Handel Fifth Concerto was done in fine style and in the Pastorale of the Second Symphony by Widor he did some of the best playing of the entire convention. His handling of the Candelyn Passacaglia was masterly to say the least, but the presentation of the Moussorgski "Exhibition Pictures" gave him a full opportunity to show what the fifty-stop Reuter would do. The "Great Gate of Kiev" was most picturesquely depicted.

The musical climax of the program came at the First Presbyterian Church, where Walter G. Reynolds, A.A.G.O., organist of the First M. E., Seattle, was heard in conjunction with the *a cappella* choir of the Portland Bible Institute, under the direction of Willard R. Hallman. Mr. Reynolds played with great confidence the brilliant Toccata on "Sleepers, Wake" by Martin. His own composition, "A Chorus for Reed Stops," brought out fine handling of the high-pressure reeds. In definite contrast one was charmed with the delightful registration in the R. Deane Shure descriptive numbers—"By the Pool of Bethesda," "Wings of Light" and "Wilderness March." Portland is most proud of the choir heard on this program. Mr. Hallam is from the Westminster Choir School and from a comparatively small student body has been able to develop a group of singers solid in body, excellent in balance and dynamically responsive.

Transportation was then provided to the Bonneville Dam, where luncheon was served and a trip over the \$55,000,000 dam project was enjoyed.

The final session was in the form of a "hi-jinks" and banquet.

The Western Washington Chapter has invited the Oregon Chapter to a convention to be held in Seattle in 1940.

**ELECTRICITY IN MUSIC TOPIC
AT NEW YORK DEMONSTRATION**

A novel program and demonstration of music and electricity was given May 5 at the Town Hall Club in New York under the auspices of the League of Composers. Dr. Orestes H. Caldwell, acting as chairman of the occasion, spoke briefly on the various instruments.

The Hammond electronic organ was demonstrated and briefly explained by Joseph Schillinger. Next came the demonstration of two instruments designed by Leon Theremin—the electric finger board instrument, played by Leonid Bolotine, and the more familiar space-controlled instrument, played by Clara Rockmore, with Nadia Reisenberg at the piano.

The second half of the evening was devoted to an exhibition of instruments invented by Benjamin Miessner, including the electric violin, the electronica (an amplified mouth organ), the electronic piano, and various electronic instruments such as the tympani, guitar, music-box, tuning-fork and minipiano. Anton Rovinsky played the electronic piano.

A general discussion followed the demonstration proper.

Schirmer Offers \$500 Prize.

American composers are to compete for a prize of \$500 for an original, unaccompanied choral composition to be dedicated to the New York World's Fair of 1939. The composition is to constitute the musical setting for a poem by an American author, the poem to be selected by the contestant. This prize has been offered by G. Schirmer, Inc., who require that the composition shall not be less than ten nor more than fifteen minutes in length and capable of being sung by a four-part mixed chorus of singers of high school age. The judges of the contest are Samuel L. M. Barlow, Peter Dykema, George H. Gartlan, Roy Harris and Hugh Ross. Entries should be addressed to G. Schirmer, Inc., 3 East Forty-third street, New York City, and must be received not later than Aug. 31.



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RECITAL IN DAYTON CHURCH

Cleveland Man Plays New Three-Manual Installed at St. Paul Lutheran—Specification of Organ—All Under Expression.

Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, Cleveland, Ohio, played the following program at the dedicatory recital on the three-manual organ built by Hillgreen, Lane & Co. for St. Paul Lutheran Church at Dayton, Ohio, April 27: Festival Prelude on "Ein feste Burg," Faulkes; Chorale Preludes, "Alle Menschen müssen sterben" and "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Prelude and Fugue in G major, Bach; Menuetto in E flat, Beethoven-Kraft; Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; Chorale Prelude on "Jesus, meine Zuversicht," Reger; Toccata-Prelude on "Vom Himmel hoch," Garth Edmundson; "Evening Bells and Cradle Song," Macfarlane; Communion, Torres; Sketch in F minor, Schumann; Folk-tune, Whitlock; Largo, Handel-Kraft; Caprice, "The Brook," Dethier; Scherzo, Dethier; Capriccio, Faulkes; Spring Song, Alfred Hollins; Toccata, Lanquetuit.

The following stoplist shows the tonal resources of the new instrument:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (Deagan Class A), 25 tubes.
Tremulant.

Harp (Deagan Class A), 49 bars.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 66 pipes.
Rohrflöte, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 66 notes.
Flautino, 2 ft., 61 notes.
Mixture, 3 rks. (12, 19, 22), 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 85 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (from Great), 25 tubes.
Tremulant.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Vnda Maris, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great), 25 tubes.
Tremulant.

Harp (from Great), 49 bars.

PEDAL ORGAN.

Diapason, 16 ft., 44 pipes.
Sub Bass, 16 ft., 56 pipes.
Bourdon, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.

The entire organ is under expression. Wind is provided by a five-horsepower Orgoblo.

Brahms' Work at Parkersburg, W. Va.

On Sunday afternoon, April 24, the Allegro Music Club of Parkersburg, W. Va., presented the German Requiem by Brahms in the auditorium of the Presbyterian Church there. Gerald Lee Hamilton, director of the organization, is the head of the music department of Marietta College, Marietta, Ohio, and Dr. Theodore Bennett, who served as the organist, is also on the faculty of Marietta College. The rendition was attended by a large and appreciative audience.

"Creation" Sung by United Choirs.

Haydn's "Creation" was sung at the Central Baptist Church of Hartford, Conn., on the evening of April 24 and repeated at the First Baptist Church of West Hartford May 8. The chorus of seventy voices consisted of the combined choirs of the Congregational Church of South Hadley, Mass., and the two churches in which the oratorio was presented. Robert H. Prutting and Joel E. Ramette were the organists and conductors and Mrs. Claire Mudgett Tuller was the pianist.

GEORGE H. LOMAS, A.G.O.



ON THE OCCASION of George H. Lomas' retirement as organist and choirmaster of St. Paul's Episcopal Church, Pawtucket, R. I., on his forty-first anniversary in that position, April 24, as reported in THE DIAPASON last month, he was presented by the parish with a set of framed resolutions and a check for \$500. The Rev. Mr. Seilhamer, rector of St. Paul's, called attention to the fact that Mr. Lomas has had the longest term in the official service of the parish, excepting the church's first rector, and added: "The service and the man speak out louder than words." The resolutions adopted are as follows:

Whereas, George H. Lomas, A.G.O., after forty-one years' faithful service as organist and choir director, is retiring from active service, and

Whereas, On account of his service, St. Paul's Church has greatly enriched the worship of Almighty God in this community through its music, and

Whereas, Mr. Lomas has displayed continuously throughout these years the kindly qualities of a true Christian gentleman, therefore be it

Resolved, That due recognition of his unusual faithfulness and qualifications as organist and choir director be suitably presented to him. And be it further

Resolved, That this testimonial be a lasting expression of good-will and appreciation to him, and a conveyor of our very best wishes for his future health and happiness.

George H. Lomas was born at Woonsocket, R. I., July 4, 1859, with a musical heritage. At an early age he went to England to study with an uncle, William Lomas, at the Royal Academy of Music. He returned to America at the age of 13, and continued his studies under Professor Hoffman in Providence, R. I. He also studied harmony under Professor Albert A. Stanley and organ under Dr. Hamilton C. Macdougall. His first church position was at the First Baptist in Pawtucket. After a brief stay he became organist at St. Paul's Episcopal Church of Pawtucket, and after a five-year stay returned to the First Baptist Church, where he remained until 1891. He then became organist at the Beneficent Congregational (Rockefeller Church) in Providence. Here he stayed until 1902 and then returned to St. Paul's in Pawtucket, when the new building was completed.

During his better than three-score years at the organ Mr. Lomas has given many musical services of great merit, trained some excellent musicians, and established for himself a niche in Rhode Island's musical hall of fame. He was the only Guild founder from Rhode Island. He has taken an active part in Guild affairs and is a member of the executive committee of the Rhode Island Chapter.

Bidwell to Teach at Ann Arbor.

Dr. Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, has been engaged to teach organ at the summer session of the University of Michigan. Dr. Bidwell will do the advanced work, taking the place of Palmer Christian, who plans to spend the summer in Europe. The summer session will begin June 27 and continue for eight weeks.

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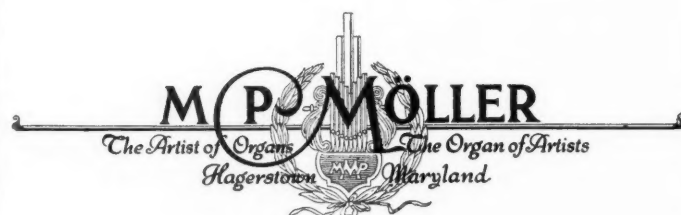
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ARTHUR POISTER GOES TO PLACE AT OBERLIN

MADE PROFESSOR OF ORGAN

Will Be Successor to the Late L. E. Yeamans After a Year at the University of Minnesota—Previously at Redlands, Cal.

Arthur Poister of the University of Minnesota has been appointed professor of organ at the Oberlin Conservatory of Music, effective next September. It was announced in May at Oberlin. Mr. Poister succeeds the late Laurel E. Yeamans in the organ department.

Mr. Poister goes to Oberlin after a year as professor of organ and university organist at the University of Minnesota. He was assistant to Edwin Arthur Kraft at Trinity Cathedral, Cleveland, from 1919 to 1920; director of music at the Central High School, Sioux City, Iowa, from 1920 to 1927; organist and choirmaster at the First Congregational Church, Sioux City, during the same years; professor of organ and theory at the University of Redlands, California, from 1928 to 1937, and organist and choirmaster at the First Baptist Church, Redlands, from 1930 to 1937. He holds a bachelor of music degree and a master of music degree from the American Conservatory of Music, Chicago. He had academic work at the University of Chicago and the University of Redlands. Mr. Poister became an associate of the American Guild of Organists in 1925.

In the United States Mr. Poister has studied organ under Edwin Arthur Kraft in Cleveland and with Dr. Wilhelm Middelschulte in Chicago. In France he studied under Marcel Dupré in Paris from September, 1925, to July, 1926; from September, 1927, to August, 1928, and from April to July, 1934. In Germany his teacher was Dr. Karl Straube from September, 1933, to February, 1934. Later, during the illness of Professor Straube, Mr. Poister had as his teacher Günther Ramin of Leipzig. His piano teachers have included, in addition to those in the United States, Isidor Philipp in Paris. Mr. Poister has studied theory under Arthur Olaf Andersen and Leo Sowerby at the American Conservatory in Chicago, Dupré in Paris and Günther Raphael, Paul Schenk and Sigfrid Karg-Elert in Leipzig.

Mr. Poister's compositions include manuscripts for organ, piano and voice, and a choral symphony for organ and orchestra, which had its first performance at the University of Redlands in December, 1931, and its second performance by the Los Angeles Philharmonic Orchestra under Artur Rodzinski in 1933. In 1934 he completed a Symphonic Poem for orchestra.

Mr. Poister has made two Eastern tours, in 1931 and 1932, and a tour in the Middle West and Southwest in 1935, and was recitalist at the Bach festival in Los Angeles in 1935; concert soloist with the Los Angeles Philharmonic Orchestra when it played his own symphony for organ and orchestra; recitalist at the Indianapolis convention of the American Guild of Organists in 1931, and recitalist at the convention of the National Association of Organists in Los Angeles in 1930.

In his nine years at Redlands Mr. Poister introduced vesper recitals which have been a feature of the academic year. Having made an intensive study of Bach's works, he presented the complete organ literature of Bach in twenty recitals and twelve lectures from November, 1929, to March, 1930.

In 1923 Mr. Poister married Miss Mary Richards Jones of Pittsburgh, an honor graduate of Hood College, Frederick, Md. Mrs. Poister completed the work for her master's degree in history at Claremont College in 1933 and studied at the University of Leipzig three years ago.

The Teaneck, N. J., Symphony Society, Otto Radl, conductor, gave a concert April 21 in the high school auditorium. Jean Pasquet was at the organ and played the Cesar Franck "Piece Heroique" with the orchestra. He also gave a brief introduction before the concert and after the intermission in the nature of a commentary on the works to be performed.

DR. HAROLD E. DARKE HEARD IN NEW YORK GUILD RECITAL

Dr. Harold E. Darke, well-known English organist and composer, played his first New York recital Thursday, May 19, at St. Thomas' Church, under the auspices of the A.G.O. The first half of Dr. Darke's program was devoted to the music of Bach; the second half to Whitlock, Darke and Elgar. The program was as follows: Fantasia in G, Fugue à la Gigue and Chorale Preludes, "Nun komm, der Heiden Heiland" and "Allein Gott in der Höh' sei Ehr." Bach; Passacaglia and Fugue, Bach; Fantasia, Chorale No. 2, Percy Whitlock; "A Fantasy," Harold Darke; Sonata in G, Elgar.

Dr. Darke's performance gave ample proof of his high standing as one of the most skillful of English organists. He is an authority on the music of Bach and it was interesting to hear his interpretation of the Fantasia in G, the Fugue à la Gigue, the Chorales and the Passacaglia and Fugue, particularly his unconventional registration and simplicity of style. In his second group the beauty and dignity of his registration was commendable, backed up by impeccable technique. He handled the large Skinner organ with the greatest ease, effecting all his crescendi and diminuendi without the aid of the crescendo pedal or general pistons. It was a distinct privilege to have heard this fine musician, whose works are becoming so popular in this country.

GROVER J. OBERLE.

MICHIGAN CHOIRS UNITE IN FESTIVAL AT DETROIT MAY 15

The Westminster Affiliated Choirs of Michigan presented their annual sacred music festival in the Royal Oak Senior High School auditorium Sunday evening, May 15. Twelve choirs, aggregating approximately 500 singers, filled the stage and part of the hall. The program consisted of numbers by the choirs individually and several selections by the combined chorus. This event was sponsored by the Royal Oak Pastors' Association and was in charge of Charles E. Stebbins, Jr., minister of music at the First Methodist Church. From the First Methodist Church the motet choir sang "Et Incarnatus Est," from Bach's B minor Mass. The *a cappella* choir sang "Were You There," by Burleigh. The adult choir of Westminster Presbyterian Church of Detroit, directed by Federal L. Whittlesey, sang "Salvation Is Created," by Tschesnokoff, and "Lost in the Night," by Christiansen. Both choirs of the Park Avenue Congregational Church of Grand Rapids, directed by C. Harold Einecke, sang "We Pray Thee, Gracious Lord," Philip James, and "Bless the Lord, O My Soul," by Ipolitoff-Ivanoff. Grand Rapids was likewise represented by the choir of the East Congregational Church. The choir of the Michigan Avenue Baptist Church of Saginaw was there also. Five choirs came from Battle Creek. The First Baptist Church choir of Jackson, directed by Frederick Baumgartner, sang "God Is a Spirit," by Jones, and "Now Thank We All Our God," by Mueller. The combined chorus sang "Praise to the Lord," by Christiansen; "Hosanna," Christiansen; "God Is with Us," Kastalsky, and "Benediction," Lutkin. The men's voices of all choirs sang "Laudamus," by Protheroe. All choir directors taking part were trained by John Finley Williamson, founder of the Westminster Choir School, Princeton, N. J.

Mr. and Mrs. Jacobs' Summer School.

Mr. and Mrs. Arthur Leslie Jacobs will hold their fourth annual summer school of church music in Middletown, Conn., from Aug. 22 to Aug. 27. This course is planned to meet the needs of church musicians who wish to find a practical solution for their individual problems. The classes are not lecture courses. Mr. and Mrs. Jacobs study each student individually and guide him to more conscious use of his abilities and mastery of his difficulties. The classes include choral conducting, vocal problems, relationship between phonetics and tone, choir management and children's choir methods. This summer school has attracted an increasing number of progressive musicians of the New England area.

Another new Estey receives the unqualified endorsement of a well-known organist.

The following is an unsolicited letter written to us by Mr. Henry Wigeland, organist and choirmaster at the First Congregational Church, Great Barrington, Massachusetts:

A while ago I experienced the great pleasure of playing your recent installation at Sage Chapel, Northfield Seminary. It is without doubt one of the finest organs for its size I have played upon.

The clarity of the ensemble is thrilling. It just made one want to keep on playing. The voicing of the mixtures and mutation work was so smooth that one could employ the super-octave couplers without the slightest suggestion of harshness. The key action was different from anything I have felt; it seemed to encourage clean playing.

Of the individual stops, may I compliment you particularly on the Erzähler Celeste on the Choir. It was one of the loveliest I had heard and how much preferable than the ordinary Unda Maris! The Dolce unit extension on the Choir proved most satisfactory. The Gemshorn on the Great was a perfect gem.

With such a solid foundation of Diapasons, combined with beautiful solo stops and lovely strings and flutes, the organ proved itself to be most complete. The Pedal could really be called an independent division and a suitable bass could be obtained for any manual combination.

Congratulations on a grand job. May we have many more instruments like it.

Very truly yours,

(Signed) HENRY WIGELAND

Organist and Choirmaster

ESTEY ORGAN CORPORATION

BRATTLEBORO, VERMONT

Making Electronics Serve as an Adjunct to the Modern Organ

[Following is the text of a paper presented May 3 in Boston at the New England regional convention of the American Guild of Organists by Mr. Stanley, well-known designer of organs and writer on organ subjects. Mr. Stanley is dean of the Rhode Island Chapter.]

By GEORGE W. STANLEY, JR.

The term "electronics" is very broad, and may be said to cover a multitude of subjects as widely separated as talking pictures, automatic elevator control, X-ray tubes and communication. In a more specific sense it is generally understood to refer to the study of vacuum tubes, such as used in your own radio set, or any circuit in which a vacuum tube plays an integral part. And in keeping with the foregoing, an electronic organ is an instrument in which the vacuum tube plays a part of major importance.

In order to understand more clearly the manner in which electronics may be used as a tonal adjunct to the organ, or in competition with the kind of instruments, a short essay is now given on the fundamental functions of the vacuum tube in relation to sound. All technical language will be omitted. The chief purposes of the vacuum tube in any sound system are (1) amplification of electrical currents which are representative of sound impulses; (2) creation of electrical impulses which will be translated into sound impulses, and (3) translation of light impulses into electrical impulses which are representative of sound impulses, by means of the photocell. This is the familiar electric eye which is finding so many varied uses in the world of today, and without it the talking picture would not be practical.

An elementary sound system consists of three chief parts. These are: (1) Microphone, a means of translating sound impulses from the voice or other instrument into electrical energy impulses; (2) an amplifier, the basic parts of which are the vacuum tubes, whose purpose here is to amplify the weak electrical impulses from the microphone, and (3) the speaker, by which the amplified electrical impulses are retranslated to sound impulses, similar in form but increased in magnitude from the original wave forms which were picked up by the microphone. This illustrates the first reason, or use, given above—amplification.

Another elementary apparatus, called an audibility meter, illustrates the second reason, or basic use, of the vacuum tube. In this device we have dispensed with the microphone and have a vacuum tube now doing duty as an oscillator, creating electrical impulses. These impulses are amplified in the same manner as those of the microphone in the previous system, and the speaker fulfills its usual function. This device, incidentally, is now being used in many hospitals and laboratories for determining the limits of human audibility. By turning a dial we vary the pitch from the lowest notes to those so high that they are inaudible to the human ear. Many interesting experiments and studies are being made with these inaudible frequencies, which are known as supersonics. In this device we are interested in changes in pitch, not color. However, it is possible to change color also by means of another control. The tone control on your radio performs a somewhat similar function.

The third function of the vacuum tube is best illustrated in the talking picture. I have here a piece of soundtrack, which is a very small part of the film itself, and the electric eye responds to this track and creates weak electrical impulses which are amplified in the usual way and sent to the speakers.

In these three general circuits we have seen the three fundamental uses of the vacuum tube, as applied to sound, illustrated. All the electronic organs on the market make use of one or more of these functions of the vacuum tube. It is not the purpose of this paper to discuss the relative merits and demerits of the electronic organs. It can be said

that all the circuits now in use were well known more than a decade ago, and the basic circuits twice that time. We are accustomed to thinking of the talking picture as a recent invention. It seems almost unbelievable that the basic patents of this industry were taken out by Fritts fifty-eight years ago, in 1880.

Before taking up the methods whereby the electronic devices may be used as an adjunct to the pipe organ there is one point of great importance which cannot be emphasized too strongly. In every sound system there are three fundamental units—(a) creation of sound, (b) transmission of sound, (c) translation of sound. For example, consider the sound system now in use: (a) Creation of sound—my vocal cords and related parts. (b) Transmission of sound—the air between my vocal cords and parts, and your ear drums and parts. (c) Translation of sound—your ear drums and related parts. It is interesting to note that in nearly all imaginable sound systems only the first factor, creation of sound, varies. The organ, for example, creates its sound by means of pipes, and the electronic organ by means of vacuum tubes. The second and third factors are the same.

With these fundamental concepts now understood we may proceed to some specific points where electronic devices may be used to increase the tonal resources of the pipe organ, or increase its use and availability. It is beyond the scope of this paper to discuss any of the many possible methods whereby electronics may be used as an adjunct to the organ in ways other than those of a tonal nature.

(Incidentally the order in which these illustrations is given has no significance.)

Illustration 1. One or more microphones located at proper points in church auditorium. Amplifiers in suitable location and speakers in church parlors, so that overflow audience may hear the organ recital.

2. The same general setup. The audience would be the Sunday-school.

3. The same general setup, but with correct type speakers in outdoor location for community organ concerts.

4. The same general setup, with speakers in tower. The organ chimes as a carillon.

5. A modification of 4. The chimes located in sound-proof chamber with proper acoustical treatment. A monitor speaker located in organ, another in some echo position of church, and main speakers in tower. The organist may then have main chimes, echo chimes and tower chimes at his disposal.

6. As a processional organ for the choir.

7. To assist in making clear the tone of overcrowded pedal organs. A microphone of the proper type picks up speech of pipes. These impulses are amplified and the speakers within the organ sound forth simultaneously with the pipes themselves. Proper design of microphone, amplifier and speakers is essential in this illustration.

8. To have a soft 16-ft. pedal register as a fagotto. Have proper equipment and stopkey trombone, 16 ft. When fagotto stop is on you hear it alone. When trombone stop is on the fagotto continues to sound, but is also amplified to the power of the trombone.

9. As an expressive pedal. Really a modification of 8. In this case, however, the microphones would have a more general placement in order to pick up as many of the pedal tones as practical.

An inherent weakness of all electronic organs on the market is the limitation, chiefly of economic necessity, in amplifier and speaker design. The true ring of the properly-designed organ is due largely to the setting in motion of wavefronts from hundreds of sources (pipes), not from a few sources (speakers). Here we see the importance of the second of the three fundamentals in the sound system, transmission. Since the same amount of air is moved, in one case by hundreds of pipes and in the second case by a few speakers, it follows that more power is necessarily required to set in motion corresponding wavefronts by the speakers; hence distortion and consequent tone impurity are bound to appear unless the most expensive type of equipment is used.

This power should not be confused with loudness. It is paradoxical, but true, that a powerful sound may be much softer than a weak one. So the adjunct here would be to use some of the registers available with the electronic organ together with a sketchily-designed pipe organ that predominated in diapason chorus and trumpets. There are many advantages to such a system, aside from probable saving in cost. Chief of these would be saving in space required for the instrument, increased resources and lower operating costs.

To the best of my knowledge and belief nothing of a definite nature has been done along this line. Since we have no strict precedent to follow we must blaze a new trail; and it will be well to proceed slowly and check our path as we go. Tonal design of the American organ is on a higher plane today than it has been in the last twenty-five years, and a good specification for a two-manual would probably read something like this:

GREAT.

Diapason, 8 ft.
Octave, 4 ft.
Grave Mixture, 2 rks.
Harmonic Flute, 8 ft.
Gemshorn, 8 ft.
Flute, 4 ft.

SWELL.

Geigen, 8 ft.
Gedeckt, 8 ft.
Salicional, 8 ft.
Celeste, 8 ft.
Octave Geigen, 4 ft.
Flauto Traverso, 4 ft.
Mixture, 4 rks.
Trumpet, 8 ft.
Oboe, 8 ft.

PEDAL.

Contra Bass, 16 ft.
Lieblich Gedeckt, 16 ft.
Flute, 8 ft.
String, 8 ft.

Probably the last three registers of the great might be enclosed; all manual stops straight; last three pedal stops extended or duplexed. Now let us consider how we may combine certain of this material with some of the registers made possible by electronics. The ultimate specification should be predicated upon the acoustical conditions to be met in the actual installation, but we may proceed, for purposes of discussion, on the assumption that a reasonably live auditorium is available. The whole thought back of the merger of organ and electronic is to increase the musical value of the combination without sacrifice of quality or variety. And if, in so doing, we can reduce the space requirements, thus giving more speaking room to the pipes that are retained, we have attained a most desirable condition.

For technical reasons which need not be discussed here the 16-ft. octave does not reproduce well on speakers of the type we shall plan to use. Therefore we should retain the open 16-ft. of the specification above, and possibly add a soft reed, 16 ft. This fagotto could be amplified to give a trombone. Electronic registers might well be substituted for the flutes of the organ as well as oboe, salicional and voix celeste and gemshorn. This would leave for pipework the diapasons, 8 ft., 4 ft., 2½ ft. and 2 ft. in great and geigen 8 ft. and 4 ft. and mixture in swell, with trumpet. A clarion could be added to the swell and two extra ranks of mixtures to the great. One series of harmonic controls could be provided to swell so that the organist would have great variety of synthetic material at his disposal. Furthermore, several additional electronic registers might be added.

Thus our specification would read somewhat as follows:

GREAT.

Violone, 16 ft. (electronic).
Diapason, 8 ft. (pipes).
Harmonic Flute, 8 ft. (electronic).
Gemshorn, 8 ft. (electronic).
Octave, 4 ft. (pipes).
Stopped Flute, 4 ft. (electronic).
Fifteenth, 2 ft. (pipes).
Mixture, 3 rks. (pipes).
All pipe work unenclosed.

SWELL.

Lieblich Gedeckt, 16 ft. (electronic).
Geigen Principal, 8 ft. (pipes).
Gedeckt, 8 ft. (electronic).
Salicional, 8 ft. (electronic).
Voix Celeste, 8 ft. (electronic).
Geigen Principal, 4 ft. (pipes).
Flauto Traverso, 4 ft. (electronic).
Mixture, 4 rks. (pipes).
Trumpet, 8 ft. (pipes).
Oboe, 8 ft. (electronic).
Clarion, 4 ft. (pipes).
All pipework enclosed.

PEDAL.

Contra Bass, 16 ft. (pipes).
Bourdon, 16 ft. (electronic).
Octave, 8 ft. (electronic).
Flute, 8 ft. (electronic).
Super Octave, 4 ft. (electronic).
Contra Fagotto, 16 ft. (pipes).
Trombone, 16 ft. (pipes and electronic).

I believe this specification would be superior to the straight organ specification given above, and I know it would be superior to an entirely electronic organ. It is freely admitted to be radical in concept; but it must be remembered that thirty years ago tracker organ advocates looked with horror on electro-pneumatic action; and to go back 2,000 years or so it is probable that our organist predecessors who robustly blew their pipes of Pan looked on the inventor of the bellows as an infidel. In the interest of brevity no other specification will be given; and it should be understood that the one presented is only for purposes of discussion.

These, then, are some of the ways in which the electronic devices may be used to augment the resources of the organ or make it available for additional uses.

On the other side of the picture, let us examine the electronic organ as a competitor of the pipe organ. We as organists must not, and cannot, blind ourselves to the fact that the electronic is a competitor of the pipe organ. Its chief advantages are threefold—low first cost, small space requirements and portability. Keeping these advantages in mind, with the fundamental weaknesses pointed out a few minutes ago, it follows that the chief fields for the electronic organ should be small residences, apartments, mortuary homes, chapels and small churches, where space limitations are such that even a combined electronic and pipe organ could not be used. It is true that electronic organs have been installed in large auditoriums of various types, both sacred and profane, but I believe these installations are doing the electronic organ manufacturers more harm than good.

The electronic organ is not just a passing fancy. It is here to stay; make no mistake about that. But the fact of its permanence does not in the least jeopardize the position of the pipe organ. The pipe organ builders will continue to improve their product, and will appropriate such features of electronic devices as best suit their needs. This is not idle prophecy, but is just a continuation of precedent hundreds of years old. For example, in 1820 the electric magnet was invented. In 1826 Wilkinson attempted an electric action for his organ, which, incidentally, was not successful. This is only one illustration of the fact that the organ builders not only have improved their own art, but have borrowed from other fields as well. There is no reason for believing that the present generation of organ builders is retrograde in thinking or petrified in action.

Time marches on—and it becomes necessary to close this paper at this point by means of a brief summary of its highlights. We have seen (1) that the vacuum tube is of paramount importance in the artificial creation of sound; (2) that it has three fundamental roles in this connection; (3) that one or more of these roles is fulfilled in every electronic organ on the market. It has been pointed out that every conceivable sound system contains three essential parts—creation, transmission and translation. A number of illustrations have been given showing the ways in which electronic devices can aid the pipe organ, and a tentative specification has been outlined. We have seen that the electronic has special fields of its own. Nothing has been said concerning the superiority of and the merits of the pipe organ. This is not an oversight. The pipe organ can stand on its record of the last 1,500 years; and no humble words of mine will add to or detract from its record.

There is no such thing as standing still in the world of today. We must make progress—or die. And I say to you, without equivocation, that the organ industry will progress and assimilate all the desirable features of the electronic devices. And we, too, as organists, must progress—or die. And I say, equally without fear of contradiction, that the great class of artists you represent will write for and perform on the organs of the future.

**HARLAND W. D. SMITH'S
RECORD WINS TRIBUTE**

HARLAND W. D. SMITH

HONORED AT LOCKPORT, N. Y.

His Thirty-fifth Anniversary at Emmanuel Methodist Church Marked by a Special Program and Gifts Are Presented.

Harland W. D. Smith, organist and director at Emmanuel Methodist Episcopal Church of Lockport, N. Y., for thirty-five years, received high praise at a service in his honor in Emmanuel Church Sunday evening, April 24.

Mr. Smith had arranged an unusual musical service to mark the anniversary, consisting of organ and choral numbers, some of which were composed or arranged by himself. Mrs. Ragnild S. Ihde, a former soloist of Emmanuel Church and now director of the choir of the First Presbyterian Church, sang for an offertory number "With Verdure Clad," from Haydn's "The Creation." Mr. Smith played as organ numbers the "Water Music" Suite, Handel; "Soeur Monique," Couperin; Andante Cantabile, Fourth Symphony, Widor, and the Introduction to Act 3 of "Lohengrin," Wagner. He also played his own "Paean Commemorative" and "Emmaus." Mrs. Smith sang one of his vocal compositions, "The Giving Christ." The choir assisted in the service by rendering Mr. Smith's chant, "The Lord's Prayer," and two choral responses, "Bow Down Thine Ear" and "The Lord Watch Between Me and Thee." In addition the choir sang the anthem "Bethlehem," composed by Mr. Smith.

Harry E. Brees, as chairman of the music committee of the church official board, voiced the appreciation of the committee and the entire board for the record of devoted service on the part of the organist and referred in complimentary terms to the high standard Mr. Smith had maintained through the years. In closing, Mr. Brees presented Mr. Smith with a purse as an expression of gratitude and the esteem in which he is held by those associated with him in Emmanuel Church.

Raymond D. Clarke, a veteran member of the choir, voiced regard and gratitude for the work of the director, and made a presentation to Mr. Smith in behalf of the thirty choir members. The Rev. Paul Morrison, minister of the church, spoke of the importance of the ministry of music, and how the work of the organist and director can make or mar the atmosphere of reverent worship.

Mr. Smith responded graciously to the presentations and expressed his appreciation of the cooperation and loyalty accorded him. At the close of the service he received the congratulations of many of his friends and associates.

Mr. Smith went to Lockport nearly forty years ago to be associated with the former Oliver Willis Halstead Conservatory of Music as a teacher of piano and organ. Shortly thereafter he was engaged as organist of the old First Methodist Episcopal Church, predecessor of Emmanuel Church, and he has served continuously since 1903.

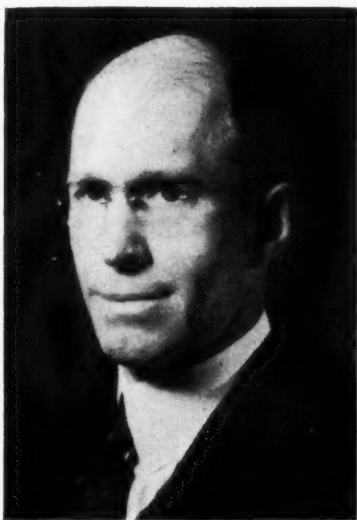
Mr. Smith was largely instrumental in organizing the Lockport branch of the American Guild of Organists, and has been its only regent.

**E. WILLIAM DOTY IS DEAN
OF NEW SCHOOL AT TEXAS "U"**

E. William Doty, who has been assistant to Palmer Christian at the University of Michigan, has been appointed dean of the new College of Fine Arts to be established at the University of Texas in the fall. He has moved to Austin, Tex., the seat of the university, and is busily engaged in preparations for the new work. Mr. Doty made a fine record at Ann Arbor and is ranked among the ablest of the young organists.

The new college is to consist of three departments—drama, art and music. At present there is no concert organ on the campus, although the physics department possesses an instrument of large proportions which is under the supervision of Dr. C. Paul Boner.

Mr. Doty's successor at Ann Arbor is Miss Claire Coci, who is Mrs. Bernard LaBerge in non-professional life.



**KIMBALL THREE-MANUAL
AT NEW PHILADELPHIA, OHIO**

The W. W. Kimball Company has completed the installation of a three-manual organ in the First Reformed Church of New Philadelphia, Ohio. This organ is a gift by George F. Kuhn in memory of his parents and was dedicated by Professor Glenn Grant Grabill, director of music at Otterbein College, Westerville, Ohio, March 20. The specifications are as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Hohlflöte, 8 ft., 73 pipes.
 3. Gemshorn, 8 ft., 73 pipes.
 4. Octave, 4 ft., 73 pipes.
 5. Grave Mixture (12-15), 2 rks., 122 pipes.
 6. Trumpet, 8 ft., 73 pipes.
 7. Chimes, 8 ft., 20 tubular bells.
- SWELL ORGAN.**
8. Echo Lieblich (ext. Rohrflöte), 16 ft., 12 pipes.
 9. Diapason, 8 ft., 73 pipes.
 10. Rohrflöte, 8 ft., 73 pipes.
 11. Salicional, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 73 pipes.
 13. Flute d'Amour (from Rohrflöte), 4 ft., 12 pipes.
 14. Nazard (from Rohrflöte), 2 2/3 ft., 61 notes.
 15. Flageolet (from Rohrflöte), 2 ft., 61 notes.
 16. Oboe, 8 ft., 73 pipes.
 17. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
(Enclosed with Great.)
18. Viola, 8 ft., 73 pipes.
 19. Concert Flute, 8 ft., 73 pipes.
 20. Dulciana, 8 ft., 73 pipes.
 21. Unda Maris, 8 ft., 73 pipes.
 22. Lieblich Flöte, 4 ft., 73 pipes.
 23. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
24. Open Diapason, 16 ft., 32 pipes.
 25. Bourdon, 16 ft., 32 pipes.
 26. Echo Lieblich (from Swell), 16 ft., 32 notes.
 27. Octave (ext. of Open Diapason), 8 ft., 12 pipes.
 28. Flute (ext. of Bourdon), 8 ft., 12 pipes.
 29. Stillgedeckt (from Swell), 8 ft., 32 notes.
 30. Chimes (from Great), 8 ft.,

Hymnody of Different Centuries.

The music department of Beaver College, Jenkintown, Pa., under the direction of W. Lawrence Curry, head of the department, and Ruth Bampton, associate professor, on May 10 presented an evening of worship centered around the different centuries of hymnody selected from the "Church School Hymnal for Youth" and contrasted with compositions of similar text or style. This was part of the spring meeting of the Philadelphia Hymn Society. The members were guests of the college during the afternoon and evening.

Program by Frank Parker's Choir.

The last in a series of special musical services will be given at Central Church, Utica, N. Y., Sunday night, June 12, when the fifty-voice choir under the direction of Frank Parker, with Mrs. Parker at the piano and Mrs. Edward Kuhl at the organ, will present this program: "Praise to the Lord," Bach (a cappella); "The 150th Psalm," Cesar Franck; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff (a cappella), and the cantata "The Chambered Nautilus," by Deems Taylor.

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LANE & COMPANY**

Organ Builders

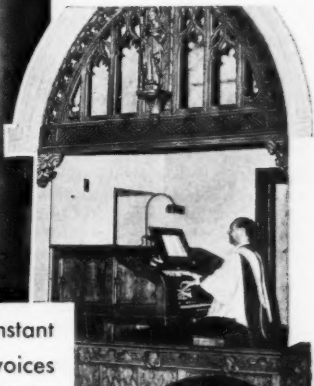
ALLIANCE, OHIO



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INSTRUMENT" ***



To the left is the beautiful case, designed by Hobart Upjohn, Arch., and built by Charles Drew, Boston, in Trinity Church, Geneva, N. Y. Below, Dr. George Henry Day shown at the console of the Wicks. . . .



* Dr. Day says: "Our Wicks organ is a constant source of pleasure. It's clear, distinctive voices blend perfectly with those of the choir while the responsiveness of the Direct-Electric Action leaves nothing to be desired. A magnificent instrument and one of the most satisfactory it has ever been my privilege to play."

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Organized
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Incorporated
December 17, 1896

Amended Charter
Granted
June 17, 1909
Amended Charter
Granted
June 22, 1934

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Wisconsin—Arthur Knudson.
York—Mrs. Miriam E. Baumgardner.

Oberlin Convention in June Will Offer Excellent Program

As previously announced, the Lake Erie regional convention will be held at Oberlin College, Oberlin, Ohio, June 21 and 22. Three fine organs are available for recitals. Well known are the two Skinner organs in Finney Chapel and Warner Hall. A smaller Estey is in Fairchild Chapel.

The program is turning out as we hoped, in that it is designed for the organist and practical church musician, with sufficient periods of leisure and diversion. Without exception the contributors to the program are members of the Lake Erie region. The recitalists are: William S. Bailey, F.A.G.O. (Central Ohio), Laura Louise Bender, F. A. G. O. (Cleveland), Arthur R. Croley (Toledo, Oberlin), William I. Green (Michigan), Arthur B. Jennings (Western Pennsylvania) and Edward G. Mead, F.A.G.O. (Southern Ohio). Making addresses and leading discussions will be Canon Louis E. Daniels, D. S. Mus. (Cleveland, Oberlin), Henry V. Stearns, F.A.G.O. (Youngstown), Harvey B. Gaul (Western Pennsylvania). A conducted tour of the campus, with a period at the Museum of Art, lately enlarged and completely equipped, is included in the program; also a banquet, reception and dance.

Oberlin, with its stimulating, picturesque and historic aspects, is eminently fitted to entertain such a gathering, and a cordial invitation is extended to all members and friends of the A. G. O. to attend the convention. Ample and reasonable accommodation may be arranged at the Oberlin Inn and in Noah Hall (college dormitory). Address your communication to Oberlin Inn, Oberlin, Ohio.

The recent decision that the general convention shall be biennial has brought about these regional gatherings. They are subsidiary to the larger project. We trust they will bring about good fellowship and in every way prove an encouraging incentive to the organist and church musician.

HENRY F. ANDERSON,
Dean, Northern Ohio Chapter, A.A.G.O.,
and Chairman Convention Committee.

Hymn Festival in Hartford.

In January the Hartford Chapter sponsored hymn festivals in several cities of Connecticut. On May 1 all the choirs which participated in the local festivals united in an inspiring state-wide hymn festival at the First Congregational Church of Meriden,

REPORTS OF THE GUILD regional conventions held in Chicago, Boston and Portland, Ore., are published in the general news columns of this issue.

where Frederick B. Hill is organist and director. The church was filled to capacity, while an overflow crowd of several hundred people stood on the street near the church to hear what they could through the open windows. A choir of 600 voices represented churches from Hartford, Meriden, Norwich, Rockville, New Britain, Middletown, Southington and Wethersfield.

All arrangements were made by Malcolm G. Humphreys of St. Mark's Church, New Britain, program chairman of the chapter. Gordon W. Stearns of Immanuel Church, Hartford, directed the hymn singing most capably from the organ console. Charles Johnson played the Adagio from the Fifth Sonata by Guilment as the prelude. Miss Eleanor Racher's offertorio was the Moderato from the "Symphonie Romane" by Widor, and the postlude by Miss Lois Dunn was the Chorale and Variations from the Sixth Sonata by Mendelssohn.

ETHEL S. TRACY, Secretary.

Convention in 1939 on Pacific Coast.

The biennial general convention of the American Guild of Organists in 1939 is to be held with the Northern California Chapter as the host, according to a decision by the council announced May 23.

Guild Election Is Held.

At the annual meeting of the Guild in New York May 23 all the present general officers, headed by Warden Charles H. Doersam, were re-elected, in accordance with the slate prepared by the nominating committee. For members of the council the following were selected: Dr. Charles M. Courboin, Dr. Charles Heinroth, Willard Irving Nevins, Hugh Ross, Frank L. Sealy, George W. Volkel, Ernest F. White and R. Huntington Woodman.

Western Washington Election.

The Western Washington Chapter met at the Y.W.C.A. in Seattle for luncheon May 11. The following were elected officers for the year: Wallace Seely, dean; Walter Eichinger, sub-dean; Ada Heppenstall, secretary; Oddvar H. Winther, treasurer. Reports were heard on the regional convention held in Portland.

LOUISE MERCER SCHENKEN,
Secretary.

Program Ready for Regional Meeting at Wilkes-Barre, Pa.

The Wilkes-Barre Chapter will sponsor a regional convention June 7 and 8, and has prepared the following program of events:

Tuesday, June 7.

3 p. m.—Recital by Walter N. Hewitt, A.A.G.O. (Union-Exsex Chapter) and Edwin Clark (Wilkes-Barre Chapter). Address on "Criticism of Bach by His Contemporaries," by Harold Gleason, head of organ department of Eastman School of Music.

6 p. m.—Dinner at Hotel Sterling.

8 p. m.—Guild service at First M. E. Church. Choir under direction of James Harrison, F.A.G.O. (Wilkes-Barre Chapter). Prelude, offertory and postlude played by Squire. Haskins (Buffalo Chapter), Ruth White (Northeastern Pennsylvania Chapter) and Mrs. John R. Henry (Harrisburg Chapter). Address on "Music in the Worship Service," by Ellwood W. Hill, M.S.M., of Hillside Presbyterian Church, Orange, N. J.

Wednesday, June 8.

10 a. m.—Meeting at Irem Temple Country Club. Talk on "Junior Choirs and Their Training," by Roberta Bitgood, M.A., F.A.G.O., of Union-Exsex Chapter. Chapter reports and round-table discussion.

Noon—Luncheon. Musical program by Eunice Bery DeWitt (soprano) and Mrs. James Harrison (violinist) (Wilkes-Barre Chapter).

3 p. m.—Recital at First Presbyterian Church by Catharine Crozier (Eastman School of Music).

4:30 p. m.—Tea in Victorian tea-room.

The following chapters have been invited to participate: Northeastern Pennsylvania, Hazleton branch, Harrisburg, Lehigh Valley, York, Pennsylvania, Binghamton, Rochester, Buffalo and all New Jersey chapters.

For further information write to the dean, Mrs. B. Aubrey Ayre, 50 Reynolds street, Kingston, Pa. The registration fee for chapter members is \$3 and for guests \$4.

E. ADELE ALDEN, Secretary.

Meeting of the Council May 16.

A meeting of the council was held Monday, May 16, at the Guild office, RKO Building, New York City. Present: Messrs. Ward, Harris, Friedell, Elmer, Bleecker, Comstock, Baldwin, Bingham, Miss Coale. Mr. Ward reported the welcome news that our warden, Mr. Doersam, is much improved in health and is expected to return home soon. Mr. Bleecker, chairman of the committee on Schlieder scholarships, extended an invitation to members of the council to attend the final session of the class under the patronage of the Guild at the Church of the Holy Name

THE WORKINGS OF THE 1938 Guild examinations and the requirements for the 1939 examinations are to be published in the July issue of THE DIAPASON.

Tuesday afternoon, May 24. Colleagues were elected.

Mr. Ward referred to the celebration of Seth Bingham's twenty-fifth anniversary as organist and choirmaster at the Madison Avenue Presbyterian Church and the service and reception on the evening of May 15. Mr. Baldwin spoke at the reception, representing the Guild.

It was announced that a printed sheet descriptive of the official Guild gown had been received from Cottrell & Leonard.

Mr. Bingham reported visiting the New Haven Chapter on May 9. About thirty were present. Much interest was manifested at the meeting. A regional convention is being considered. Mr. Friedell reported attending the regional convention at Dallas, Tex., April 26 and 27, where he played a recital. Much interest was shown in the examinations. A suggestion was made that four or five representatives be appointed in different parts of the country to develop interest in the Guild.

Mr. Harris reported attending the New Jersey rally at Newark May 11, where he spoke and found a cooperative group. An interesting program was given and the spirit was fine. Mr. Ward stated that Mark Andrews would attend the regional convention at Wilkes-Barre, Pa., June 6 and 7.

THE DIAPASON'S offer of a prize of \$200 for the best organ composition in extended form was accepted with thanks. The competition is open to all residents of the United States. Manuscripts must be in by Jan. 1, 1939. The following were appointed judges: Seth Bingham, Richard Donovan and David McK. Williams.

S. LEWIS ELMER, Registrar.

Robinson Pennsylvania Dean.

The annual meeting and election of officers of the Pennsylvania Chapter took place Saturday evening, May 14, in the parish-house of Grace Episcopal Church, Mount Airy, Philadelphia. The following were elected to office: Newell Robinson, dean; Roma Angel, sub-dean; Howard Gamble, secretary; Nathaniel Watson, treasurer. After the meeting a three-act play was presented and refreshments were served.

On Saturday, May 21, at 4 p. m. the chapter was to join with the New Jersey State Council in a recital of choral and organ music in the chapel of Princeton University.

News of the American Guild of Organists—Continued

ORGANISTS OF THE SOUTHWEST AT CONVENTION IN DALLAS, TEXAS



Dallas Convention on Texas Birthday; Recital by Friedell

Texas forces of the Guild had as their guests members from Kansas, Oklahoma and Louisiana for the Southwest regional convention at Dallas April 26 and 27. The two days were filled with events of interest and the attendance, including nearly 100 Guild members who were registered, was sufficient to give the sessions the inspiration that comes from numbers. The one disappointment was the inability of Charles H. Doersam, warden of the Guild, to be present because of his illness and he was missed by all those who gathered for the convention. His place was taken capably, however, by Harold W. Friedell, F.A.G.O., general treasurer of the Guild and organist and choirmaster of St. John's Episcopal Church, Jersey City, who was sent from New York as a "pinchhitter" for the warden and who gave the recital with which the convention came to a climax.

With this convention the Texas Chapter celebrated its twentieth birthday.

The opening meeting at the City Temple April 26 was marked by several papers, including one entitled "A Pastor Looks at His Organist," by Edward A. Flinn of Oklahoma City, and another, on "Church Music and Its Tradition," by Mrs. Marie M. Hine, A. A. G. O., of Tulsa.

After luncheon Robert Markham of Baylor University, Waco, Tex., gave the first recital of five listed for the afternoon at the East Dallas Christian Church, playing this program: Chorales, "Es ist ein Ros entsprungen" and "Herzlich thut mich verlangen," Brahms; Chorale and Scherzo, Bossi. He was followed at Temple Emanu-El by Dubert Dennis of the Oklahoma City Chapter, who played: Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; "Neptune," Stoughton. Next Marie Dollard of Wichita Falls played this program at the First Presbyterian Church: Chorale Improvisation, "O God, Our Help in Ages Past," Verrees; Intermezzo, Verrees (Helen Smith Friend); "Now Thank We All Our God," Karg-Elert; "Song of May," Jongen; Toccata, "Suite Gothique," Boellmann. These selections were played at the First Methodist Church by F. Crawford Page, F.A.G.O., of the Louisiana Chapter; "Scene de la Passion" (on a Gregorian Theme), Daniel-Lesur; Scherzetto, Vierne; Chorale Prelude, "From God Naught Shall Divide

Me." Bach; Allegro, Symphony 2, Vierne.

The afternoon was brought to a close with a program of choral music by Carl Wiesemann's choir at St. Matthew's Cathedral, at which three hymn-tunes by Mr. Wiesemann were sung, and the following anthems were heard: "Jesus, Joy of Man's Desiring," Bach; "Awake, Thou Wintry Earth," Bach; "Subdue Us through Thy Kindness," Bach; "The Lord's Prayer," Malotte; "Christ Conquereth," Clokey.

After breakfast at the Mayfair Hotel Wednesday, April 27, the individual chapters represented at the convention held meetings at the City Temple, followed by a general meeting and the following papers: "The Development of the Sonata Form," Eleanor Morse, Fort Worth Chapter, and "The Importance of the Study of the Gregorian Chant to the Serious Organist," LeRoy Carlson, Louisiana Chapter.

After luncheon another tour of churches such as that of the preceding day was marked first by a short recital at the Highland Park Methodist Church by Carl Amt, A.A.G.O., of the Oklahoma Chapter, who played: Toccata, Muffat; "From Heaven High to Earth I Come," Pachelbel; Chorale in A minor, Franck. Q'Zella Jeffus of Fort Worth played these compositions at Grace M. E. Church: "Tidings of Joy," Bach; Fughetta, Ravanelli; "The Squirrel," Weaver; "Fountain in the Moonlight," Frazee; "Flight of the Bumble-bee," Rimsky-Korsakoff. Richard R. Jesson of the Kansas Chapter played the final program, which was as follows, at the Munger Place M. E. Church: "Out of the Deep I Cry," Bach; "Praeludium," Kodaly; Finale in B flat, Franck.

Tea was served at 4:15 Wednesday afternoon at the home of Mrs. A. C. Raines, Jr.

Mrs. Ernest Peoples, dean of the Texas Chapter, was toastmistress at the banquet. After the first course the lights were dimmed and an immense cake with twenty lighted candles was brought in to mark the chapter's birthday.

What was characterized by those attending it as the most successful convention of organists ever held in the southwestern part of the country came to a close with Mr. Friedell's recital at McFarlin Auditorium. Mr. Friedell's program consisted of the following compositions: Grand Chorus, Du Mage; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in G, Bach; "Requiescat in Pace," Sowerby; "Images," de Maleimgreau; "Paysage Euskarien," Bonnal; "Harmonies of Florence," Bingham; Finale in D flat, Franck. Two encores,

Clerambault's Allegro and a movement from Vierne's Third Symphony, eventually satisfied the enthusiastic audience.

At the business session of the convention Wednesday morning Baton Rouge, La., was selected as the next convention city, in 1940, and F. Crawford Page of Louisiana was elected new chairman of the district, succeeding Carl Wiesemann.

Louisiana Chapter Election.

The Louisiana Chapter held its final meeting for the season May 9 at the graduate dormitory on the Louisiana State University campus, with members whose residence is in that dormitory as hostesses. Mrs. W. Carruth Jones, dean, presided. The following officers were elected for 1938-39:

Dean—Mrs. W. Carruth Jones.
Sub-dean—Frank Crawford Page.
Corresponding Secretary—Leroy Carlson.

Registrar—Miss Mayze Vaughan.
Auditors—Carleton Liddle and Miss Helen Gunderson.

Treasurer—Stanley Preston.
Librarian—Frank Collins, Jr.

There was discussion of a yearbook for next year and it was decided to follow a theme of music of different nationalities in developing the program. Frank Collins, Jr., was appointed chairman of the yearbook committee. Refreshments were served at the close of the meeting to fifteen members and three guests.

The program for May was presented May 8 in the First Methodist Church of Baton Rouge, a choral program combining the Baton Rouge Philharmonic Club chorus, the Music Club chorus and the First Methodist choir, under the direction of David H. Pillar.

MARY BLANCHE SCALES, Registrar.

Miss Nizan Heard at Columbus.

The Central Ohio Chapter sponsored two events in April. The first was by the French virtuoso, Renee Nizan, who presented her program April 3 at the First Congregational Church, Columbus. Aside from her introductory numbers by Bach her program was selected from the works of well-known French composers. This young artist's program was commendably executed and enthusiastically received by her attentive audience. The Oberlin A Cappella Choir, under the direction of Olaf Christiansen, gave a sacred concert Monday evening, April 11, at the Indianola Methodist Church, Columbus. Under the able direction of Mr. Christiansen, this group of young people presented a splendid program consisting of the highest type of music.

MRS. A. C. EIDE, Registrar.

Hear Mauro-Cottone in Recital to Reopen Organ in His Church

Dr. Melchiorre Mauro-Cottone, internationally known organist and composer, gave a recital at the Catholic Church of the Holy Trinity in New York City April 19. The event marked the re-opening of the organ rebuilt by the Kilgen Company of St. Louis. The instrument is a beautiful three-manual with thirty-seven stops.

Dr. Mauro-Cottone, who is also the organist of the New York Philharmonic Society, presented a very interesting program under the auspices of the Guild. His opening number was a very unusual fugue in four parts by Frescobaldi. His second group included two numbers from a Bach cantata and the Bach Passacaglia and Fugue in C minor. His playing was admirable. The chorale and variations of Mendelssohn, better known as Sonata 6, was rendered with fine colors of registration. His transcription of the Brahms Intermezzo was very effective. Pietro Yon's "Introduzione ed Allegro" from his Fourth Sonata, played for the first time, from manuscript, was one of the most delightful numbers on the program, which closed with a brilliant Theme and Variations by Enrico Bossi.

The recitalist performed in his usual spirited manner and used effective registration such as always characterizes his playing. The recital was largely attended and the A.G.O. was represented by numerous organists, some of them coming from distant states.

Activity in Oklahoma City.

The Oklahoma City Chapter closed the season with a supper at the Y. W. C. A., followed by a business meeting. E. A. Flinn and Dubert Dennis told of the regional convention in Dallas. Discussion of next year's work was interesting. In September we shall open the season with a program of original compositions by members.

Plans were made to attend a Sunday afternoon musicale with the Southwest Oklahoma branch chapter at Frederick, Okla. Mrs. L. M. Gilliland, the regent, has asked us to assist. We also accepted an invitation from Dean Hine of the Oklahoma Chapter at Tulsa to a buffet supper June 7 at Tulsa, to be followed by a joint program of the chapters.

The following officers were elected: E. A. Flinn, dean; Dubert Dennis, sub-dean; Mrs. D. W. Faw, secretary; Miss Amanda O'Connor, treasurer.

MRS. D. W. FAW, Secretary.

News of the American Guild of Organists—Continued

New Jersey Council Holds Annual Rally; Busy Day in Newark

By CAROLINE C. BURGNER

The twenty-second annual rally of the New Jersey Council was held Wednesday, May 11, at Newark, with the Union-Essex Chapter as host. The convention took place at the North Reformed Church, of which the Rev. T. Porter Drumm, D. D., is pastor, and Charles M. Hobbs is organist and choir director. Sixty-nine delegates registered.

Dean Russell Snively extended greetings. Then followed a talk on Guild examinations by Mark Andrews, F. A. G. O., composer, organist and choir director. Mr. Andrews said that the object of the committee on examinations was to make the examinations more flexible and more musical—that it was not genius the examiners were after but, rather, good musical talent.

Professor J. Earle Newton, director of music at the New Jersey College for Women, New Brunswick, presented an interesting and informative paper on "William Byrd, Homo Mirabilis." Professor Newton's talk included some biographical material and a discussion of Byrd as the founder of the English polyphonic school, ending with a bibliography and a list of suitable and available choral works from his pen. This was followed by a rehearsal of one of Byrd's shorter choral works, "Non Nobis, Domine."

The first event of the afternoon was an instructive talk on junior choirs by Miss Roberta Bitgood, F.A.G.O., organist and director at Westminster Presbyterian Church, Bloomfield. Following this a recital was given by Miss Violette Flores, soprano, accompanied by Russell S. Gilbert. The business meeting was then called to order. Interesting reports were presented on the activities of the chapters by Dr. Rowland Ricketts for Camden, Mrs. Emma Yos for Central Chapter, Mrs. Robert B. Fisher for Monmouth and Walter Hewitt for Union-Essex.

The following officers were elected:
Dean—Norman Landis, Central New Jersey Chapter.

Sub-dean—Mrs. Theresa J. Willey, Monmouth.

Corresponding Secretary—Miss Dorothy Durges, Camden.

Recording Secretary—Roberta Bitgood, Union-Essex.

Treasurer—Edward W. Riggs, Central New Jersey.

At 4:30 Robert Elmore, organist of the Arch Street Methodist Church, Philadelphia, played this brilliant program on the Casavant organ in the North Reformed Church: Fantasy in F minor, Mozart; Adagio in A minor, Bach; Prelude and Fugue in D major, Bach; Prelude and Fugue on B-A-C-H, Liszt; "Frere Jacques! Dormez-Vous?" Ungerer; "Cantilene Pastorale," Guilmant; "The Squirrel," Weaver; Toccata, Renzi.

Ralph A. Harris, M.S.M., F.A.G.O., representing Warden Doersam and the council, was the honor guest at dinner.

The evening event was a beautiful and impressive choral evensong service at Grace Church, of which the Rev. Charles L. Gomph, S.T.D., is rector; the Rev. William J. Alberts curate and Harold B. Niver, A.A.G.O., organist and choirmaster. The choir of men and boys under Mr. Niver's direction sang: "Psalm 19," Anglican Chant; Magnificat and Nunc Dimittis in B flat, Martin; anthem, "Holiest, Breathe an Evening Blessing," Martin; anthem, "The First Easter Dawn," Noble; vesper hymn, "Lord, Keep Us Safe This Night," Beethoven. Mr. Niver played: Introduction and Allegro from First Sonata, Guilmant, and Toccata in F major, Bach. An address was delivered by the Rev. Charles L. Gomph, S.T.D.

Louisville Chapter.

The Louisville Chapter held its last meeting for the season in the form of a steak fry May 9 at the Iroquois Stone

GATHERED FOR NEW JERSEY RALLY DAY IN NEWARK



Lodge, on a picturesque knoll near the summit of Jacob's Hill. Mrs. Alfred Higgins and her culinary assistants laid aside their musicianly dignity and set to work with woodsmanlike competence to broil some thirty-odd T-bone steaks over the open wood fire grill. The juicy tenderness of the meat and the excellence of the other items on the menu, all of which were prepared by the food committee, convinced the Guild members that these ladies had devoted considerable time to activities other than the study of counterpoint and pedal technique. Dinner was served to the music of a crackling log fire in the lodge.

Routine matters of business were considered after the meal and officers for the coming season were elected. These are: Archibald D. Jonas, dean; Mrs. Elsa G. Ropke, sub-dean; Maurice J. Davis, treasurer; Mrs. E. M. Wright, registrar; W. MacDowell Horn, secretary. Miss Elizabeth Hedden and William E. Pilcher, Jr., were elected to the executive committee for a three-year term.

Louisville Guild members have apparently been dropping into a state of summer relaxation. One outstanding program, however, was the Cesar Franck Communion Service in A major, presented Sunday afternoon, May 1, by the choir of St. John's Evangelical Church, under the direction of Julia Bachus Horn, organist and director. This was the first time the work has been given in Louisville.

W. MACDOWELL HORN, Secretary.

Atlantic City Chapter.

Inspection of two new organs in the vicinity has occupied the last two meetings of the Atlantic City Chapter. One meeting was held in the Church of the Epiphany, Ventnor, where a small Möller organ has been installed, and the other in All Saints' Church, Atlantic City. The organ in All Saints' is an Estey. After demonstrating the organ for the chapter and a few guests, Miss Elsa Meyer, the organist, gave a recital. Her numbers included several Bach chorales, a chorale prelude by Karg-Elert and some of the music from "Lohengrin" and "Parsifal." After both events the chapter adjourned to enjoy refreshments and a social hour as usual in the guild room of the Church of the Ascension.

The principal public events recently include the singing of Stainer's "Crucifixion" by the male choir of the Church of the Ascension, under the direction of A. E. Weeden, organist and choirmaster, and "Out of Darkness," by Gounod, given by the mixed choir of All Saints' Episcopal Church, under the direction of Miss Elsa A. Meyer.

MIDA C. BLAKE, Secretary.

San Jose, Cal., Chapter.

The San Jose Chapter has had a very active season and several prominent organists were presented in recitals. The first of the series was played by Harold Mueller, F.A.G.O., dean of the Northern California Chapter. This recital took place on the evening of Feb. 22 at Trinity Church, of which LeRoy V. Brant, A.A.G.O., is organist. After the recital Mr. and Mrs. Brant were hosts at their home to Mr. and Mrs. Mueller.

Winslow Cheney was the second or-

ganist to play in this series. This New York organist gave a most enjoyable evening of music. The recital was played on the evening of March 15 at Trinity Church. A light supper was served in the parish-house after the recital.

Renee Nizan, the young French organist, gave a recital at the Scottish Rite Auditorium on the evening of April 22. The chapter attended the recital in a body.

John McDonald Lyon, organist of St. James' Cathedral, Seattle, played the last recital of the series at Trinity Church May 1. A meeting preceded the recital at which the election of officers was held.

Officers for the year were elected as follows:

Dean—Miss Theresa C. M. Antonacci.

Sub-dean—Miss Lucille Kirtley Thurmond.

Secretary and Treasurer—Richard Stanley.

Buffalo Course by Father Finn.

The Buffalo Chapter is sponsoring a summer course by Father Finn at D'Youville College for choral conductors, choirmasters and teachers the week of June 27 to July 2. It will develop such points as vocalization, steps in choral work, accurate pitch, blend, diction, sight reading, baton technique and polyphony. Father Finn will conduct an examination for those desiring university credits.

Alberta M. Heiss, Mus. D., presented the final recital of the neighborhood series in her church, Christ Evangelical Lutheran, April 24. Represented on her program were Bach, Handel, Franck, Karg-Elert, Dethier, Stoughton and Dubois.

Herbert Fromm, scholarly young organist at Temple Beth Zion, gave a recital May 10, including, besides classical organ pieces, a group of modern Jewish liturgical music sung by the Temple quartet, as well as four short chorale preludes of his own composition. The program concluded with his Passacaglia and Triple Fugue.

GILBERT W. CORBIN, Secretary.

Cedar Rapids Chapter.

A recital was given by Eugene Devereaux of Cornell College, Mount Vernon, Iowa, at the Westminster Presbyterian Church, Cedar Rapids, April 25. Following the recital a reception was held in the church parlors, where Miss Eleanor Taylor of Coe College introduced Mr. Devereaux. Miss Marjorie Hungerford, the dean, and Mrs. Devereaux presided at the tea table.

NORMA L. DIETRICH, Registrar.

Southern California Election.

The Southern California Chapter met for dinner, election of officers and an informal program at the First Unitarian Church, Los Angeles, May 9. A large number attended and the evening proved to be most enjoyable. It was evident that the officers of the past year were popular, as they were all re-elected for another term. They are: Dean, Alexander Schreiner; sub-dean, William Ripley Dorr; secretary, Winifred Smart; treasurer, Edward C. Gowan; registrar, Stanley W. Williams; librarian, Ann Arronson. Dudley Warner Fitch, Ernest Douglas, Leslie P. Selman and Clar-

SCHEDULE OF REGIONAL AND STATE CONVENTIONS OF 1938

Remaining regional conventions held this spring are:

Los Angeles, Cal.—June 7 and 8
Wilkes-Barre, Pa.—June 7 and 8.
Oberlin, Ohio—June 21 and 22.

ence Mader were elected to the executive committee. Joseph Clokey and Julia Howell have terms to complete.

Following the election programs for the convention to be held in June were distributed and others will be mailed to other chapters and those interested throughout the country. The meeting adjourned to the church to listen to an informal program on the fine Casavant four-manual organ. Loren Adair of the Pasadena and Valley Districts Chapter, as guest artist, was heard in numbers by Edmundson, Kreckel and James H. Rogers. James H. Shearer of Pasadena, a member of the Los Angeles Chapter, gave interesting and humorous accounts of the numbers he presented. Old English numbers were featured—Arne, Stanley, Byrd and others—besides a lovely Scotch number by Nesbitt. The Stanley Toccata for Flutes was played by Nancy Garrett.

The usual "gathering around the console" followed. D. W. F.

Green Michigan Chapter Dean.

The May meeting of the Michigan Chapter was held at the Bethel Evangelical Church, Detroit, Miss Grace Greenwood, organist and choirmaster, May 17. At the regional convention in Oberlin our delegate will be Benjamin Laughlin; William I. Green will represent us as organist, giving a recital the first day.

The next meeting is to be held on the second Tuesday in June at St. Joseph's Episcopal Church, William I. Green, organist and director.

Election of officers resulted as follows: Dean, William I. Green; sub-dean, Mrs. Lavonne D. Mow; secretary, Eric Frankham; treasurer, E. Mark Wisdom, F.A.G.O.; chaplain, the Rev. Thomas M. Wilson.

At the program presented in the church we had the pleasure of hearing the Detroit Lutheran A Cappella Choir, directed by Kenneth Jewell, and Josef Schnelker, A.A.G.O., organist of Holy Redeemer Catholic Church, Detroit. Organ numbers were: Prelude in C, Bingham; "My Inmost Heart Doth Yearn," Brahms; Allegro from Sonata 2, Bach; Chorale in E, Franck; Suite, Karg-Elert; "Ariel," V. D. Thompson; "A Rose Breaks Forth," Praetorius-Porter; Allegro from Symphony, Maquaire.

ERNEST J. KOSSOW, Secretary.

District of Columbia News.

The monthly meeting of the District of Columbia Chapter was held Monday evening, May 2, at Epiphany Church, with Dean Walter H. Nash, F.A.G.O., in the chair. Following reports, introduction of new members, announcements and other routine business, the program feature of the evening, which was the playing of original compositions on a given theme, was presented. In the words of the dean, this was not a competition, but an occasion at which the organist might exercise his creative powers and express his individual mind. Compositions of varying length were offered by five of the members—Mrs. Appel, Mr. McCrary, Mr. Nash, Mr. Wilson and Miss Sewall—showing much divergence as to treatment and development of the theme and great catholicity of taste.

Results of the ballot at the annual election of officers were as follows: Dean, Arthur W. Howes, F.A.G.O.; sub-dean, Ruth Farmer Vanderlip, Mus. B.; secretary, Esther Hull Barrett; treasurer, Henry Bruning; registrar, Mrs. John M. Sylvester; executive committee, D. Sterling Wheelwright, Charles E. Gauss, A.A.G.O., and Mrs. J. H. Fahrenbach; auditors, Henry W. Starr and Mrs. C. V. Byram.

MRS. JOHN MILTON SYLVESTER,
Registrar.

News of the American Guild of Organists—Continued

Tallahassee Is Host; Five Chapters Meet; Recital by Courboin

The first regional convention in the Southeast was held at Tallahassee, Fla., May 9, 10 and 11, with the Florida Chapter entertaining delegates from Georgia, Alabama, Mississippi and South Carolina. Miss Margaret Whitney Dow, F.A.G.O., dean of the Florida Chapter and organist at the Florida State College for Women, was convention chairman. Mrs. Ella Scoble Opperman, dean of the school of music of the college, was program chairman. Student members acted as pages. Officers of the Florida Chapter besides Miss Dow are: Claude Murphree, sub-dean; Rosella Liddell, secretary, and A. E. R. Jones, treasurer.

Registration took place Monday afternoon, followed by dinner in the college dining-room. In the evening at the college auditorium the delegates were greeted by President Edward Conradi preceding a recital on the four-manual Skinner organ. Mrs. Lila Belle Brooks of Birmingham played: Toccata in C, Bach; "Isthar," Stoughton; "The Chapel of San Miguel," Seder. Emilie Parmalee, dean of the Georgia Chapter, played: "Variations de Concert," Bonnet; Chorale, "In dulci Jubilo," Dupré; "Melodia Monastica," "Aria Semplice," "Appassionato" and C Chorale, Karg-Elert. The college glee club, under the direction of Etta Robertson, gave an intermediary group of three compositions—"Spring," Hildach; "Eia Mater," from "Stabat Mater," Dvorak, and "Evening Prayer in Brittany," Chamnade, with Edna Warren and Evelyn Bayless as accompanists. After the recital the Rinck exhibit, loaned by Yale University, was viewed in the library. A reception in Ruge Hall closed the first day's activities.

The Florida Chapter held its business session Tuesday morning while members of other chapters enjoyed a tour of Tallahassee. At 11:30, the hour of the student convocation, Thomas Lyles, Jr., of Spartanburg gave a short program including: "Pantomime," De Falla; Scherzo from First Symphony, Maquaire; Chorale in A minor, Cesar Franck.

The delegates next witnessed the awarding of prizes to winners in the composition contest sponsored by the Florida Chapter. C. W. Dieckman, F. A. G. O., of Atlanta received the prize for his "Adoro Te Devote." This was played by Emilie Parmalee on the new two-manual Skinner practice organ. The anthem prize went to Bonita Crowe of Atlanta for her "Prayer of a Righteous Man." This was sung by a double quartet directed by Mrs. Mark De Graff. The judges were Herman Siwert, F.A.G.O., Rollins College; Grace Leeds Darnell, F.A.G.O., New York City, and Parvin Titus, F.A.G.O., Cincinnati.

Luncheon was enjoyed at Wakulla Springs Lodge, with Walter Ruel Cowles as toastmaster. He introduced the round-table discussions of "Church and Choral Music" and "A.G.O. Examinations," which were led by Agnes Green Bishop and Wilbur Rowand, F. A. G. O., respectively.

Miss Dow presided at the banquet Tuesday evening, introducing the speakers and their subjects as follows: "Welcome," Claude L. Murphree, F.A.G.O. (Florida); "Hope," Sarah Caldwell Lee, A.A.G.O. (Alabama); "Arrival," Russell Broughton, F.A.G.O. (South Carolina); "Attainment," Bonita Crowe (Atlanta).

The high light of the convention was the recital by Dr. Charles M. Courboin in the college auditorium Tuesday night. A capacity house listened most appreciatively to his artistry. His numbers were: Concert Overture, Maitland; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Prelude and Fugue in A minor, Bach; "Soeur Monique," Couperin; Sarabande and Fuguettes, Couperin; "Liebestod" ("Tristan and Isolde"), Wagner; "Prelude to Novem-

ber" (MS.), Clifford Lang; Passacaglia and Fugue in C minor, Bach. After the recital a reception was held in Gilchrist Hall in honor of Dr. Courboin.

A farewell breakfast Wednesday morning brought to a close this memorable convention and everyone was happy to know that on the invitation of the Georgia Chapter we would meet for our second regional convention in Atlanta in 1940.

ROSELLA LIDDELL, Secretary.

Massachusetts Chapter.

A festival in which the choirs of five Episcopal churches of Worcester, Mass., took part was held May 11 in All Saints' Church under the direction of William Self, organist and choirmaster of All Saints'. A recital preceded the service and was played by William E. Zeuch, organist and choirmaster of First Church, Boston. Dr. T. Tertius Noble conducted his anthem, "Souls of the Righteous." The service was played by James A. Gaw, organist of St. Matthew's Episcopal Church in Worcester.

The Massachusetts Chapter held its annual meeting and election of officers at the Harvard Musical Association, Boston, May 16.

On May 20 the chapter was to hear a recital on the new Aeolian-Skinner in the Church of the Advent, Boston. Dr. Harold Darke, the distinguished English organist, was the recitalist.

DOWELL P. McNEILL.

Maine Chapter Hears George Faxon.

George Faxon appeared in recital at the Municipal Auditorium, Portland, Maine, on the evening of April 20, and played a taxing program which impressed the audience with his interpretative power, his sincere love of the organ and his complete mastery of the technique of his instrument. His contrasting tone colors showed a pleasing blend, his phrasing and touch were faultless, and his registration conveyed to the listener a beautiful interpretation of the spiritual or intellectual content of the music.

The second half of the program was devoted to modern music and his playing would dispel any prejudices that one might have had against modern music. Mr. Faxon closed this section with Dupré's Prelude and Fugue in G minor, leaving the audience completely captivated with his personality and ability. He yielded to the demand for an encore and played in an exquisite manner "Dreams," by Stoughton.

Mr. Faxon was met by the members of the chapter at Dean Brinkler's after the recital.

VELMA WILLIS MILLAY, Secretary.

Delaware Chapter.

A Guild service was held in the Hanover Presbyterian Church, Wilmington, Del., April 28. Sarah Hudson White, organist of the church, was in charge of the program. Miss White and Firmin Swinnen, dean of the chapter, played organ selections. Baritone solos were sung by the Rev. John Herrick Darling, pastor of the church, and selections were given by the Hanover Quartet and the Hanover Glee Club. The Very Rev. Hiram R. Bennett, dean of the Cathedral Church of St. John, delivered an address on "The Parson and the Organist." A large audience attended in addition to members and subscribers of the Delaware Chapter. A short business meeting and social was held afterward, followed by refreshments. The annual dinner meeting, at which the election of officers will take place, was to be held May 24 at the McConnell restaurant.

WILMER C. HIGHFIELD, Secretary.

Minnesota Chapter.

The Minnesota Chapter held a dinner meeting May 3 in the dining-room of Montgomery Ward & Co., St. Paul. Dean F. W. Mueller presided. The feature of the evening was a paper on examination requirements, prepared by G. H. Fairclough, F.A.G.O.

When called upon by the dean, Mr. Fairclough first responded by saying it was his pleasant duty to congratulate Mr. and Mrs. F. W. Mueller on the recent observance of their fifty-fourth

wedding anniversary and to present to each a token of esteem and appreciation from our chapter. Mr. Fairclough then proceeded with his excellent paper on the Guild tests. He emphasized the value of the examinations and the necessity for careful preparation, preferably under the guidance of someone thoroughly familiar with the work. Speaking of the reasons for some of the requirements, he said that many organists have a wrong conception of the object of the tests. Then followed an instructive analysis of the various tests at the organ and in the written work for the associateship and fellowship degrees.

Frank K. Owen, chairman of the nominating committee, gave his report, after which the following were elected officers for 1938-39:

Dean—C. Wesley Anderson, A. A. G. O.

Sub-dean—Thomas W. Larimore, A. A. G. O.

Secretary—Agnes Wunderlich.
Treasurer—Mrs. Leah May Stephens.
HENRY ENGEN, Secretary.

Oklahoma Chapter Annual Meeting.

The annual meeting of the Oklahoma Chapter was held May 9 at Jill's House in Tulsa. Nineteen members from Sapulpa, Stillwater and Tulsa were present at the dinner. Following is the roster of officers elected for 1938-39: Dean, Marie M. Hine, A.A.G.O.; sub-dean, Carl Amt, A.A.G.O.; secretary, Martha E. Blunk; registrar, John Knowles Weaver, A.A.G.O.; treasurer, Ethel Kolstad; librarian, Mrs. Harold Haynes; auditors, Esther Handley and Fannibelle W. Perrill; executive committee, Mrs. E. E. Clulow and Mrs. E. H. Benedict; chaplain, the Rev. E. H. Eckel, Jr.

Reports of the first Southwestern regional convention, held at Dallas, were made by Mrs. Hine, Miss Handley, Messrs. Amt and Weaver. The opinion was that this was the best of the A. G. O. conventions held in the Southwest and that Texas was a most gracious host. It was voted to extend an invitation to the Oklahoma City Chapter to meet with the Oklahoma Chapter at Tulsa the first week in June.

The Oklahoma Chapter's meeting for April was held the night of the 18th. The new series of talks on noted churches is arousing unusual interest and at this meeting Miss Esther Handley's subject was "Westminster Abbey," given with personal impressions, along with a comprehensive background of English history and an architectural description. The study classes held from month to month are a source of satisfaction and interest to the majority of members.

JOHN KNOWLES WEAVER, Registrar.

Miss Lucke Re-elected Dean.

The final meeting of the Chesapeake Chapter's current year was held Monday evening, May 2, at the home of Mr. and Mrs. Howard R. Thatcher in Baltimore. Reports by the officers and committee chairmen showed that we have had a very successful year. At the election Miss Katharine E. Lucke, F.A.G.O., was re-elected dean for the third time. Mr. Thatcher, sub-dean; Miss Vida Byrd, secretary, and Mrs. Morgan S. Cline, treasurer, were re-elected. Ralph H. Rexroth takes the place of Norris Harris as corresponding secretary. Griffith Bratt, A.A.G.O., Miss Cecelia Grolock and Mr. Harris were elected to the board to serve three years. At the close of the election the chapter was the guest of Mr. and Mrs. Thatcher at a late supper.

NORRIS HARRIS, Secretary.

Fort Worth Chapter.

The Fort Worth Chapter was entertained by Mr. and Mrs. William Henderson at their home May 2. Reports of the regional convention in Dallas were read. Plans were made for presenting three guest artists next fall and winter—Palmer Christian, Paul Callaway and Dora Poete.

The next meeting will be marked by the election of officers, with Mr. and Mrs. Ray Hawley as hosts, June 1.

MAE UPTEGROVE MOORE,
Recording Secretary.

Harrisburg Chapter Marks Spring Season with Various Events

With the coming of spring came also new impulses for the Harrisburg organists. Many of them found stimulation and delight in the program presented by Charlotte Lockwood at the Hershey Community Theater March 8. On Thursday evening of the same week our chapter presented three of its members—Miss Doris F. Stuart, Miss Sara K. Spotts and Arnold S. Bowman—in a recital at Grace Methodist Church. Mrs. Mae Shoop Cox, soprano soloist, assisted them and had for her accompanist Miss Helen Croll, organist and director at Grace. The program consisted of compositions by Bach, Handel, Palmgren, Gaul, Russolo and Rheinberger.

A Lenten recital was played in the Church of Christ, Lemoyne, Sunday afternoon, March 27. Mrs. Marshall E. Brown, Mrs. Hazel A. Keeley, Mrs. Nelson L. Maus, Miss Helen Runkle and Robert W. Smith gave an attractive program and had the assistance of the church choir, with Mrs. H. B. Howard, organist of the church, as accompanist.

The recital for April, played by four members of the chapter, was as interesting as it was varied. The soloist of the evening was J. Wesley D. Kingsbury, baritone, of Philadelphia, with Miss Laura Zimmerman at the console. A social was held in the church parlor later, and Mr. Kingsbury entertained the group with additional songs. The program was given in St. Peter's Lutheran Church, Middletown, by Laura M. Zimmerman, Albert Wieseman, Ella Mae Foreman and Ada Seibert.

The last evening of music to be given in the 1937-38 season takes place in St. Patrick's Catholic Cathedral May 31. Mrs. John R. Henry and Clarence E. Heckler are the soloists and Bernard Wert, organist and choirmaster at the cathedral, presents his motet choir in a Vierne program, after which there is a business meeting to elect officers for the next year.

News greets us occasionally in our daily papers concerning the activities of our members. This not only proves that many of them lead very busy lives, but that versatility is to be found in such a group of musicians. Clarence E. Heckler, our sub-dean, who is minister of music at Christ Lutheran Church, played an excellent Bonnet program in his church. This organist played several recitals at his church during the winter, in addition to many extra programs. Mrs. J. R. Henry, dean of the chapter, has also had a busy spring. She played a recital preceding the wedding of one of the chapter's popular young members, Miss Irma Geyer, who became the bride of Russell E. Miller in the chapel at the Elizabethtown Masonic Home May 7. Mrs. Henry will be one of the soloists at the Wilkes-Barre regional convention June 7. Miss Laura M. Zimmerman, registrar, gave a recital of piano music recently at the Dauphin County Home under the auspices of the Wednesday Club of Harrisburg. Included in her program were numbers by Bach, Gluck and MacDowell. This club is one of the leading musical organizations of Harrisburg. Miss Helen K. Croll appeared on one of the artist programs given in the last month by the same club. Henry W. Van Pelt, who heads our study club as instructor, was recently elected a member of the advisory board of the Harrisburg Symphony Society. The study club honored J. W. Roshon at its last meeting, the occasion being his seventieth birthday anniversary. Mr. Roshon is the oldest member of the Harrisburg Chapter. He is organist and choirmaster at St. Andrew's Episcopal Church.

The annual banquet of the chapter will take place June 6 at the Carlisle Inn, Carlisle, Pa.

LAURA M. ZIMMERMAN, Registrar.

American Guild of Organists News—Continued

**Kimball Hall Series
of Recitals Closes;
Season Successful**

The Friday noon recitals in Kimball Hall, Chicago, which the Illinois Chapter had presented throughout the winter, with the cooperation of the W. W. Kimball Company, came to a close May 6. The recitals have drawn an encouraging attendance and have served to offer the public programs of high excellence that illustrate the caliber of organ playing in Chicago.

Emory L. Gallup of the Fountain Street Baptist Church, Grand Rapids, Mich., a member of the Illinois Chapter, came to Chicago to play the recital April 29 and his program consisted of the following compositions: Chorale (from "Quatre Pièces pour Orgue"); Jongen; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Alle Menschen müssen sterben," Bach; Prelude and Fugue in E minor, Bach; Second Sonata, in C minor, Mendelssohn; "In Summer," Charles A. Stebbins; "Chant de May," Jongen; "Alleluia," Dubois.

Robert R. Birch, who played the final recital, on May 6, presented the following program: Prelude and Fugue on B-A-C-H, Liszt; Aria in the Manner of Bach, Mauro-Cottone; Prelude, Samazeuilh; "Sonata Eroica," Jongen.

Camden Forces Sing at Princeton.

The Gothic chapel of Princeton University provided a superb setting for a recital of choral and organ music May 21 by the Choral Club of the Musical Art Society of the Camden Chapter, under the auspices of the New Jersey State Council and the Pennsylvania Chapter of the A.G.O. A large and representative audience watched the processional of the club and the white gowns and hats of the women and rose-colored gowns of the men blended well with the woodwork of the chancel.

Under the skillful direction of Dr. Henry S. Fry, the club presented a varied program in a finished style. Perhaps the outstanding feature of their work was the polished manner in which they shaded their numbers. The Gothic architecture provided just the right mood for the "Hospodi Pomilui" by Lvovsky and the soft work of the chorus was exquisite. The Bach motet for double chorus with which the club closed the program was sung with such skill and delicacy that no one was aware of the difficulties of the work.

Robert Hufstader, organist of Princeton University, gave the program a magnificent start with Franck's Chorale in B minor. Walter N. Hewitt, A.A.G.O., representing the New Jersey State Council, played two contrasting numbers—the Pierne Prelude and Cantilene—and Harry C. Banks, A.A.G.O., representing the Pennsylvania Chapter, brought the organ work to a brilliant close with the first movement of Handel's Concerto in B flat.

After the recital a dinner for ninety-seven was served at the Peacock Inn, Princeton.

RUSSELL SNIVELY GILBERT,
State Dean.

Choir Festival at Texarkana.

The choir festival May 1, sponsored by the Texarkana Chapter, was an outstanding musical event. The festival marked the formal opening of national music week. It was held at the First Congregational Church. The choirs participating entered the auditorium without singing, or other music, and took their places. Mrs. Cozia Hynson Case played the prelude, Allegro ma non troppo, Sonata in A minor, Borowski. The entire chorus sang "All Hail the Power of Jesus' Name." David H. Witt directed. The program included: "My Defense Is of God," Huhn, sung by choir of Congregational Church, Mrs. Case, organist and director; "Thee We Adore" ("Seven Last Words"), Dubois, sung by Cain Choral Club, David H. Witt, director; Kyrie, Sanctus and Gloria ("St. Joan of Arc"), Gruber, sung by the choir of the Sacred Heart Church, John D. Raffaelli, director,

Mrs. Martin Patterson, organist; "In Joseph's Lovely Garden," arranged by Clarence Dickinson and sung by the choir of St. James' Episcopal Church, Mrs. Irene S. Dycus, organist and director; Cherubim Song, Tschaiakowsky, sung by choir of First (Texas) Presbyterian Church, David H. Witt, organist and director; "Te Deum Laudamus," Lloyd, sung by choir of Central Christian Church, L. O. Leet, director; Mrs. Case at the organ.

The chorus numbered over 100 voices.

The April meeting of the Texarkana Chapter was held at St. James' Episcopal Church. Mrs. Irene S. Dycus, organist and choir director of the church, had charge of the program. Eugene Mullin read a very interesting paper on "Early Organs." Mrs. Dycus played the following numbers: Chorale, Jongen; "Herzlich thut mich verlangen," Bach; "Priere a Notre Dame" and Toccata from "Suite Gothique," Boellmann.

DAVID H. WITT.

Wisconsin Guild Temple Guests.

Members and friends of the Wisconsin Chapter were the guests May 6 of Temple Emanu-El B'ne Jeshurun in Milwaukee, of which Winogene Hewitt Kirchner is organist and director. Rabbi Samuel Hirschberg extended a hearty welcome and announced that the musical numbers contributed by Guild members would be included in the regular Friday evening service of the temple, in which the entire congregation was invited to participate. The ritual by Spicker and Rogers was played by Mrs. Kirchner and sung by the quartet. The vested choir of the Kenwood Methodist Church, under the direction of Herman Nott, sang "How Lovely Is Thy Dwelling-Place," from the German "Requiem" of Brahms, and "The Omnipotence" by Schubert. Gertrude Loos Barr played the "Hebrew Prayer of Thanksgiving," Gaul; Albert Mullin played the Allegro from the First Symphony by Maquire; Elmer Ihrke played the "Lamentation," by Guilman, and "The Last Spring," Grieg. The second part of the service was conducted by Rabbi Joseph Baron. At the close of the service the quartet, choir and audience joined in the singing of "America, the Beautiful."

This was an inspiring evening to everyone who attended. Temple Emanu-El is a magnificent edifice and the instrument there is a beautiful four-manual Skinner organ.

Mrs. Treverton Miami Dean.

Mrs. E. R. Treverton was elected dean of the Miami Chapter at a business meeting held May 1 at the Tuttle Hotel. Mrs. Treverton has had much experience as an organist, having studied in France with Dupré and in Boston and Cleveland with noted organists. She is a graduate of the New England Conservatory of Music and has held numerous positions in churches in the North. At present she is organist at Holy Cross Episcopal Church.

Junia Sells was elected sub-dean; Mrs. Gertrude Talbot Baker recording secretary, Mrs. Ruby Rathman corresponding secretary and Ethel R. Cool treasurer.

Plans for the coming year were discussed. It was proposed that members give a series of recitals in their churches, leading up to a recital by one of the world's great organists. Last year this chapter brought to Miami Marcel Dupré.

Monmouth Chapter.

The Monmouth Chapter's meeting for the election of officers was held May 17 in the First Methodist Church, Red Bank, N. J. Dean Abbie Strickland presided and led the discussion of plans for future meetings. Miss Strickland also made recommendations for better organization of the chapter. A resume of the programs presented in the last two years gave the members an opportunity to choose those which they found most interesting. Members were asked to make suggestions as to types of programs preferred for the coming year.

Members and friends of the Monmouth Chapter gathered at the home of

Edward Faitoute for the April meeting. A short business session was held, with Dean Abbie Strickland presiding. The musical program consisted of vocal solos by John Ebner and Mrs. Paula Phoenix, and a demonstration of his residence organ by Mr. Faitoute. Following the meeting the chapter enjoyed a social hour as the guest of Mr. Faitoute.

BONITA S. GALLAGHER, Secretary.

Central Missouri Chapter.

The final meeting of an interesting and active season was held by the Central Missouri Chapter at Fayette, in the Central College Church. In the afternoon a recital was played by Mrs. Edna Scotten Billings of Kansas City on the large three-manual Wicks organ. After the banquet the election of officers for the season was held. All officers were re-elected. Miss NESTA B. Williams of Stephens College, Columbia, will serve as dean for the year and Frank Utz of Marshall as secretary.

A concert was given in the evening by the *a cappella* choir of Central College, under the direction of Professor Luther T. Spayde. The variety of the selections demonstrated the resources of the choir.

Southern Ohio Events.

A lovely occasion was enjoyed by members of the Southern Ohio Chapter Sunday afternoon, May 1, when Dean and Mrs. Edward G. Mead entertained them at a tea in their home near Miami University, Oxford, Ohio, where Mr. Mead is a member of the faculty.

A magnificent performance of selections from the Mass in B minor by Bach was given May 4 in Christ Church, Cincinnati, by the choirs of the Bach Cantata Club and Christ Church. Parvin Titus, F.A.G.O., organist and choirmaster of Christ Church, directed, assisted by Cliff Harvout, Jr., and James Burrell, basses, with George Y. Wilson, M.S.M., organist.

EVA PEALE, Registrar.

BARTHOLOMEW THIRTY-FIVE YEARS IN BETHLEHEM CHURCH

I. H. Bartholomew's thirty-fifth anniversary as organist and choirmaster of Holy Trinity Lutheran Church at Bethlehem, Pa., was marked by a service of recognition May 15. The sermon was preached by the Rev. Dr. James F. Lambert, pastor of St. Paul's Church, Catasauqua. Before Mr. Bartholomew went to Holy Trinity Church he served as organist for seven years at St. Paul's Church. Mr. and Mrs. Bartholomew and the members of the choir were the guests of the music committee at a congregational dinner at the American Hotel at noon.

During the years that Mr. Bartholomew has been organist of the Bethlehem church more than 127 recitals have been presented and famous organists of Europe and America have been heard. In addition to this, the best-known cantatas and oratorios have been given, in whole or in part, to large congregations. During these busy years, filled with teaching and recital work, Mr. Bartholomew has found time to write music, including hymn-tunes, and, at the time of the fiftieth anniversary of the congregation, the words and music of a hymn entitled "Holy Trinity."

Concert by Frank Wright's Choir.

Under the direction of Frank Wright, Mus. B., with the assistance of Anne Versteeg McKittrick, F.A.G.O., the choir of Grace Church, Brooklyn Heights, N. Y., gave its fifth annual spring concert May 12. The proceeds will provide a summer camp for the choir boys. The parish-house was filled to capacity, with standing-room only left. Outstanding were numbers by the full choir and Richard Cody, bass, and Charles Van Tassel, baritone.

On May 8 Dr. Louis Balogh, now a teacher in the music department of John Carroll University, Cleveland, directed the university glee club in a concert at Severance Hall. Dr. Balogh played a group of organ solos.

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Hugo Troetschel's Fifty Years' Career at Brooklyn Church

HUGO TROETSCHTEL



Hugo Troetschel is one of the privileged church musicians of America who have been able to establish a record of half a century in the service of one church. And the Schermerhorn Street German Evangelical Church of Brooklyn, N. Y., is one of those parishes blessed with an organist whose work throughout the years has been a factor in creating the church's traditions. Thus has been maintained a relationship that may be held up as an ideal.

As previously announced in THE DIAPASON, Mr. Troetschel's fiftieth anniversary at the Brooklyn church was observed on March 6 with a musical service. Those taking part with Mr. Troetschel were Mrs. Herbert H. Peters, soprano; Mrs. Louise Bollermann, violinist; Carl Schlegel, basso, of the Metropolitan Opera Company; Charles Mertens, baritone; the Brooklyn Saengerbund, Hans Fredhoven, conductor, and the enlarged church choir. A feature of the program was the presentation of the first scene from Liszt's Oratorio "St. Elisabeth." The organ prelude was a Concert Piece in G minor, by E. W. Degner, dedicated to Mr. Troetschel.

Mr. Troetschel was the surprise guest at a testimonial dinner the week preceding the anniversary, when many of his friends made speeches and letters and telegrams were read from all parts of the country. Congratulations came from Dr. Walter Damrosch among others. A handsome gift in the form of a check was presented to the guest of honor.

Hugo Troetschel was born at Taubach, near Weimar, Germany. His first musical instruction was received from his father, who performed capably on every string instrument. At the age of 12 he played the organ every Sunday in the village church. Later Mr. Troetschel attended the Grossherzogliche Musikschule at Weimar, then under the protection and guidance of Grand Duke Carl Alexander and Dr. Franz Liszt. His teachers were Dr. Mueller Hartung, A. W. Gottschalg and Bernard Sulze. As a student Mr. Troetschel had the great honor to play before Liszt several times and Liszt presented Mr. Troetschel with his card and two manuscripts, one of which is the complete composition of Mozart's "Ave Verum," arranged for the organ by Liszt.

At the conclusion of his conservatory studies Mr. Troetschel went to Riga, Russia, to view and if possible to play the cathedral organ. Through the influence of his friend, Professor W. Bergner, his wish was granted. The organ consisted of five manuals and 125 speaking stops. In 1886 he went to Berlin, where he gained the friendship of Xaver Scharwenka, who advised Mr. Troetschel on church music and organ playing. August Haupt heard him play the Great G minor Fugue by Bach and also improvise in the Phrygian key on the theme of the German hymn "Herzlich thut mich verlangen." Thereafter Mr. Troetschel was offered a contract as assistant conductor of the Coburg Opera House (Germany) and another as principal conductor of another opera house; but he declined both, for he had just received an appointment as organist of the Berlin Concert Orchestra.

In 1887 Mr. Troetschel came to America and brought letters of introduction to Gustav Schirmer, William Steinway, Samuel P. Warren and Carl Schurz. He became organist of the German Lutheran Church on Harrison street, where he remained for two

months. During this time Mr. Troetschel attended a christening at which the Rev. Dr. Jacob W. Loch officiated. As the latter was greatly interested in music, he invited Mr. Troetschel to play before the board of trustees of the church. Subsequently he was appointed organist and choirmaster, which post he has held ever since that time. In the last fifty years Mr. Troetschel not only has played 250 recitals at the church, but has presented many of the great oratorios.

Choir Festival at Grand Rapids.

The first diocesan choir festival of church music for Episcopal choirs in the diocese of western Michigan was held in St. Mark's Church, Grand Rapids, Sunday evening, May 22, with the following choirs participating: Trinity Church, Marshall, directed by Paul Humiston; St. Luke's, Kalamazoo, directed by Henry Overley; Grace Church, Grand Rapids, directed by Verne R. Stilwell, and St. Mark's, Grand Rapids, directed by Paul Callaway. The massed choirs were conducted in the canticles and anthems by Mr. Overley, with Mr. Callaway at the organ. The prelude was played by Mr. Humiston and the postlude by Mr. Stilwell. A distinguished guest at the service was the Rt. Rev. Archibald Lang Fleming, D. D., Bishop of the Arctic, who briefly addressed the large congregation. Evenson was intoned by the rector of St. Mark's, the Rev. H. Ralph Higgins, and the psalm, versicles and responses were sung by St. Mark's choir. The music at the festival was as follows: Prelude, Allegro (Sixth Symphony), Widor; "Let My Prayer Be Set Forth," Martin; Magnificat and Nunc Dimittis in B minor, Noble; "Lord, for Thy Tender Mercies' Sake," Farrant; "Evening Hymn," H. Balfour Gardiner; "Psalm CXLVIII," Holst; "God Be in My Head," H. Walford Davies; postlude, Finale (First Symphony), Vierne.

Carillon for San Francisco Fair.

The music of a forty-four-bell carillon will peal forth from the Tower of the Sun, theme spire on Treasure Island, during the 1939 Golden Gate International Exposition in San Francisco Bay. The carillon is to be manufactured by Gillett & Johnston of Croydon, England, and will be the gift of Dr. Nathaniel Coulson of San Francisco. At the conclusion of the fair the carillon will be moved to a permanent home in Grace Cathedral.

Expert in Teaching Ways of Memorizing Gives Valuable Hints

By WINSLOW CHENEY

The editor of THE DIAPASON has asked me to list a number of suggestions or helps for memorizing music. While it is impossible, in so limited a space, to outline the entire system of memorization used and taught at the Juilliard School by the writer, the following suggestions may, I hope, be of assistance to those who are trying to learn to play from memory:

1. All of us know that an interesting page of music is ten times easier to memorize than an uninteresting one. So the first thing to do is to forget all about memorizing and enjoy the music for itself. The more you enjoy the music the more of it you will unconsciously absorb without effort. You must first have it in your mind and in your emotions before you can recall it. And I would suggest that the beginner in memorization enjoy his music for some time before he begins to tackle actual memorization.

2. Listen carefully to the music you are playing, and try to hear all of the parts distinctly. The more clearly you can hear the better. And take plenty of time to ponder and play and hear again the obscure passages, as well as the interesting ones, for upon rehearsing you will find that the obscure passages become less obscure and more interesting—and in actual memory performance much less dangerous.

3. Get a good fingering plan as soon as possible. Time is well spent in finding the best possible fingering for your hands. Don't rush it. Experiment. And once you have decided upon the best fingering for you, stick to it! The use of the same fingering each time you play the composition will aid and strengthen the motor memory, whereas an undecided or changed fingering may lead to confusion.

4. Next, get a good eye picture of the music—a sort of mental photograph of it. (This is known as the photographic memory.) By an eye picture I mean a general outline picture of the music as it appears on each page. This does not mean a microscopic mental photograph of each measure and each note. What is necessary, however, is that you have a fairly clear idea of what is written on page 1, on page 3, on page 7, and so on.

5. Study the construction of your music, from the principal sections down to details. Pay liberal attention to similar and near-duplicate measures. You must have clear and exact knowledge of the differences—no matter how minute—that exist in similar measures. Neglect this and you will sooner or later get into trouble . . . and I hope not in public!

6. Now when actually playing from memory you will be looking at the keyboard. So get as clear a picture as possible of how the music looks when transferred to the keyboard—in other words, how the keys look when you are playing them. Play slowly, and recognize the construction of the composition (a la keyboard harmony) as you play. The more slowly you play the better.

7. Practice listening to your music, away from the keyboard. Learn to hear the construction, harmony, etc., of the composition as it plays itself over in your mind. What is best is that you sit down quietly, where you can be undisturbed, and re-hear and re-see the composition as it progresses from measure to measure. Do this mental practicing very, very slowly. If any

measure seems cloudy or obscure, do not force the process, but consult the score and the keyboard picture and listen to the measure. If you try to force it, it is quite likely that you will be forcing—out of your unconscious and into your conscious listening—notes that the composer did not write.

These are preliminary points that should help anyone.

Now for a few "don'ts":

1. Don't study from two different editions of the same work. If the edition you are using proves to be faulty, better to correct it by pen than to switch to a different edition, where you will have to get a whole new set of eye pictures of the pages.

2. Don't change any of your fingering unless your recital is at least a month hence.

3. And above all, don't get the idea that only children can memorize well. If adults *knew how*, they should and could memorize much better and faster and certainly a lot more securely than children.

VAN DUSEN CLUB REUNION AT CLOSE OF THIRTEEN YEARS

The Van Dusen Organ Club gave a dinner for its present and former members at Fred Harvey's restaurant in Chicago May 9. The dinner was planned as a reunion of members and for the purpose of bringing the present members of the club into contact with the founders and former members. Several were present who helped organize the club in 1925, thirteen years ago.

Words of greeting were voiced by Frank Van Dusen, honorary president; the club's three honorary members—S. E. Gruenstein, editor of THE DIAPASON; Albert Cotsworth, critic and lecturer, and William H. Barnes, organ architect and recitalist; by Whitmer Byrne, dean of the Illinois Chapter of the American Guild of Organists, and by Helen Searles Westbrook, president of the Chicago Club of Woman Organists. Miss Alvina Michals, first president of the club, was present and greeted the members. Wilbur Held, president of the Van Dusen Club, acted as master of ceremonies. Groups of songs were sung by Robert Speaker, popular radio artist and recitalist, and Miss Anne Kruzic, soprano soloist of Grace Lutheran Church, Chicago. Charles Forlines accompanied the singers.

The evening's program came to a close with a summary of the activities of the club through the years. This summary was prepared and delivered by Kenneth Cutler, secretary of the club, who was one of the founders and its former president. Mr. Cutler pointed out the challenge which the club's brilliant past makes to those who will guide its destinies in the future.

Give Recital at Shorter College.

Helen Threlkeld and Margaret Swain of the class of 1939 gave a joint recital at Shorter College, Rome, Ga., Sunday afternoon, May 8. Miss Threlkeld played: "In Dir ist Freude," Bach; Andantino, Franck; "Communion sur un Noel," Huré; "Piece Heroique," Franck. Miss Swain's numbers were: "Nun danket Alle Gott," Reger; Adagio from Fantasy in C, Franck; "Ben Johnson's Pleasure," Milford; "A Sketch for Organ," Margaret Swain; Finale from Symphony 2, Widor. These young women are students under Wilbur Rowand.

Poister to Teach During Summer.

Arthur Poister, organist of the University of Minnesota, will put in a busy summer teaching artist pupils. He is to be at Minnesota from June 15 to July 24 and then will go immediately to the Pacific coast, where he is to conduct his classes until Sept. 2 in Los Angeles.

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CHICAGO, JUNE 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.

DON'T FORGET ORGAN AT FAIR!

A bulletin which is a work of modern printing art has arrived to announce that in just a year the New York world's fair will be in progress. The elaborate plans for this exposition show such originality and enterprise that it is safe to say that everyone who can do so should visit New York next year as part of the education which all of us must receive in the course of our lives if we wish to avoid going to seed.

Promises for the musical part of the fair indicate that special attention will be paid to this feature, and the music building is to be one of the great attractions, with a recital hall seating 2,500 people. The bulletin already referred to sets forth that "music-lovers in years to come undoubtedly will recall the fair as the occasion of the greatest world music festival in history." Oratorios, chamber music, choral singing, etc., are to be featured.

But nothing has been announced as to the organ. It is difficult to imagine that such a pageant could be carried out without the presence of the king of instruments. And by that we mean a really great instrument—not one or two small organs in certain exhibits. When one looks back to the great instruments that were heard at the Chicago world's fair of 1893, at the St. Louis exposition and at the San Francisco fair, when such men as Guilman, Lemare and other notables were the performers, and to the Philadelphia Sesqui-centennial of a later day, with its large instrument, it is beyond belief that the organ will be overlooked in 1939. The organists of this country should make themselves heard on this subject, so that advantage may be taken of a great opportunity to display the importance of organ building and organ music. America has made great progress along every intellectual, aesthetic and industrial line, and none of them can afford to be neglected in a project whose object it is in 400 acres of display space to give evidence of that progress to the world.

THE WARDEN RECOVERING

Every reader of THE DIAPASON will be eager to hear of the condition of Charles H. Doersam, warden of the American Guild of Organists, whose severe illness was recorded in the May issue. It is a pleasure to say that latest reports from the warden's bedside indicate that he is gaining as rapidly as could be expected and that his physicians believe he will be able to leave the Presbyterian Hospital in New York in another week. After that he will be obliged to

rest for a period while regaining his strength, lost in the severe heart attack with which he was seized in Holy Week. Before the beginning of summer it is hoped that he will be strong enough to return to Columbia University and to conduct his summer teaching there.

The concern expressed over the condition of Mr. Doersam is evidence of the high regard in which he is held. His friends in New York have known him during the many years he has been an active organist and educator there and have on many occasions shown their esteem for him as a man and a musician. His administration of the affairs of the Guild has endeared him to organists throughout the land, who have become acquainted with him in that relationship. He has guided the A. G. O. with judgment, with kindness and with dignity, and has built wisely and ably on the foundations laid by his distinguished predecessors in the office of warden. The organists of America need just such leadership as Mr. Doersam has given them. Naturally the American organ world rejoices with Mr. Doersam's family over the fact that he has made a winning fight against a treacherous enemy.

Letters from Our Readers

Appreciation by Boy Choristers.

Montreal, Canada, May 12.—Through the medium of THE DIAPASON, I would like to express on behalf of the English Boy Choristers our very deep appreciation to the organists, choirmasters and members of their choirs for their most enthusiastic receptions in every city visited. A cordial invitation is extended you to the London Choir School when visiting England. Sincerely,
DEREK A. INMAN, Manager.

Twenty-five Years a Reader.

Plainfield, N. J., May 10, 1938.—Dear Mr. Gruenstein: With the May issue of THE DIAPASON I have completed twenty-five years as a reader of this "organist's friend." I have all my copies from May, 1913, and it is a pleasant evening for me when I go over back copies and review the doings in the organ world. May THE DIAPASON long continue to "flourish as a green bay tree" along the path of present and future organists. Yours sincerely,
ERNEST H. SHEPPARD.

"The Ideal Organ Prelude."

New Britain, Conn., May 3, 1938.—Editor of THE DIAPASON: That letter of Mr. Sumner Salter's in your May issue on "The Ideal Organ Prelude" certainly hits the nail on the head. I hope it will cause organists to do a little thinking. Too many look upon the prelude as a show "piece," while others don't even look upon it at all. I'm heartily sick and tired of these long-drawn-out things, often fine for a recital, but dismal for a service, where they cannot be heard properly for many reasons.

The prelude is certainly a "call to worship" and should always be suitable to the type of service it opens. To omit it entirely is better than some of the stuff we get.

What music shall we use? Well, get out some of the shorter Bach and Brahms chorale preludes, some of the beautiful short movements of Purcell—but why go on? To me the list seems endless.

Look at Mr. Salter's letter. In point one he italicizes "obtrusive." Think that over—it means a great deal. Congratulations, Mr. Salter! I'm with you!

Cordially,
JOSEPH C. BEEBE.

He Seconds Sumner Salter.

Burlingame, Cal., May 10, 1938.—My dear Mr. Gruenstein: I was greatly pleased to read Mr. Sumner Salter's letter on "The Ideal Organ Prelude" in the May issue of THE DIAPASON. It is a subject which has been close to my heart for many years, and one that I have often discussed with the members of our local chapter of the Guild.

I think that all organists who have their calling at heart feel that the day has passed when we can go to our organs on Sunday morning a few minutes before service time and select for a prelude the first thing that comes along. If we bear in mind the thought

that there is nothing too good for the worship of Almighty God, and to fulfill and justify our positions as ministers of music, then we should give the same amount of care to the selection and preparation of our prelude as to any other portion of the service. In my humble opinion the organist has a tremendous responsibility in his hands to set the atmosphere of worship in his prelude. Too long, I fear, have we been satisfied to tickle the ears of our congregations instead of trying to affect their hearts with a "call to worship."

I entirely agree with Mr. Salter that it is a matter which the Guild should take up, and I should be very glad to give any assistance I possibly could, as I have made quite a study of the subject, and my library contains a great number of chorale preludes, especially of the English school. Sincerely yours,
SIDNEY LEWIS,
Organist Grace Cathedral, San Francisco, Cal.

A Pleasant May Day Greeting.

Los Angeles, Cal., "May Day," 1938.—Dear Mr. Gruenstein: Speaking of anniversaries! THE DIAPASON gets better all the time (if that's possible!).
DUDLEY WARNER FITCH.

Little Things That Annoy.

Parkersburg, W. Va., April 28, 1938.—Editor of THE DIAPASON: In this day of choir training courses, educating the organist to be a better choirmaster and church musician, there is one procedure that needs attention. We have heard much of the waning belief in the church and the decreasing attendance year by year. Whether or not this is linked (for those who go to church) with a more sensitive nature, a more critical eye and ear, a more educated conception, is a question, but one may have a service spoiled and its proper effect annulled by little details that can easily be corrected.

There is no doubt that any choir, any member of the musical portion of the service, cannot and does not get the same effect or impression from the service, the same good from the ceremony, as the person receives who does nothing but sit in the pew. Therefore the minister, the organist, the choir can only (ordinarily) guess—yes, guess—whether they are doing the right thing, and doing it the best way.

In a large, fine church in a large northern city there was a man appointed as a quasi-master of ceremonies. There were two doors in the organ case through which the organist and choir passed into the choir loft. This m. of c. "had a fit" if one or both doors were not kept tightly closed during the service, and a sensitive churchgoer could easily miss the sermon looking at the sloppiness of that organ case.

A minister (just this last Maundy Thursday) before the communion service read the call to worship, "O come, let us sing unto the Lord: let us make a joyful noise unto the Rock of our Salvation." Every organist can tell similar stories of misfit music and words in a service.

How carefully does the concert artist and the recitalist choose the numbers for his or her program—"build" the program! How carefully does your concert and "movie" manager watch all the details that have to do with the comfort and satisfaction of his patrons! If our churches would have fewer but better services (omitting the non-attended evening service) they would gain much that they now lose through a thoughtlessly conducted service.

Let the official board appoint the minister, the organist-director, a choir member, one or two church members, not necessarily musically educated, and let them have a weekly meeting and discuss the services in detail. If the meeting is held in the right spirit, great things can be accomplished.

Here are some suggestions, and only a few, for these will in turn bring others to light:

Ushers—Are they quiet? Do they seat people always at the right time or in the right place? Are they dignified?

Minister—Does he speak too softly, too quickly, or vice versa? Does he pitch his voice too high, so that your throat as well as his hurts by the time he has finished his sermon? If he learns to use the tone that vibrates the strongest on his chest as his fundamental tone he will do much better. Has he a mannerism? For instance, a young minister put his thumb and forefinger

That Distant Past as It Is Recorded in The Diapason Files

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

T. Tertius Noble was welcomed to America at a dinner by the National Association of Organists in the Hotel McAlpin, New York. Among those who voiced greetings to the new arrival were Miles Farrow, Arthur S. Hyde, Homer N. Bartlett, Dr. A. Madeley Richardson, Edmund Jaques and Ernest M. Skinner.

Forty organists in Cincinnati joined in a request for the formation of the Southern Ohio Chapter of the A. G. O. J. Warren Andrews was elected warden of the American Guild of Organists, succeeding Frank Wright.

THE DIAPASON published the scheme of a four-manual organ under construction by the Ernest M. Skinner Company for the Fifth Avenue Presbyterian Church, New York City.

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

The month's list of specifications of four-manual organs under construction, or just completed, included instruments as follows: Aeolian for Calvary Presbyterian Church in San Francisco; a Möller for the College of Industrial Arts at Denton, Tex.; one by the Hall Company for the Central Christian Church at Phoenix, Ariz., and an Estey for the College of the Pacific at Stockton, Cal. Large three-manuals included one for the First Baptist Church of Evanston, Ill., by Kimball, and a Möller for the Congregational Church of Appleton, Wis.

Lynnwood Farnam played the opening recital on a four-manual Casavant organ in the new Yorkminster Baptist Church, Toronto, Ont., on April 19 before 2,500 people.

Five thousand people heard Palmer Christian play the dedicatory recital May 15 on the large Skinner organ at the University of Michigan.

Ira Hobart Spencer, president of the Spencer Turbine Company of Hartford, Conn., and a pioneer in the organ blowing field, died April 28 after an operation. He had done more than perhaps any other man to eliminate the human element from the task of providing the wind for the organ. He was the inventor first of a water motor and later of the electric Orgoblo, which supplanted water power.

It was announced that Union Theological Seminary in the fall would open a school of sacred music for the training of organists and choirmasters, with Dr. Clarence Dickinson at its head.

in his vest-pocket so frequently during a sermon that a woman in his audience became so nervous that she said she would scream if he did it once more.

Choir—Do they rise together and sit down likewise? Does one soprano show her conceit by standing a little out-of-line, or attacking ahead of the others? Does the choir sound well-balanced? Can one understand the words? Does the choir take enough interest in the hymns? Are they reverent at all times when in the choir loft?

Hymns—Are they sung too fast or too slow? Are they learned well enough?

Anthems and Service Music—Do these help or hinder? Does the choir have too much the attitude of singing in a concert? Is there too much loud singing? Should there be more soft singing? What about the diction? Does the organist make notes on the music used and when it can be used again to the best advantage?

And Now the Organist—Does he play too loud or too fast? Does his organ blend with the voices? Does he use his left foot too much? Do the pedals boom along all the time? Does he mark his preludes, those that really are conducive to a churchly atmosphere, omitting those that sound like a recital or an organ trio exercise? Are his postludes too screechy? Most of them are. Are his improvisations aimless and ungrammatical?

Do you not, dear reader, think this would be a workable suggestion? Have you any ideas? Could you stand it, dear organist-director?

KENNETH E. RUNKEL.

The Free Lance

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

Aaron Copland, one of the liveliest of the writers of "contemporary music" à l'Americaine, in an interview by Ruth Benedict in the *Musical Digest* for May, said a very wise thing with reference to the performance of his opera, "The Second Hurricane," by high school children. "It is more important," said Mr. Copland, "to write for a high school chorus which will perform a work than to write a symphony for an orchestra that won't even bother with it." Although Mendelssohn is dated and pretty well outmoded, he did write the "Songs without Words" for simple folk to play. It is well known that even dukes and earls, when out for votes, kiss all the babies to win the suffrages of the "peepul." Why not?

The thorny road to musicology, as regards a study of the Scottish psalter, has been made more pleasant by the publication of "The Scottish Psalter of 1635, edited with modal harmonies." The death of the author, Sir Richard Runciman Terry, last month, has called attention to the handsome volume of pages XII, 94 (part I), XVI-229 (part II), Novello & Co. Terry's version of all the psalter melodies in parts, but with the melody transposed to the highest part, is followed by the psalter in its original form, with the melody in the tenor and with the original words.

All who know him will wish for Dr. John Winter Thompson, after forty-eight years of work at Knox College, a less arduous life and full opportunity for further self-development and the harvest of affection from those young people he has taught and befriended during his long and honorable career.

And here is another organist, George H. Lomas of Pawtucket, R. I., who has served forty-one years in St. Paul's Church, with honor for himself and with a fine devotion to his ideals of the right kind of church music. George and I are old friends. How rich life becomes when men like him are a part of one's life and thus help in one's attempts to live honorably! Talk as much as you like to the contrary, in the last analysis you are ranked for what you are. "What care I what you say, when what you are is thund'ring in my ears."

It occurred to me the other day to compare the forty English organ recitals in the May *Musical Opinion* with an equal number of organ programs from THE DIAPASON. It is not expected that the figures of organ selections favored by English players can be put alongside a list of those pieces favored by American organists and tell any story. A humorist once said that there are three kinds of lies—white lies, black lies and statistics. But let us see. The total number of pieces listed in THE DIAPASON is 244, in *Musical Opinion* 232. The American programs had fifty-seven pieces by American composers, seventeen by English composers, sixty-one by Bach, sixty by French authors and twenty-seven by German writers, with seventeen miscellaneous. The English programs listed no pieces by Americans, ninety-two by English composers, twenty-seven by Bach, fifty-eight by French writers and seventy-six by Germans.

A few minutes spent in analyzing the figures disclosed two interesting points—that no English program had a single piece by an American composer on it, and that Americans out of a total of 244 pieces chose fifty-seven by their own countrymen. It is surprising to find this disparity between English and American taste. But let us not fail to think a bit about the seventeen English pieces—only seventeen—played by American organists! Guilman is not entirely forgotten, for the English programs offer nine items and the American four. Although I never had a lesson from Guilman or from one of his pupils and heard him play three times only, I honor his memory and believe that if he is forgotten, playing clean, vigorous and sincere, will have

fewer exemplars, especially among the young organists.

Those of us who have been for years interested in working for the A. G. O. are not at all contented with the response made by the rank and file of the membership to conventions or to meetings whose basic note is instruction rather than amusement. Do we really want to learn anything, or are we so settled in our own theories that we are satisfied? Is it not true that in the jurisdiction of every chapter there is a fringe of good musicians who, once active, have dropped out? These men average high in general esteem. Why did they cut themselves off? It has been suggested that the membership fee is beyond the means of young organists in these days of little money. Has that a basis in fact? Are the conventions or other meetings held at times when the young organist has to choose between keeping engagements that mean money in his pocket or giving them up to hear papers or recitals that he thinks will net him little or nothing? What are the reasons for the existence of the A. G. O.? I have always considered that the examinations held up the A. G. O. structure, but a good friend says that sociability, if present in good measure, will make, or its absence will kill, the Guild.

Ben Stanley, dying recently in Omaha, was an old friend of mine; I think he was one of the most musical players I have ever heard: a gifted man.

What do I mean by a "musical" player? In these days of fine organ recitalists I am inclined to list organists, whether of church or recital, as (1) solid—that is, correct as regards notes and fundamentals but without much magnetism; (2) effective, because of brilliancy in tempo and registration; (3) musical, because feeling the music they play and individual in their approach to it.

Dean Homer Whitford of the Massachusetts Chapter, in talking with me the other day, expressed himself as believing the younger organists were able to learn something from the services. It has seemed to me that the A. G. O. was inclined to take the services arranged by the chapters as a matter of course. I do not question Dean Whitford's judgment, but I wonder what reaction we would get if we sent out a questionnaire after each service on the following model: "Dear sir: Please answer the questions following; do not sign your name. Enclosed is a stamped envelope for your reply. By order of the executive committee of the Massachusetts Chapter. Question 1. Did you learn anything from the service bearing on your professional interests? If so, state concisely what you learned. 2. Did you learn anything from the service as regards details, such as playing over of hymns, accompaniment of the choir, choice of music? If so, state concisely what you learned." Any questions framed so as to elicit any reactions from the service or any suggestions as to improvements in it would answer.

Miss Darnell in Florida and N. Y.

An intensive course in organization and training of junior choirs will be given by Grace Leeds Darnell at the Florida State College for Women, Tallahassee, July 12 to 22. After leaving Florida Miss Darnell will offer a course Aug. 15 to 27 at St. Mary's-in-the-Garden, 521 West One Hundred and Twenty-sixth street, New York City, where she is organist and choir director. A group of choristers will be used for demonstrating methods and services will be arranged to illustrate uses of junior choirs. Having been associated with Miss Vosseller of the Flemington Children's Choir School in the first summer course for developing junior choirs and having a choir school of her own at St. Mary's, Miss Darnell is well equipped to help those desiring training in this work.

A choir festival in which all the musical forces of the Westminster Presbyterian Church of Grand Rapids, Mich., took part was held on the evening of May 15 under the baton of Stanley Baughman, organist and director. Organ selections by Mr. Baughman included: Meditation, Bubeck; "Sundown," Fairclough, and "Paean Exultant," Frederick Stanley Smith.

ROLAND DIGGLE, MUS. D.



DR. ROLAND DIGGLE, the Los Angeles organist and composer, has received word from the Rev. ZeBarney T. Phillips, president of the House of Deputies of the Episcopal Church, that he has been appointed a member of the joint commission on the revision of the hymnal, to succeed the late Professor H. R. Fairclough. The next meeting of the joint commission will be held at the College of Preachers in Washington early in September.

Orgatron Festival in New York.

The store of John Wanamaker in New York City held an interesting festival of music in May, celebrating the first anniversary of the Everett Orgatron introduced to New York by Wanamaker's. Programs presenting the Orgatron as a solo instrument, in ensemble, with voice, flute, violin, piano, electronic piano, orchestra, chorus, and with the auditorium organ, were given to demonstrate its adaptability to various conditions. Organists who played were Dr. Charles M. Courboin, Ruth Eisenberg, W. A. Goldsworthy, J. Thurston Noe, Joyce Rickard, Gerald Rock and Dr. Alexander Russell. From Saturday, May 7, to Saturday, May 21, inclusive, daily Orgatron concerts were played. Seven special concerts supplemented these programs. In one of them five Orgatrons were used in ensemble and in another the same five Orgatrons and the organ in the Wanamaker auditorium. As a climax to the festival the large auditorium organ, recently renovated, was rededicated on the afternoon of May 21 with a recital by Dr. Charles M. Courboin, who played at the dedication of this instrument in 1921.

Too Timely an Organ Prelude.

[June Provinces in the *Chicago Tribune*.] Last year about this time a Chicago organist was about to print on his church program the title of his prelude, Sonata from the Cantata "God's Time Is Best," by J. S. Bach. Then he realized that that was the very Sunday daylight saving time was to go into effect.

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Toronto Center.

On St. Mark's day many members of the Toronto Center attended choral evensong at St. Thomas' Church. The preacher was the Rev. C. J. Stuart and the service was under the direction of A. E. Clarke, organist of the church. The opening and concluding voluntaries were played by Maitland Farmer, F. R. C. O., organist of St. Paul's Church, Toronto. After the service the members spent a very enjoyable social hour in the parish hall, the refreshments being provided by the ladies of the church.

On Saturday, May 14, an excursion was made by members of the Toronto Center to the town of Barrie, about sixty miles north, on the shore of Lake Simcoe, where they were entertained at supper in St. Andrew's Presbyterian Church. Speeches were made by the president, G. D. Atkinson, and by the genial hosts, the Rev. Mr. Short, pastor of the church, and Edmund Hardy, Mus. B., the organist. Mr. Atkinson referred to the possibility of the formation of a center for Barrie and the surrounding towns, an idea which was very favorably received.

After supper the members went to the Collier Street United Church, where a recital of organ, vocal and violin music was enjoyed. Those taking part in the program were William Findlay, organist of the Church of the Messiah, Toronto; C. Franklin Legge, organist of Old St. Andrew's Church, Toronto; Miss Nellie Smith, contralto; Miss Lina Adamson, violinist, and Edmund Hardy, Mus. B., accompanist. The organ numbers included: Prelude and Fugue in B minor, Bach; Air, Samuel Wesley; Allegro Vivace (Symphony 1), Vierne, and two Bach chorales, played by Mr. Findlay, and the Sonata in A minor, Rheinberger, and "Finlandia," Sibelius, by Mr. Legge. Miss Adamson played Mr. Hardy's "To Daffodils" and "Reverie Poetique," with the composer at the piano. These violin compositions were rich in melody and showed a fine poetic feeling and delicate sense of form and modulation. The Toronto members returned feeling that it had been an evening well spent.

Hamilton Center.

The final recital for the season was held in All Saints' Church, Hamilton, at 4 o'clock April 30. Members from the Toronto, Kitchener and Brantford Centers were in attendance to hear the splendid program played by Eric Rollinson, F.R.C.O., organist of All Saints' Church. Many compliments were received by Mr. Rollinson, who has lately come to Hamilton and is now a member of this center, for the offerings presented and his skill in interpretation.

Following the recital supper was provided in the Scottish Rite Club. A short business meeting was conducted by the chairman of the center, Paul Ambrose, and cordial greetings were extended to our visitors by Dr. W. H. Hewlett.

Mr. Rollinson's program was as follows: Passacaglia, Bach; Two Trumpet Tunes and Air, Purcell-Ley; Voluntary in C minor, Maurice Greene; Pastorale, Roger-Ducasse; Andantino, Frank Bridge; Rhapsody in D flat, Herbert Howells; Meditation, Harvey Grace; Allegro from Symphony 6, Widor.

HARRY MARTIN, Secretary.

London Center.

The London Center held a meeting May 4 at Wong's cafe, at which Dr. F. T. Egner, chairman, presided. After a short business session T. C. Chattoe gave a most interesting talk on "Teaching Music." Mr. Chattoe paid tribute

to the sound work being done in musical instruction in the rural schools and stressed the value of impressing on pupils the emotions expressed and the real meaning conveyed by the music studied. The meeting closed with an open discussion of music festivals and the value of examinations.

ETHEL MATTHEWS, Secretary.

Kingston Center.

The monthly meeting of the Kingston Center was held Tuesday, May 3, in St. James' Church, and the organist, J. E. Tunstill, gave a very fine recital. The program was as follows: Concerto No. 7, Handel; Pastorale in F, Chorale Prelude and Prelude and Fugue in D, Bach; Piece in Concerto Style, John Stanley; Trumpet Tune, Purcell; Allegro Vivace from Symphony 5, Widor; Variations in E, Faulkes; "Song of Sunshine," Hollins; Gavotte in A, Elgar; Fantasia and Fugue on B-A-C-H, Liszt.

LOIS E. BAKER, Secretary-Treasurer.

Brantford Center.

About twenty members of the Brantford Center went to Hamilton Saturday evening to attend, in All Saints' Church, the recital by Eric Rollinson, F.R.C.O. An interesting program was offered, the numbers of which will be found under the report of Hamilton Center in this issue.

DETROIT WOMAN ORGANISTS HOLD ELECTION ON JUNE 7

The Woman Organists' Club of Detroit will hold its annual meeting for the election of officers and a dinner at the Swedenborgian Church on Forest avenue, between Woodward avenue and John R street, Tuesday evening, June 7, at 6:30. At 8:15 organ solos will be played by Lou Lillian Piper, Rachel Boldt and Margaret McMillan and vocal numbers by the choir, with Minnie Caldwell Mitchell, the church organist and director, accompanying. The public is invited. The organ is a Votteler-Holtkamp-Sparling.

The Woman Organists' Club of Detroit conducted a contest for young woman organists at the Woodward Avenue Baptist Church May 24. Each contestant played Bach's Prelude and Fugue in F minor and another composition of her own choosing. The judges were Charles Wuertel, organist of the church; J. L. Edwards of St. John's Episcopal Church and Dr. Edward B. Manville of the Detroit Institute of Musical Art. Two cash prizes were awarded. The names of the winners will be announced later.

Hammond Does Double Funeral Duty.

An unusual installation of a Hammond electric organ was accomplished recently in the Riverside Memorial Chapel at Seventy-sixth street and Amsterdam avenue in New York City. This funeral home, one of the largest in the world, has two beautifully appointed chapels and has conducted as many as seventeen funerals in one day. The Hammond console was installed in the larger chapel in such a manner that the organist cannot be seen by the audience. Tone cabinets were placed in the second chapel, as well as in the larger, and the procedure for two simultaneous funeral services is somewhat as follows: The music is heard in both chapels before the services proper get under way. When it is time for the services in the large chapel to begin the organist simply switches off the tone cabinets in the large chapel, turns on the earphones, through which he can hear himself playing, and, while his organ music is still heard in the smaller chapel, the large one, in which the organist is actually playing, is silent except for the spoken service being conducted. By the same means it is possible to conduct organ classes of several students in the same room, each playing a different piece simultaneously with all the others. By means of the earphones, each student hears only himself, and the instructor can "switch himself in" on any of his students at will.

Ivar L. Sjöström, Jr., has been engaged by E. Power Biggs to take his place as organist and director at the Harvard Church, Brookline, Mass., during Mr. Biggs' tour. Mr. Sjöström is organist and director at St. Stephen's Episcopal Church in Boston.



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CHURCH IN WHEELING TO HAVE KILGEN ORGAN

DESIGN FOR THREE-MANUAL

Historic Zion Lutheran Places Contract for Instrument to Be Installed in June—Chorus Reed Has Own Expression Chest.

Zion Lutheran Church, one of the historic churches of Wheeling, W. Va., has placed an order with George Kilgen & Son, Inc., of St. Louis for a three-manual organ of extensive tonal scope. The organ will be installed in positions adjoining the chancel, with the swell, the choir and the echo under expression in separate boxes. Various wind pressures are to be used and the chorus reed will have its separate chest and reservoir. Installation is planned for June.

The specification of this organ is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Clarabella, 8 ft., 73 pipes.
 3. Gemshorn, 8 ft., 73 pipes.
 4. Octave, 4 ft., 73 pipes.
 5. Flute Harmonic, 4 ft., 73 pipes.
 6. Tromba (8-inch pressure), 8 ft., 73 pipes.
 7. Chimes (from Echo), 20 tubes.
- SWELL ORGAN.**
8. Lieblich Bourdon, 16 ft., 73 pipes.
 9. Geigen Principal, 8 ft., 73 pipes.
 10. Gedeckt, 8 ft., 73 pipes.
 11. Viola da Gamba, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 73 pipes.
 13. Flauto Dolce, 8 ft., 73 pipes.
 14. Flute Traversiere, 4 ft., 73 pipes.
 15. Flautino, 2 ft., 61 pipes.
 16. Mixture, 3 rks., 183 pipes.
 17. Trumpet (4-inch pressure), 8 ft., 73 pipes.
 18. Oboe d'Amore, 8 ft., 73 pipes.
- CHOIR ORGAN.**
19. Open Diapason, 8 ft., 73 pipes.
 20. Melodia, 8 ft., 73 pipes.
 21. Dulciana, 8 ft., 73 pipes.
 22. Unda Maris, 8 ft., 61 pipes.
 23. Flute d'Amour, 4 ft., 73 pipes.
 24. Clarinet, 8 ft., 73 pipes.
- ECHO ORGAN.**
25. Open Diapason, 8 ft., 73 pipes.
 26. Lieblich Flöte, 8 ft., 73 pipes.
 27. Vox Angelica, 8 ft., 73 pipes.
 28. Rohrflöte, 4 ft., 73 pipes.
 29. Vox Aetheria, 8 ft., 73 pipes.
 30. Vox Humana, 8 ft., 73 pipes.
 31. Chimes (Deagan Class A), 20 tubes.
- PEDAL ORGAN.**
32. Major Bass, 16 ft., 32 pipes.
 33. Bourdon, 16 ft., 32 pipes.
 34. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.

35. Bass Flute (extension of Bourdon), 8 ft., 12 pipes.
36. Still Gedeckt (from Swell), 8 ft., 32 notes.
37. Flute (extension of Bass Flute), 4 ft., 12 pipes.
38. Trombone (extension of Tromba), 16 ft., 12 pipes.

One Orgoblo of seven and one-half-horsepower will provide the wind for the main organ and another of one-half-horsepower will provide wind for the echo.

CHURCH AT TROY, OHIO, BUYS THREE-MANUAL BY KIMBALL

The First Methodist Church of Troy, Ohio, has awarded the contract for a three-manual organ to the W. W. Kimball Company of Chicago. The instrument will be installed this summer and ready for use the latter part of September. The specifications are as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Hohlflöte, 8 ft., 73 pipes.
 3. Gemshorn, 8 ft., 73 pipes.
 4. Octave, 4 ft., 73 pipes.
 5. Trumpet, 8 ft., 73 pipes.
 6. Chimes, 8 ft., 20 tubular bells.
- SWELL ORGAN.**
7. Echo Lieblich (ext. Rohrflöte), 16 ft., 12 pipes.
 8. Diapason, 8 ft., 73 pipes.
 9. Rohrflöte, 8 ft., 73 pipes.
 10. Salicional, 8 ft., 73 pipes.
 11. Voix Celeste, 8 ft., 73 pipes.
 12. Flute d'Amour (from Rohrflöte), 4 ft., 12 pipes.
 13. Nazard (from Rohrflöte), 2 2/3 ft., 61 notes.
 14. Flageolet (from Rohrflöte), 2 ft., 61 notes.
 15. Oboe, 8 ft., 73 pipes.
 16. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
(Enclosed with Great.)
17. Viola, 8 ft., 73 pipes.
 18. Concert Flute, 8 ft., 73 pipes.
 19. Dulciana, 8 ft., 73 pipes.
 20. Unda Maris, 8 ft., 73 pipes.
 21. Lieblich Flöte, 4 ft., 73 pipes.
 22. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
23. Open Diapason, 16 ft., 32 pipes.
 24. Bourdon, 16 ft., 32 pipes.
 25. Echo Lieblich (from Swell), 16 ft., 32 notes.
 26. Octave (ext. of Open Diapason), 8 ft., 12 pipes.
 27. Flute (ext. of Bourdon), 8 ft., 12 pipes.
 28. Stillgedeckt (from Swell), 8 ft., 32 notes.
 29. Chimes (from Great), 8 ft.

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Programs of Organ Recitals of the Month

David Hugh Jones, Princeton, N. J.—Mr. Jones, organist of the Westminster Choir School, presided at the organ when the University of Tennessee Chorus presented Brahms' "Requiem" at Knoxville May 10 and he gave a recital before the singing of the oratorio, with the following program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Canon in B minor, Schumann; Adagio from Chorale in A minor, Franck; "Variations de Concert," Bonnet.

James Philip Johnston, F.A.G.O., Brooklyn, N. Y.—In connection with a program of sacred music given in the Church of the Holy Innocents May 9 by the Catholic Diocesan Choristers of Brooklyn, the Rev. Lawrence H. Bracken, director, Mr. Johnston played the following numbers: Sonata in C minor, Reubke; Pastorale from First Sonata, Gullmant; "Evening Bells and Cradle Song," Macfarlane; Toccata in G, Dubois.

Charles Lauria, organist of St. James' Pro-Cathedral, accompanied the choir.

Frank W. Asper, Salt Lake City, Utah—Among Mr. Asper's programs at the Mormon Tabernacle in May have been the following:

May 11—Passacaglia in D minor, Asper; Serenade, Schubert; Canon in B minor, Schumann; Nocturne, Ferrata; "Marche Religieuse," Gullmant.

May 12—"Water Music" Suite, Handel; "In a Monastery Garden," Ketelbey; A Concerto Movement, Dupuis; Triumph Song, Baynon.

May 13—Fugue in G minor (the Lesser), Bach; Cradle Song, Dickinson; Scherzo, Gigout; "Träumerei" and "Romance," Schumann; Finale from First Symphony, Vierne.

May 14—Allegro from Sixth Symphony, Widor; "The Harmonious Blacksmith," Handel; "Spring Morn," Smith; Nocturne, Grieg; March, "Pomp and Circumstance," Elgar.

Vernon de Tar, New York City—Mr. de Tar of Calvary Church was the assisting artist at a concert May 10 by the Evangelical Singers in the Centennial Memorial Temple and played two groups of compositions which included: Sinfonia from the Cantata "We Thank Thee, O God," Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; "Piece Heroique," Franck; Scherzo from Second Symphony, Vierne; Toccata on the Chorale "Lord Jesus Christ, Turn Thou to Us," Karg-Elert; "Dreams," Wagner; "Grand Choeur Dialogue," Gigout.

Melchiorre Mauro-Cottone, New York City—At the service of blessing of the new Kilgen three-manual organ in the Church of St. Vincent de Paul, on the evening of May 12, announced in the May issue of THE DIAPASON, Dr. Mauro-Cottone played this recital program: Passacaglia in B flat, Frescobaldi; Andantino, Mauro; Allegretto from Fourth Sonata, Mendelssohn; Chorale No. 3 in A minor, Franck; "Hora Mystica," Bossi; Scherzo in G minor, Bossi; "Christmas Evening in Sicily" (by request), Mauro-Cottone; "Carillon de Westminster," Vierne.

Homey Humphrey, Boston, Mass.—Mr. Humphrey of the faculty of the New England Conservatory of Music gave a recital May 18 at the City Hall Auditorium, Portland, Maine, and played a program made up of the following compositions: Chorale, Bossi; Sonata in D minor, Op. 42, Gullmant; Chorale Preludes, "Allein Gott in der Höh sei Ehr" and "Valet will Ich Dir geben," Bach; "Holsworthy Church Bells," Wesley; "Pantomime," Jepson; "Priore," Jongen; "Thou Art the Rock" ("Esquisses Byzantines"), Mulet. The recital was under the auspices of the Maine Chapter, A. G. O.

Harold Heeremans, New York City—Mr. Heeremans played a Buxtehude program at New York University May 8 as one of seven Sunday afternoon musical programs and his offerings included: Prelude, Fugue and Chaconne; Sonata in B flat, Op. 1, No. 4; Prelude and Fugue in G minor; Aria (from "Cantate Domino Canticum Novum"), arranged by Willard Irving Nevins; "Te Deum Laudamus"; Sonata in E, Op. 2, No. 6.

Helen Searles Westbrook, Chicago—Mrs. Westbrook played the recital Easter Sunday afternoon at the University of Chicago Chapel and her selections were the following: Improvisation on "O God, Our Help in Ages Past," Verrees; Spring Song, Hollins; Concerto in F major (first movement), Handel; "Easter with the Pennsylvania Moravians," Gaul; "Poem,"

Westbrook; "Benedictus," Reger.

On the evening of May 3 Mrs. Westbrook gave a recital at the Hotel Sherman on a Hammond electronic organ for the state convention of the Illinois Federation of Women's Clubs. Her numbers were as follows: "Finlandia," Sibelius; Sketch in D flat, Schumann; "Divertissement," Vierne; "Clair de Lune," Debussy; "Menuet in Olden Style," Westbrook; Rhapsodie in A minor, Saint-Saens.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft played the following program in a recital under the auspices of the Indiana Chapter, A.G.O., at the Tabernacle Presbyterian Church, Indianapolis, May 18: Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; Chorale Prelude on "Jesus, meine Zuversicht," Reger; Toccata-Prelude on "Vom Himmel hoch," Edmondson; Menuetto in E flat, Beethoven-Kraft; Prelude and Fugue in G major, Bach; Symphonic Movement, Weitz; Antiphon on the Litany, Alan Floyd; Finale from Third Symphony and Minuet from Fourth Symphony, Vierne; Caprice, "The Brook," Dethier; Allegro maestoso from Sonata, Op. 28, Elgar; Capriccio, Faulkes; Folk-tune, Whitlock; Toccata, Lanquetuit.

Verne R. Stilwell, Grand Rapids, Mich.—At the first and fifth of the Lenten recitals in Grace Episcopal Church, of which he is organist and choirmaster, Mr. Stilwell played:

March 2—Adagio in A minor, Bach; Chorale, "Come, Sweet Death," Bach; Arioso, Bach; Allegretto Scherzando, G. B. Nevin; Prelude to "The Blessed Damsel," Dubussy-Christian; "Hosannah," Dubois.

March 30—Concert Overture in A, Maitland; Air for the G String, Bach; "Benedictus," Reger; "Romance" in D flat, Sibelius; "Pomp and Circumstance" (No. 1, in D), Elgar.

Robert Elmore, Philadelphia, Pa.—Mr. Elmore's programs from station WFIL Sundays from 10 to 10:30 p. m. in June will include the following:

June 5—Request program: Toccata and Fugue in D minor, Bach; "Ave Maria," Bach-Gounod; "Shepherd's Dance" ("Henry VIII"), German; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Hymn of Glory," Yon.

June 12—Allegro ("Sonata Prima"), Pagella; "Chimes of St. Mark's," Russolo; Intermezzo, Szalit; "In Springtime," Kinder; Fantasia and Fugue ("Sonata Cromatica"), Yon.

June 19—Finale (Second Sonata), Gullmant; Adagio ("Concerto Gregoriano"), Yon; "Marche Champetre," Boex; Entr'acte ("Atonement of Pan"), Hadley; "Overture Fantastique," Sellars.

June 26—Allegro Vivace, Air and Allegro Maestoso ("Water Music"), Handel; Finale ("Symphonie Pathetique"), Tschai-kowsky; Fugue (Pastoral Sonata), Rheinberger; First Concert Study, Yon.

Wilbur Rowand, F.A.G.O., Rome, Ga.—In a recital for the Georgia Chapter of the A.G.O. April 25 in the Druid Hills Baptist Church of Atlanta Mr. Rowand, of Shorter College, played the following program: "Grand Jeu," Du Mage; "Now Rejoice, Christian Souls," Bach; Toccata in C, Bach; "Grande Piece Symphonique," Franck; Cantilena, McKinley; "The Squirrel," Weaver; Aria and "Scena" (Three Gothic Sketches), Hausermann; organ and piano, "Exultation" (Frances Felder at the piano), Weaver.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian played the inaugural recital April 29 on the four-manual Kilgen organ at Bowling Green State University, Bowling Green, Ohio. The specification of this instrument was published in THE DIAPASON last December. Mr. Christian's program consisted of the following selections: Chorale Preludes, "Ein feste Burg" and "Auf meinen lieben Gott," Hanff; Largo Allegro (Concerto in D), Vivaldi; Passacaglia and Fugue in C minor, Bach; Fantaisie in A, Franck; Finale, Symphony 8, Widor; Suite (MS), "A Chinese Garden," DeLamarter; "O Zion," Miller; Toccata, Andriessen.

Arthur R. Croley, Oberlin, Ohio—In his recital for the Northern Ohio Chapter, A.G.O., at the Church of the Saviour, Cleveland Heights, April 27, Mr. Croley presented this program: Prelude and Fugue in C major, George Bohm; "Tierce en Taille," Marchand; Flute Solo from a Sonata, Arne; Fantasia and Fugue in G minor, Bach; "Ave Maris Stella," Grieg; "The Lord's Prayer," Albert Malotte;

"Benediction," Reger; Fantasia on "Old Hundredth," Louis Gehrm; Prelude on "Adoro Te Devote," Norbert E. Fox; "L'Organo Primitivo," Yon; Finale, First Symphony, Vierne.

Julian R. Williams, Sewickley, Pa.—Mr. Williams played the following compositions in a recital Sunday afternoon, March 13, at St. Stephen's Church: Prelude and Fugue in A minor, Bach; "Come, Sweet Death," Bach; Sketch in D flat, Schumann; "Dreams," Wagner; "La Tabatiere a Musique," Liadoff-Heinroth; "Song of Penitence," Beethoven; "Prayer" (from "Hänsel and Gretel"), Humperdinck; Toccata, de Mereaux; Sonata on the Ninety-fourth Psalm, Reubke.

Arthur C. Becker, Mus. D., A.A.G.O., Chicago—Dean Becker of De Paul University school of music played the following compositions in a lecture and recital at St. Teresa's College, Kansas City, Mo., April 19: Concert Overture, Hollins; Andante con moto, Boely; Chorale Preludes, "We Believe in One God" and "Rejoice, Ye Christians," Bach; Arabesque, Debussy; Overture to "Comus," Arne; Rural Sketches, Nevin; Londonderry Air, Orem; "Variations de Concert," Bonnet; "Suite Gothique" (Menuet and Toccata), Boellmann.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch had the assistance of Joseph Harding, violinist, of the Kansas City Philharmonic, at a recital in the First Presbyterian Church Sunday afternoon, May 8, when numbers for violin and organ were featured. The instrumental numbers included: "Piece Heroique," Franck; violin and organ, Sonata in D, Handel, and "Romance," Wieniawski; Chorale Preludes, "Capetown," Archer, and "Rhosymedre," Vaughan Williams; Scherzo in G minor, Bossi; tenor solo, with violin and organ accompaniment, "O Lord, Most Holy," Franck (Marvin Flohrschutz, tenor); "Carillon," DeLamarter; violin and organ, Allegro Energico, First Concerto, Bruch.

Donald L. Coats, Topeka, Kan.—Mr. Coats, organist and choirmaster of Grace Cathedral, gave a faculty recital under the auspices of the school of music of Washburn College at the cathedral May 1. He played: "Grand Jeu," Du Mage; Prelude, Clerambault; Siciliano, Bach; Prelude and Fugue, Brahms; Spring Song, Shelley; Symphony for Organ ("Mater Dolorosa"); "Regina Pacis," Weitz; Siciliana, Bossi; "Sunrise" (from "Burgundian Hours"), Jacob; "Marche Champetre," Boex; "Melodrama," Guiraud-Kraft; "Westminster Carillon," Vierne.

J. Max Kruehl, Kansas City, Mo.—Mr. Kruehl was presented in his old church, Salem Evangelical, Quincy, Ill., in a recital April 27, and on May 3 he played at St. James' Church, Danville, Ill. His Quincy program was as follows: Chorale Preludes, "In Dir ist Freude" and "Wer nur den Lieben Gott lässt walten," Bach; Fantasia in G minor, Bach; First Sonata, in F minor, Mendelssohn; "Träumerei," Schumann; "Soir de Printemps," Swinnen; Nocturnette, "Moonlight," d'Evry; "Thakay-Yama," Horace Alden Miller; "The Squirrel," Weaver; "Tranquility," J. Max Kruehl; Improvisation on the Hymn-tune "Coronation."

Julia C. Ward, Leroy, Ohio—Miss Ward played the following program of American music April 21 at the Methodist Church: Chorale from Second Sonata, in D minor, James H. Rogers; Intermezzo and Pastorale, from "Miniature Suite," Rogers; "To a Wild Rose," MacDowell; Meditation and Toccata, Ralph Kinder.

At a wedding recital May 7 she presented this program: Prelude, Intermezzo, Pastorale and Toccata, from "Miniature Suite," James H. Rogers; "The Swan," Saint-Saens; "The Sweetest Story Ever Told," Stults; "Romanza" and "Träumerei," Schumann; Bridal Chorus from "Lohengrin," Wagner; Wedding March, Mendelssohn.

Sherman P. Hall, Fitchburg, Mass.—At a musical vespers May 8 in the Federated church, Ashburnham, of which he is organist and musical director, Mr. Hall played the following program: Sonata in A minor (Tempo Moderato and Intermezzo), Rheinberger; Fifth Symphony (Andante), Tschai-kowsky; Concerto in G (first movement), Bach; "The Lost Chord," Sullivan; "Pequena Cancion," Urteaga; Fourth Symphony (Toccata), Widor; Norwegian tone poems, "To the Rising Sun" and "Isle of Dreams," Tor-

jussen; Fantasia in E, Dubois; "Dreams," Stoughton; Concert Piece, S. P. Hall.

Ivar L. Sjöström, Jr., Boston, Mass.—Mr. Sjöström will play a series of recitals at Organ Hall, Methuen, Mass., under the patronage of Ernest M. Skinner on the evenings of June 2, 9, 16 and 23. His programs will include the following:

June 2—Prelude, Fugue and Chaconne, Buxtehude; Minuet, Boccherini; Fantasia on "Vom Himmel hoch," Drischner; "Litanie," Schubert; Toccata on "O Filii et Filiae," Farnam; Scherzo (Symphony 6), Vierne; Cantabile (Symphony 6), Widor; Introduction to Act 3 ("Lohengrin"), Wagner; "Flight of the Bumblebee," Rimsky-Korsakoff; Andante (Violin Concerto), Mendelssohn; "Piece Heroique," Franck.

June 9—"Suite Gothique," Boellmann; "Cortege," Debussy; "Clair de Lune," Karg-Elert; Scherzo Pastorale, Fedelein; Country Dance, Purcell; "Elves," Bonnet; Sonata No. 1, in E flat, Bach; Andante ("Grande Piece Symphonique"), Franck; Toccata, Gigout; "Divertimento," Mozart; Finale (Symphony 1), Vierne.

June 16—Allegro (Concerto 1, in G), Handel; Chorale, "O World, I Must Now Leave Thee," Brahms; Sarabande and Gigue, Corelli; "Dreams," Stoughton; Grand Chorus in D, Gullmant; Air for the G String, Bach; "The Cuckoo," d'Aquin; Fanfare, Lemmens; Londonderry Air; Introduction and Fugue on "Ad Nos, ad salutarem undam," Liszt.

June 23—Bach-Handel program: Aria, "If Thou Be Near, Chorale Preludes, "O Mensch" and "Sleepers Wake," Passacaglia in C minor, Sonata No. 5, in C, and Fantasia and Fugue in G minor, Bach; Concerto No. 2, in B flat, "Water Music" Suite, Aria from Twelfth Concerto for strings, Minuet from "Samson" Overture and Gavotte in B flat, Handel.

Henry F. Seibert, New York City—In a recital April 26 at St. Paul's Memorial Reformed Church, Reading, Pa., Mr. Seibert played: "Hosannah," Dubois; "Evening Chimes," Wheelton; Intermezzo (Suite for Organ), Rogers; Cantabile, Cesar Franck; "Christus Resurrexit!," Ravanello; "Invocation" ("Messe de Mariage"), Dubois; Fountain Reverie, Fletcher; "O Sacred Head Surrounded" and "Jesus, Joy of Man's Desiring," Bach; "In the Cross of Christ I Glory," Conkey-Reuter; "Come, Thou Almighty King," Giardin-Reuter; Largo, Handel; "Gloria in Excelsis," Reger.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming, who played the Sunday afternoon recital at the University of Illinois May 8, presented the following program: Aria in the Manner of Bach, Mauro-Cottone; Hebrew Prayer of Thanksgiving, Harvey Gaul; Celtic Melody, O'Connor-Morris; Third Sonata, Borowski; "Carillon," Sowerby; Finale, First Sonata, Frederick Stanley Smith.

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

May 1—Folk Carol Suite, Rupert Erlbach.

May 8—"Images" and "Rhythms" from "Symphonie de l'Agneau Mystique," de Maleingreau.

May 15—"Nombres," de Maleingreau.

May 22—Prelude in Form of a Toccata, C. V. Stanford; "The Shepherd of Ahusque," from "Basque Sketches," Erment Bonna.

May 29—"Fantasiestücke," Op. 48, No. 5, Hans Fahrman; Scherzo in G minor, Bossi.

Gene Stanton, Norwalk, Ohio—Mr. Stanton, organist and choirmaster of St. Paul's Church, gave his monthly recital May 22. He played the following: "A Lovely Rose Is Blooming," Brahms; Fugue in G minor, Bach; "Chant de May," Jongen; Sketch in D flat major, Schumann; Evensong, Johnston; "Divertissement," Vierne; Phantasia (Sonata 12), Rheinberger; Pastorale, Franck; Toccata on "O Filii et Filiae," Farnam.

Walter A. Eichinger, Seattle, Wash.—In his recital at the University Temple May 20 Mr. Eichinger played: Prelude and Fugue in A minor, Bach; Prelude on "Iam Sol Recedit Igneus," Simonds; Canzonetta, Carl Paige Wood; "Ronde Francaise," Boellmann; Berceuse and Finale ("Firebird" Suite), Stravinsky; Allegro (Symphony 6), Widor; "The Reed-Grown Waters" and "The Legend of the Mountain," Karg-Elert; Canon in B minor, Schumann; Finale (Symphony 1), Vierne.

Programs of Organ Recitals of the Month

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—In a recital at the First Methodist Church, Amory, Miss., May 1, Mr. Steuterman played: Allegro con brio from Sonata in E minor, Rogers; Meditation ("Thais"), Massenet; "The French Clock," Bornschein; "The Angelus," Massenet; Chorale Prelude, "O Sacred Head," Bach; Prelude and Fugue in D major, Bach; Fantasia on the Hymn "Saviour, Breathe an Evening Blessing," Steuterman; Serenade, Kinder; "A Young Girl in the Wind," Marsh; "Kamennoi Ostrow," Rubinstein; "Marche Pittoresque," Kroe-ger.

Charles Boehm, Glendale, L. I., N. Y.—Mr. Boehm, organist and choirmaster of the Ridgewood Reformed Church of Brooklyn, played "an hour of organ music" at his church May 18. The program consisted of the following: Second Sonata, Mendelssohn; Andante Cantabile, Widor; Largo, Handel; Reverie, Dickinson; Chorale Preludes, "Come, Sweet Death" and "Jesus, Joy of Man's Desiring," Bach; Allegro, Air and Hornpipe, from "Water Music," Handel; Londonderry Air, arranged by Federlein; Pastorale, from "Les Prologue de Jesus," arranged by Clokey; "Le Cygne," Saint-Saens; "Nun danket Alle Gott," Karg-Elert.

On June 12 at 4 p. m. Mr. Boehm will play the dedicatory recital on the Möller organ installed in the new Novitiate Chapel, Sisters of St. John the Baptist, Arrachar Park, Staten Island. He will play the following: "Psalm XVIII," Mar-cello; Andante Cantabile, Widor; Largo, Handel; Chorale Preludes, "So Fervently I Long for Thee," and "Jesus, Joy of Man's Desiring," Bach; "Priere a Notre Dame," Boellmann; Prelude and Fugue in E minor, Bach; Pastorale, from "Les Prologue de Jesus," arranged by Clokey; Chorale Improvisations on Gregorian Themes, "Asperges Me" and "Salve Regina," Kreckel; "Adagiosissimo," Dupré; Chorale in A minor, Franck.

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

May 1—"Les Preludes," Liszt; "May Night," Palmgren; "Chant de Mai," Jongen; Symphony No. 1, Maquaire; "Aux Etoiles," Duparc; "Westminster Carillon," Vierne.

May 8—Symphony in B minor, Schubert; "Lullaby for Wounded Hearts," Palmgren; "The Swan," Palmgren; Finnish Lullaby, Palmgren; "Suite Gothique," Boellmann.

May 15—Trio in E flat for Violin, Horn, and Piano, Brahms; "Prelude Heroique," Faulkes; Gavotte, Martini; "Valse Pa-thetique," Arensky; "Clair de Lune," Debussy; Finale, Franck.

Carolyn M. Cramp, New York City—Miss Cramp presided at the organ for a musicale at her studio on West Seventy-third street March 26 and played these compositions: Prelude and Fugue in G major, Bach; Meditation, Carolyn M. Cramp; Finale from First Symphony, Vierne. Marie B. Nicholson, soprano, and Janet Williams and Samuel Russell Eves, pianists, also took part in the program.

Maurice Blackard, Harrisburg, Ill.—In a dedicatory recital on the Kilgen "Petit Ensemble" at the First Presbyterian Church March 20 Mr. Blackard played: "Canyon Walls" and "Wind in the Pine Trees," Clokey; Largo in G, Handel; Toc-cata in D minor, Nevin; "Drink to Me Only with Thine Eyes," arranged by Rus-sell Hancock Miles; Berceuse, Dickinson; "The Primitive Organ," Yon; "Evensong," Martin; "Consolation," Mendelssohn; "Thou Art the Rock," Mulet.

In a recital on the evening of Easter he played: Chorale, "O Sacred Head," Bach; "Alleluia," Armstrong; Toccata in D minor, Gordon B. Nevin; "At the Con-vent," Borodin; "Evensong," Martin; "Canyon Walls" and "Wind in the Pine Trees," Clokey; "The Swan," Saint-Saens; "Variations de Concert," Bonnet; "The Rosary," Ethelbert Nevin.

Eugene Hill, A.R.C.O., Guelph, Ont.—Mr. Hill gave a recital for the Buffalo Chapter, A.G.O., at St. John's Church, Buffalo, April 26, playing the following program on the three-manual Austin or-gan: Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Allegro Vivace, Fifth Symphony, Widor; Chorale Improvisations, "Lord Jesus Christ, Turn Thee to Us" and "O World, I Must Leave Thee," Karg-Elert; Fantaisie, Saint-Saens; Three Short

Pieces (Scherzo; Melody; "Pageant"), L. E. Hill.

George W. Volkel, F.A.G.O., New York—Mr. Volkel gave a recital on the new organ built by the Ernest M. Skinner & Son Company at the First Presbyterian Church of Newburgh, N. Y., April 24. His program consisted of these selections: Tenth Organ Concerto, Handel; "Soeur Monique," Couperin; "The Bells of St. Anne de Beaupre," Russell; "Flight of the Bumble-bee," Rimsky-Korsakoff; Arioso in F major and "In dulci Jubilo," Bach; "Ave Maria," Bach-Gounod; Sketches in F minor and D flat major, Schumann; "On Hearing the First Cuckoo in Spring," Delli; Toccata in F (Sym-phony 5), Widor.

Edwin D. Clark, Wilkes-Barre, Pa.—Mr. Clark played the Lenten recital in the series of the Northeastern Pennsylvania Chapter, A.G.O., at St. Luke's Episcopal Church, Scranton, March 25. His program was made up of the following works: Toccata in F major, Bach; Chorale Im-provisation, "Lord, My Heart is Fixed," Karg-Elert; Prologue and "O Golgotha!" from Passion Symphony, de Maleingreau; Prelude in F minor, Dupré; Fugue on the Chorale "Ad Nos," Liszt.

Edward S. Crum, Mus. B., Freeman, S. D.—Mr. Crum was heard in a recital at Salem Zion Mennonite Church May 8 and presented a program consisting of the following offerings: First Sonata, in D minor, Guilman; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Bells through the Trees," Edmundson; Toccata from Fifth Symphony, Widor; Offertory on Two Christmas Hymns, Guilman; "Kamennoi-Ostrow," Rubinstein-Gaul; Hymn Im-provisation.

Arthur Poister, Minneapolis, Minn.—Mr. Poister was heard in a New York recital at Calvary Church April 21. The Uni-versity of Minnesota organist played the following program: Chorale Fugue, "We All Believe in One True God," Bach; Chorales, "Come, Gentle Death" and "Be Joyful, All Ye Christian men," Bach; Passacaglia and Fugue in C minor, Bach; Four Fragments from "The Stations of the Cross," Dupré; Fantaisie in C major, Franck; Andante in F major, Mozart; Bohemian Cradle Song, Poister; Finale from Seventh Symphony, Widor.

Rachel B. Pierce, Poughkeepsie, N. Y.—In a recital at the Vassar College Chapel Sunday evening, May 1, Miss Pierce played the following program: Pre-lude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Wenn wir in höchsten Nöten sein," "Durch Adam's Fall ist ganz verderbt" and "Nun freut Euch," Pachel-bel; Sonata in E minor, No. 4, Bach; Chorale Preludes, "Durch Adam's Fall ist ganz verderbt," "Wenn wir in höchsten Nöten sein" and "Nun freut Euch," Bach; Passacaglia and Fugue in C minor, Bach.

Dowell P. McNeill, Boston, Mass.—In a recital at the New England Conservatory of Music April 21 Mr. McNeill played: "Legende," Vierne; Prelude, Dethler; Adagio from Fourth Symphony, Widor; Cantabile and Chorale in A minor, Franck; Fantaisie in D flat major, Saint-Saens; Caprice, Guilman; "Twilight at Fiesole," Bingham; Sonata from the Cantata "God's Time Is Best" (trans-cribed by Guilman), Bach; Fantasia and Fugue in G minor, Bach.

Dr. Ray Hastings, Los Angeles, Cal.—Recent programs at Temple Baptist Church (the Philharmonic Auditorium) have included: War March from "Atha-lie," Mendelssohn; "Songs without Words," Numbers 9, 27 and 48, Men-delssohn; Fugue (1790), Rinck; "Swan Song" and Chorus from "Lohengrin," Wagner; "Invocation," from "Rienzi," Wagner; Prelude to "Faust," Gounod; Elevation, Guilman; Selection from "Me-fistofele," Boito.

Dora Poteet, Dallas, Tex.—In a recital April 19 at Southern Methodist University in honor of the convention of the Amer-ican Chemical Society Miss Poteet played these organ numbers: Fugue a la Gigue, Bach; "Pantomime," Jepson; Toccata (Second Symphony), Dupré.

Mrs. Katherine Evans, Dallas, Tex.—Miss Evans was presented in a recital by Alice Knox Fergusson at Christ Episcopal Church April 8 and played: Adagio, from Concerto 1, Bach; Prelude and Fugue in B flat, Bach; Chorale Prelude, "O Sacred Head Now Wounded," Bach; Third Son-

ata, Guilman; Dramatic Pedal Study, a la Gigue, Macdougall; "Miniature Suite," Rogers; Reverie, Dickinson; Capriccio, Lemaigre; "Gesu Bambino," Yon; Sortie, Boslet.

Paul A. Humiston, Grand Rapids, Mich.—The sixth Lenten recital at Grace Church was played on the afternoon of April 6 by Mr. Humiston, whose program was made up as follows: Fantasia in G minor, Bach; Chorale Prelude on "O Man, Bemoan Thy Great Sin," Bach; Andante (First Sonata), James; Intermezzo, Bedell; "Angelus Meditation," J. Sebastian Mat-thews; March on a Theme of Handel, Guilman.

Harold Tower, Grand Rapids, Mich.—Mr. Tower, of Trinity Community Church, who played the Lenten recital at Grace Episcopal Church March 16, presented the following program of compositions of Cesar Franck: Adagio from Fantaisie (Op. 16); Andantino in G minor; "Grande Piece Symphonique."

Ralph Douglass, New York City—Mr. Douglass gave a recital April 29 at the Madison Avenue Baptist Church, playing a program made up as follows: Prelude and Fugue on B-A-C-H, Liszt; "Under the Nut Tree," Jacob; "Canzone Amorosa" (Venetian Love Song) and "Buona Notte" ("Good Night"), Ethelbert Nevin; "Floren-tine Chimes," Bingham; Second Sym-phony, Widor.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's recital at the University of Florida Sunday afternoon, May 1, was marked by the following pro-gram: "Procession of the Sidar," Ippo-litoff-Ivanoff; "Indian Canzonetta," Dvorak; Ballet music from "Faust," Gounod; "Romance" in A major, Schu-mann; Allegretto, Katharine Lucke; "O Zion," Horace Alden Miller; "The Waltz-ing Doll," Poldini; Nocturne in F minor, Chopin; Minuet in F major, Saint-Saens; Tango in D, Albeniz; Introduction and Fugue on the Chorale "Ad Nos," Liszt.

Mr. Murphree's commencement pro-gram on the four-manual Skinner organ

May 29 included: "Comes Autumn Time," Sowerby; Fugue in C minor, Handel; Finale from Third Harpsichord Suite, Handel; Folk-Song Prelude, Garth Ed-mundson; "Ancient Hebrew Prayer of Thanksgiving," Harvey B. Gaul; "Spring Morn," Frederick Stanley Smith; "Sun-shine and Shadow," Clement R. Gale; "Fireside Fancies" Suite, Joseph W. Clokey; Reverie, George Crandall; "Caril-lon-Sortie," Mulet.

F. Rayner Brown, Los Angeles, Cal.—Mr. Brown played a modern program at St. Paul's Cathedral May 30. His offer-ings consisted of the following: Fantasy on the Hymn-tune "Amsterdam," Mc-Kinley; "Skyland," Vardell; Musette, de Maleingreau; Cantilene, F. M. Barnes; A Gothic Prelude, DeLamarter; Carol, Whitlock; "South Wind," Rowley; "Le-gende," Clokey; "Comes Autumn Time," Sowerby.

Charles F. Schirman, Portsmouth, Ohio—Mr. Schirman played the following short programs for the Ohio convention of the churches of Disciples of Christ, on the three-manual Kilgen organ in the Second Presbyterian Church:

May 23—Chorale Prelude on "Mel-combe," Noble; "The Legend of the Mountain," Karg-Elert; Finale (First Symphony), Vierne.

May 24—"Into the Silver Night," John-son; "A Song of Faith," Carl F. Mueller; Toccata and Fugue in D minor, Bach.

Claude Means, A.A.G.O., Greenwich, Conn.—Compositions played by Mr. Means at Rosemary Hall in April and May in-cluded: Fugue in G minor, Bach; "Sici-lienne," Bach; Three Movements from "Water Music," Handel; "A Rose Breaks into Bloom," Brahms; "Chant de Mai," Jongen; Prelude and Finale from First Symphony, Widor; "O Fili et Filiae," Farnam; "An Easter Spring Song," Ed-mundson; "Nun Danket," Karg-Elert; "Ein' feste Burg," Reger; "Electa ut Sol," Dallier; Toccata from Fifth Symphony, Widor.

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The Fairies' Revel, S.S.A.A.	.50	HENRY HADLEY	
From Old Japan, S.S.A.	.60	Lelawala, S.A.T.B.	.60
GENA BRANSCOMBE		The Princess of Ys, S.S.A.A.	.60
The Dancer of Fjaerd, S.S.A.	.60	The Princess of Ys, S.A.T.B.	.75
JOHN HYATT BREWER		E. S. HOSMER	
Hesperus, S.S.A.A.	.50	The Man Without a Country,	
G. W. CHADWICK	 S.A.T.B.	1.00
The Pilgrims, S.A.T.B.	.65	WALTER HOWE	
Ecce jam noctis, T.T.B.B.	.35	Magnificat, S.A.T.B.	.20
Lovely Rosabelle, S.A.T.B.	.60	Ode to Youth, S.A.T.B.	.75
F. A. CHALLINOR		MARGARET RUTHVEN LANG	
A Psalm of Life, S.A.T.B.	.75	The Heavenly Noëls, S.S.A.A.	.25
H. CLOUGH-LEIGHTER		FRANCES McCOLLIN	
Across the Fields to Anne!		June, S.S.A.A.	.60
..... S.S.A.A.	.75	EDWARD MacDOWELL	
ROSSETTER G. COLE		(Send for special list.)	
The Rock of Liberty, S.A.T.B.	1.00	HAROLD VINCENT MILLIGAN	
Hymn of the Union, S.A.T.B.	.25	Negro Spirituals, S.A.T.B., each	.12
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Exultate Deo, S.A.T.B.	.35 T.T.B.B., each	.12
Peace in Liberty, S.A.T.B.	.15	T. TERTIUS NOBLE	
A Holiday Fantasy, S.A.T.B.	.35	God, the Eternal Ruler, S.A.T.B.	.12
The Holy Star, S.S.A.A.		Let all the World, S.A.T.B.	.12
..... or S.A.T.B., each	.20	Rise up, O Men of God, S.A.T.B.	.12
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1. The Fairy Road. 2. The Fairy Ring.	 S.A.T.B.	.15
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S.A.T.B. or T.T.B.B., each	.12	S.S.A.A.	1.00
		CHARLES VILLIERS STANFORD	
		Fairy Day, S.S.A.A.	.60
		ALFRED WHITEHEAD	
		Almighty God, Whose Glory,	
		Motet S.A.T.B.	.12

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Programs of Organ Recitals of the Month

[Continued from preceding page.]

Edward G. Mead, F.A.G.O., Oxford, Ohio—In a recital May 9 at Earlham College, Richmond, Ind., Mr. Mead presented a program made up as follows: Allegro Vivace, Sammartini; Air, Tartini; Gavotte, Martini; Fantasia and Fugue in G minor, Bach; Sixth Sonata (first movement), Mendelssohn; Canon in B minor, Schumann; Andante Religioso, Liszt; "Piece Heroique," Franck; Prelude in Olden Style, Alfred M. Greenfield; "Romance sans Paroles," Bonnet; "The Chapel of San Miguel," Seder; "L'Organo Primitivo," Yon; Evening Song, Baisrow; Toccata in G, Jepson.

William Churchill Hammond, Holyoke, Mass.—In a recital at the Second Congregational Church May 10 for the Quabbin Club of Enfield, Mass., Professor Hammond played: Prelude to "The Deluge," Saint-Saens; Largo, "New World" Symphony, Dvorak; Trumpet Voluntary, Purcell; "The Reed-Grown Waters," Karg-Elert; "The Convent," Borodin; "Clair de Lune," Debussy; "Carillon," Edmundson; Rustic March, Gigout; Theme and Variations, Bedell; "The Bells of St. Anne de Beaupre," Russell.

Charles Shatto, San Diego, Cal.—Mr. Shatto played a series of five recitals at noon on Wednesdays in Lent at the First Methodist Church. Among his programs were the following:

March 30—Prelude in B minor, Bach; Prelude from "The Abbey," Koechlin; Barcarolle, Urner; Allegretto Scherzando, Urner; Chorale in B minor, Franck.

April 6—Prelude and Fugue in G major, Bach; Two Canons, Koechlin; "Jesu, Joy of Man's Desiring," Bach; "In a Country Cemetery," Urner; Fugue in G minor, Urner.

April 13—Chorale in A minor, Franck; "Evening in Brittany," Urner-Le Grand; Two Chorale Preludes, Shatto; Chorale Preludes, "In Dir ist Freude" and "O Mensch, bewein' Dein Sünde," Bach.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's program for the noon recital at the University of California at Los Angeles May 3 included the following selections: Cantabile in B major, Franck; Elegy, Glazounoff; "Will-o'-the-Wisp," Nevin; "Carillon de Westminster," Vierne; "Peer Gynt" Suite, Grieg.

May 6 and 8 Mr. Schreiner was assisted by Arnold Varney, flutist, in this program: Prelude to "Parsifal," Wagner; Concerto in G major, Handel; Second Flute Concerto in D major, Mozart; Toccata, "Thou Art the Rock," Mulet.

At his Sunday recital May 22 Mr. Schreiner played: "Piece Heroique," Franck; First Sonata, in F minor, Mendelssohn; "A Story from Dreamland," Fannie Charles Dillon; Scherzetto and Toccata in B minor, Schreiner; "Ave Maria," Schubert; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner.

The program May 17 included: Fantasie in A major, Franck; Andante from Fifth Symphony, Beethoven; "Ronde Francaise," Boellmann; "Ave Maria," Schubert; Overture to "Mignon," Thomas.

Alfred B. Montgomery, Jr., Rosemont, Pa.—In a recital at the Church of the Good Shepherd May 19 Mr. Montgomery played: Sonata in F minor (Allegro), Rheinberger; Folk-tune, Whitlock; "Rhosymedre," Vaughan Williams; Chorale, "Christ Lay in Bonds of Death," Air for G String, and Prelude and Fugue in E minor, Bach; Largo ("New World" Symphony), Dvorak; Spring Song, Hollins; "Harmonies du Soir," "Clair de Lune" and "Nun danket," Karg-Elert.

Ethel Sleeper Brett, Sacramento, Cal.—At the last choir concert of the season in the First Methodist Church, Sunday evening, May 22, Mrs. Brett played these organ numbers: Prelude to "The Deluge," Saint-Saens; "Rain," Jacob; Andante Cantabile, Fourth Symphony, Widor; "Westminster Carillon," Vierne; Toccata, Barie.

Harlie E. Wilson, Burlington, Vt.—Mr. Wilson played the following program on the new Everett Organ April 10 at St. Michael's College: Prelude and Sarabande, Corelli; Chorale, "Jesu, Joy of Man's Desiring," Bach; "The Bells of St. Anne de Beaupre," Russell; "Agnus Dei," Bizet; "Song of Sorrow," Nevin; "A Gothic Cathedral," Pratella; Chorale, "Come, Sweet Death," Bach; "Angelus," from "Scenes Pittoresques," Massenet; "Procession to Calvary," from "The Crucifixion,"

Stainer; Prelude to "Parsifal," Wagner. **Herbert D. Bruening, Chicago**—Mr. Bruening was guest organist at a sacred song service in Tabor Lutheran Church on the evening of May 8 and played these compositions: Concert Overture in A, Maitland; "From Heaven Above," Pachelbel; "Paean of Easter," Mueller; "Now Thank We All Our God," Karg-Elert; "Echo Bells," Brewer; "O Thou of God the Father," Bach.

John Glenn Metcalf, Urbana, Ill.—In a faculty recital of the University of Illinois School of Music Sunday afternoon, May 1, Mr. Metcalf had the support of Duane Adams Branigan, pianist, in the following program: "Jesu, Joy of Man's Desiring," Bach; "In Thee Is Joy," Bach (Mr. Metcalf and Mr. Branigan); Chorale Preludes, "Es ist das Heil uns kommen her" and "Alles ist an Gottes segnen," Karg-Elert; "Piece Heroique," Franck-Schwab, and "The Young Prince and Princess" ("Seheherazade"), Rimsky-Korsakoff (Mr. Metcalf and Mr. Branigan); "Concerto Gregoriano," for organ and orchestra (piano and organ), Yon.

In a recital at Trinity Cathedral, Little Rock, Ark., April 20, for the Little Rock Chapter, A.G.O., Mr. Metcalf, with the assistance of Duane Adams Branigan at the piano, played the following organ and piano program: "Jesu, Joy of Man's Desiring," and "In Thee Is Joy," Bach (Mr. Metcalf and Mr. Branigan); Prelude in B minor, Bach; Aria, from Tenth Concerto, Handel, and Gavotta, from Sonata No. 12, Martini (Mr. Metcalf); "Piece Heroique," Franck-Schwab, and "The Young Prince and Princess" ("Seheherazade"), Rimsky-Korsakoff, arranged by Stoughton (Mr. Metcalf and Mr. Branigan); "Concerto Gregoriano," for organ and orchestra, Yon (Mr. Metcalf and Mr. Branigan).

Lester Silberman, El Paso, Tex.—Mr. Silberman was presented in a recital by the Scottish Rite bodies of El Paso at the Scottish Rite Auditorium May 1, when he played a program made up as follows: "Ave Maria," Arkadelt-Liszt; Adagio from Toccata in C, Bach; Prelude and Fugue in D major, Bach; Offertoire, Dubois; Two Palestinian Folk-songs, arranged for organ by Silberman; "Piece Heroique," Franck.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd played the following program at his 5:30 memorial recital at Grace Church May 12: Capriccio on the Notes of the Cuckoo, Frescobaldi; Prelude and Allegro Vivace from Symphony 1, Vierne; "Lament," Harvey Grace; "Alla Sarabanda" (from Fantasy Quintet for Strings) and "Antiphon" (from Five Mystical Songs), Vaughan Williams.

Alfred W. G. Peterson, Worcester, Mass.—At a vesper hour of music in Central Church Mr. Peterson played a program made up of the following selections: Prelude, Fugue and Chaconne, Buxtehude; "Ave Maria," Schubert; Gavotte, Wesley; "Pastorale Ancienne," Edmundson; Nuptial March, Guilman; Spring Song, Macfarlane; Sketch in D flat, Schumann; "Dreams," Stoughton; Finale (Symphony 1), Maquaire.

Hugo J. Gehrke, Chicago—At a re-dedication concert in Concordia Lutheran Church May 1 the combined mixed choirs sang and Mr. Gehrke, a pupil of Porter Heaps, played these selections on the three-manual Müller organ: Prelude in G major, Bach; "Jesu, Joy of Man's Desiring," Bach; "Rejoice, Ye Pure in Heart," Sowerby.

Herbert Bruening accompanied the choirs.

Mildred Beringer, Baton Rouge, La.—Miss Beringer played the following program when presented in a recital at Louisiana State University by Frank Collins, Jr., April 26: Adagio from Sonata in E flat major, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Chorale Prelude, "Ich ruf zu Dir," Dupré; Passacaglia, Buxtehude; Sonata in A major, Mendelssohn; "Carillon," Sowerby; "The French Clock," Bornschein; Allegro Appassionato from Fifth Sonata, Guilman.

Dorothy Walker, Rome, Ga.—Miss Walker of the class of 1939 was heard in a recital at Shorter College Auditorium May 3, when she played: Prelude and Fugue in G major, Bach; Chorale, "As Jesus Stood beside the Cross," Scheidt; Prelude, Purcell; Allegro con fuoco and Meditation, Sixth Sonata, Guilman; "Vendanges," from "Burgundy Hours,"

Jacob; Madrigal, Sowerby; Gloria (Finale), Dupré. Miss Walker is a pupil of Wilbur Rowand.

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

May 1—Fugue in G minor ("The Small"), Bach; Cantilene, Pierne; "The Guardian Angel," Pierre-Kraft; Adagietto from "L'Arlesienne," Bizet.

May 8—"Badinerie" from B minor Suite, Bach-Bedell; Pastorale and Chorale Prelude on "In dulci Jubilo," Bach-Bedell; "Legende," Bedell; Elevation, Bedell.

May 15—"Jubilate Amen," Kinder; "A Cloister Scene," Mason; Andante from Trio-Sonata No. 4, Bach.

May 22—Grave, from Fifth Symphony, Vierne; "Canyon Walls," Clokey; "The Quiet of the Forest," Arthur Dunham; "May Night," Palmgren.

May 29—"Morning," Grieg; "Let All Mortal Flesh Keep Silence," J. M. Klein; Spring Song, Mendelssohn; "Dedication," Taylor.

Howard L. Ralston, Washington, Pa.—For his "hour of organ music" at the Second Presbyterian Church Sunday afternoon, April 10, Mr. Ralston selected these compositions: "Grand Choeur," Guilman; "The Blessed Spirits in Elysium," from "Orpheus," Gluck; Toccata and Fugue in D minor, Bach; "Moment Musical," Schubert; Trumpet Tune, Purcell; "Afternoon Quiet," Jensen; "The Cowherd's Sunday," Ole Bull; "O Filii et Filiae," Loret; "Evening Bells and Cradle Song," Macfarlane; "The Swan," Saint-Saens; Offertoire in D minor, Batiste.

C. Harold Einecke, Grand Rapids, Mich.—Mr. Einecke's Lenten "hours of organ music" at the Park Congregational Church Sunday afternoons have been marked by the following recent offerings:

April 3—Request program: Prelude to Act 3, "Lohengrin," Wagner; Berceuse, Dickinson; Prelude and Fugue in B major, Bach; "Kamennoi Ostrow," Rubinstein; Arioso, Bach; Passacaglia in C minor, Bach; "Ave Maria," Bach-Gounod; "Finlandia," Sibelius.

April 10—Hymn-tune Fantasie on "St. Theodulph," McKinley; "Gethsemane," Frysinger; "The Tumult in the Praetorium" (from "Symphonie de la Passion"), de Maleingreau; Sketches from Nature, Clokey; "Easter Morning with the Pennsylvania Moravians," Harvey Gaul; Chorale Prelude, "Da Jesus an dem Kreuze Stund," Bach; "Weeping Mary" (from "Across the Infinite"), Shure; "The Holy City," Adams; Postlude on "Sleepers, Awake," Miles I.A. Martin.

Carlos F. Newman, New York—In a recital at Zion Lutheran Church, Port Richmond, Staten Island, April 24, Mr. Newman presented this program: Chorale in A minor, Franck; Passacaglia, Bach; Intermezzo, Callaerts; "At Evening," Kinder; Andantino, Franck; Madrigal, Simonetti; Manual and Pedal Study, Niedemeyer; Sortie, Dubois.

Frederic B. Stiven, Mus. D., A.A.G.O., Urbana, Ill.—Dr. Stiven, director of the music department at the University of Illinois, played this program of transcriptions from the music dramas of Richard Wagner for the university's Sunday recital April 24: "Pilgrims' Chorus," "Tannhäuser"; Introduction to Act 3, "Lohengrin"; "Gral Scene" from "Parsifal"; "Liebestod," from "Tristan und Isolde."

Q'Zella Oliver Jeffus, Fort Worth, Tex.—In a recital on the Wicks organ in her home April 24 Mrs. Jeffus played: Largo and Presto, Handel; "My Soul, Direct Thy Thoughts" and "My Jesu, What Dread Agony," Bach; Three Negro Spirituals: "Nobody Knows the Trouble I See," arranged by Gillette; "Steal Away," Miller, and "Soon I'm Goin' Home," Lester; Fughetta, Ravello; "Liebestraum," Liszt-Gaul; Spring Song, Mendelssohn; "The Squirrel," Weaver; "Fountain in the Moonlight," Frazee; "Fountain Sparkling in the Sunlight," Goodwin; Londonderry Air, arranged by Saunders; "Flight of the Bumble-Bee," Rimsky-Korsakoff-Nevin.

H. Wellington Stewart, Canton, N. Y.—Mr. Stewart played a series of four Lenten recitals at Gunnison Memorial Chapel, St. Lawrence University. His program April 10 included the following compositions: Third Symphony, Vierne; Chorale Preludes, "Christ Lay in Death's Bonds," "Today God's Son Triumphs" and Christ

Is Risen," Bach; "Drifting Clouds," d'Antalffy; "In Springtime," Kinder; "The Resurrection" ("Passion Symphony"), Dupré.

G. Howard Scott, A.A.G.O., Asbury Park, N. J.—Mr. Scott, who played a series of Wednesday evening Lenten recitals at the First Methodist Church, included among his programs the following:

March 30—Allegro Appassionato from Sonata No. 5, in C minor, Guilman; Prelude and Fugue in C minor, Bach; "Clair de Lune," Debussy; Festival Prelude on "Ein feste Burg," Faulkes; "To a Wild Rose" and "To a Water Lily," MacDowell; Toccata from First Sonata, de la Tombelle; Passion Chorale, Bach.

April 6—Largo Maestoso and Allegro, Sonata in D minor, Guilman; "The Swan," Saint-Saens; Prelude to "Lohengrin," Wagner; Air on the G String, Bach; "The Soul of the Lake," Karg-Elert; Toccata and Fugue in D minor, Bach; Prelude to "The Afternoon of a Faun," Debussy; "Chorale L'Eglise," Pierne; "Variations de Concert," Bonnet; Passion Chorale, Bach.

Eugene M. Nye, McMinnville, Ore.—The following programs have been presented at the mid-week vesper services held in Melrose Memorial Chapel of Linfield College:

May 4—"Withered Roses," Ritter; "Melody of Hope," Leone; "March of Victory," Strickland; Pastorale, Mozart.

May 11—Theme (Impromptu in B flat), Schubert; Andante (Sonata, Op. 26), Beethoven; Slavish Cradle Song, Trinkaus; Nocturne from "Midsummer Night's Dream," Mendelssohn.

May 18—Melodie, Gluck; "Faith," Mendelssohn; "Prelude Religioso," Kuhlau; "Consolation," Mallard.

May 25—"To a Lonely Flower," Pandon; "Chanson Pastorale," Harris; "Morning Song," Mendelssohn; Andantino, Franck.

Morriss Thompson, Dallas, Tex.—Mr. Thompson gave a recital May 13 at St. Matthew's Cathedral and his program consisted of these works: Prelude and Fugue in C minor, Bach; "Menuet Reverchon," Carl Wiesemann; Chorale in A minor, Franck; "Will-o'-the-Wisp," Diggle; "Dreams," McAmis; Offertoire in D minor, Batiste.

Dorothy Hornberger, Philadelphia, Pa.—Miss Hornberger, an artist student of Robert Elmoro, gave a recital May 16 at the Kynett Memorial Methodist Church. Her program was as follows: "Suite Gothique," Boellmann; "Ave Maria," Bossi; Prelude and Fugue in B flat, Bach; "Christus Resurrexit," Ravello; "Rimembranza," Yon; "Marche Champetre," Boex; Toccata, Dubois.

Launch Choral Institute in Memphis.

The first annual church and choral music institute is to be conducted at Memphis, Tenn., June 6 to 12, and will offer a master course for conductors of college, church and school choruses. The institute will be held at the First M. E. Church, South. The staff will include: Paul M. Riley, dean of the School of Fine Arts, Texas A. & I., Kingsville, Tex.; Adolph Steuterman, F.A.G.O., dean of the Tennessee Chapter, American Guild of Organists, and choirmaster of Calvary Episcopal Church, Memphis; Wilson Mount, director of music at the Technical High School, Memphis, and choirmaster of the First M. E. Church, and Albert Johnson, organist of the First M. E. Church, Memphis.

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HOWARD S. DAYTON



THIRTY-FIFTH ANNIVERSARY OF HOWARD S. DAYTON MARKED

To commemorate his thirty-fifth anniversary as organist of the Presbyterian Church of Goshen, N. Y., Howard S. Dayton gave a recital Sunday afternoon, May 1, assisted by Mrs. Florence M. Decker, soprano, and Robert Leigh, tenor. He played the following program on the three-manual Austin organ built in 1931: Carol Rhapsody on Negro Spiritual "Dere's a Star in de East," Saxton; Prelude and Fugue in E minor, Bach; Prelude to Third Act of "Kunihild," Kistler; "Will-o'-the-Wisp," Nevin; "Song of the Basket Weaver," Russell; Prelude to Third Act of "Die Meistersinger," Wagner; March from Suite for Organ, Rogers; Chorale Prelude, "God's Time Is Best," Bach; Pastorale, Clokey; Fantasia on "Ein feste Burg," Faulkes; "Romance" in G, Friml; "Memories," Dickinson.

One of the Goshen newspapers made editorial comment on the anniversary which gives evidence of the regard for this organist in his community and which at the same time offers refreshing evidence of esteem for the church musician's profession and an understanding of its importance. The editorial is headed "Mr. Dayton's Contribution to the Nation" and in it the editor says:

Mr. Howard S. Dayton, who will complete his thirty-fifth year as organist of the Goshen Presbyterian Church Sunday, and who has been a church organist in this village or Middletown for forty consecutive years, has compiled a unique and noteworthy record. To the layman, perhaps, who takes his organ music on Sabbaths as a matter of course, the task of the church organist is not regarded as a particularly arduous or difficult one. But when a musician of Mr. Dayton's recognized ability has devoted two-score years of his talents to the church organ, he has made a contribution of incalculable value to the religious music of the nation. The inspirational music he has pounded out at the console Sunday after Sunday has brought a sense of peace and tranquility and happiness to hundreds of tortured souls and to men and women troubled by many things of the everyday world.

No doubt the music Mr. Dayton has brought forth from the organ down through the years has brought more sol-

ace and comfort to more people than all the words of eloquent wisdom that have been spoken from the pulpit during the same time. His contribution to national well-being has therefore been a great one, and the members of his congregation, to show their appreciation, should attend in large numbers the musical program in the Presbyterian Church that will commemorate his notable anniversary of service Sunday afternoon.

DR. I. BARTON, PHILADELPHIA
SPECIALIST-COMPOSER, DIES

Dr. Isaac Barton, a man of rare gifts who achieved fame as an eye, ear, nose and throat specialist in Philadelphia, but who made organ playing and composition his avocation, died in Philadelphia June 15, 1856, and educated in the public schools. He was graduated from Friends Central School, and from the Jefferson Medical College in 1875, when 20 years of age. Dr. Barton continued active in his profession until stricken a week before his death.

Throughout his medical practice Dr. Barton found time to compose and his works are known to the majority of organists. In his younger years he was organist of churches in Philadelphia. Recently Dr. and Mrs. Barton celebrated their fiftieth wedding anniversary. The widow, Mrs. Amanda Clark Barton, survives.

Concert by Princeton Choral Union.

The Princeton Choral Union, conducted by David Hugh Jones, gave the sixth program of the season at the McCarter Theater, Princeton, N. J., May 5. Johana Harris, pianist, and Elva Kelsall, contralto, were assisting soloists. The Princeton Choral Union was founded in 1932 by Dr. John Finley Williamson, president of the Westminster Choir School. The chorus is composed of about 100 men and women from Princeton and fifteen neighboring cities and towns, who meet for rehearsal in the First Presbyterian Church.

Handel's "Messiah" was sung Easter evening at the Linwood Methodist Church of Kansas City, Mo., by the two choirs of that church, directed by J. Max Kruwel, assisted by the senior choir of the Linwood Methodist Church, directed by Powell Weaver. Mr. Weaver was guest organist. The performance received high praise and was heard by as many people as could be crowded into the church, while many were turned away.

D. Robert Smith of the College of Puget Sound, Tacoma, Wash., plans to sail June 3 from Montreal on the Montclare for Paris, where he will spend the summer studying with Marcel Dupré. He is to return in September via Germany and the British Isles in time for the fall semester.

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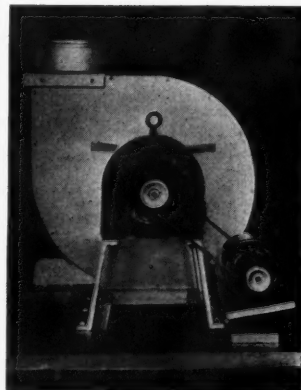
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Easter Music of 1938 in Retrospect Shows the Trend in Tastes

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

It is a little late to recall the ardors and rigors of Easter services, but the calendar was against us this year. I did not receive as many service lists as usual and about a dozen of them did not bear the name of the organist or the church, but I have used the meagre information received and it may still be of interest when you plan next year's programs.

The Dickinson carols have led in popularity for years, but this year the popularity of one of them was most striking—the Spanish carol "In Joseph's Lovely Garden." In New York alone this charming number was used by G. H. Shackley, J. C. Adams, S. Quincy, G. W. Kemmer, G. D. Richards, F. Kirchner, H. F. Waters, C. English, D. B. Robinson, R. L. McAll, L. Carpenter, W. I. Nevins, M. A. Coale, G. C. Crook, G. Vause, G. A. Kelley and Dr. Dickinson himself. I have not included Brooklyn, where it was used by S. A. Jackson, A. A. Loew, R. A. Harris, J. Glaser, F. M. Smith, J. R. Smith, M. Clayton and J. T. Garmey. The situation was the same in the various metropolitan suburbs. I started to list the carol across the country, but gave up, though I hated to omit a long list beginning with Miss R. Bitgood, Bloomfield, N. J., and C. F. Reed, Rome, N. Y.

The new numbers did not fare as well as the beloved carols edited by Dickinson and Gaul. The most popular issue dated 1938 seems to have been the Whipple arrangement of an old French melody, "Love Is Come Again," which got away to a good start with President G. D. Atkinson in Toronto, Mr. Vause in New York and several others. "Light's Glittering Morn" by Dr. Sanders was used by Parvin Titus in Cincinnati and a few others. The same composer's "The Strife Is O'er" I noticed in the list of Herbert Bruening in Chicago.

I was hoping that the admirable "Christ Conquereth" by Clokey would come into its own this season. In New York Seth Bingham used it and also the Clokey cantata "Adoramus Te." The cantata was used by Miss M. Ethel Beyer down in Atlanta, Ga. The older Clokey anthem, "Hymn Exultant," holds its popularity with such well-known choirmasters as D'Alton McLaughlin in Toronto and C. A. Rebstock in Cleveland.

I expressed curiosity recently as to whether the arrangement by Dalton of the old spiritual "Hear the Trumpet" would be used. It apparently was in Plymouth Church, Cleveland, but I did not see any other mention.

One of the most evident trends is back to Dr. Parker's anthems, with "Light's Glittering Morn" the favorite (Claude Means, Greenwich, Conn.; Bethel Gross, Chicago, and many others). For a time Parker, who had been our first really admirable composer of sacred music in the United States, was shoved aside, but he is evidently a favorite again.

You may remember that I recently gave a list of the most successful new Easter numbers of the last ten years and mentioned V. D. Thompson's "Spring Bursts Today" as one which has had a remarkable place. It seems to keep up its charm for Kate E. Fox of Newark, Harold Tower of Grand Rapids and many more. Candlyn's big "Easter Antiphon" is showing similar staying qualities; out in Los Angeles it was on the lists of A. L. Jacobs and C. D. Kellogg, and it could be traced all the way across the continent to New York, where H. S. Sammond and others used it.

Of the modern English anthems the favorite is still Birstow's "The Promise Which Was Made." K. O. Staps used it at the Denver Cathedral and big choirs in the United States and Canada enjoyed its resonance all across our lands.

Dr. Thiman's anthems are other English numbers widely used. For his early services on Easter Dr. D. McK. Williams of New York had the English composer's "Christ the Lord Is Risen," and "Good Christian Men, Rejoice," while in Germantown, Philadelphia, N.

L. Norden listed Thiman's "O Christ, the Heaven's Eternal King."

A number of Dr. Harvey Gaul's carols and anthems are popular, especially the Kopolyoff "Alleluia! Christ Is Risen" (S. E. Saxton, Saratoga Springs). At Baltimore Mr. Erickson used the Gaul arrangement of a Carpathian carol; in Minneapolis Mr. Hunt used a Czech carol; several people used the "Spanish Easter Procession" (M. A. List, Canton, Ohio). In New York City the Gaul carols ranked next in popularity to Dr. Dickinson's.

Miss Bitgood's "Joy Dawned Again" was used as far west as Portland, Ore. (L. B. Sykes), and another composer of New Jersey, Mr. Marryott, is finding favor with his "Easter Alleluia." I was glad to see that Mr. Einecke in Grand Rapids returned to one of my favorites, "The Conqueror," composed by H. L. Baumgartner of Yale. And another magnificent anthem of a rather difficult type, "Hail, Dear Conqueror," by Philip James, I had a chance to hear in my own city of Albany (F. Chapman).

There wasn't as much of Voris this year as I expected, though mention came from as far away as Dallas, Tex., where Miss A. K. Fergusson used his "Joy Comes to Us."

Easter Organ Numbers

It is hard to say what is the most popular organ piece this year. Such an old favorite as the Ravello "Christus Resurrexit" appeared often (A. C. Becker, Chicago). I think that Harvey Gaul's "Easter Morning on Mount Rubidoux" has pulled ahead of it now; Lucia Roggman of Garnavillo, Iowa, and scores of others in mountain and prairie sent me notices of it. Mr. Egerton's "Easter Prelude" was well liked by such well-known organists as C. H. Finney of Erie, Pa. I think that the Slater number entitled "An Easter Alleluia" has also increased in use (H. Bruening, Chicago). Another fine, serious piece of writing, Candlyn's Toccata on "Neander," is doing well (J. H. Greener, Seattle). So is Lynnwood Farnam's "O Filii" (S. E. Saxton, Saratoga Springs, and others). Some people use some of Kreckel's admirable sets in his "Musica Divina" (R. W. Hays, Muskegon, Mich.).

The use of Bach's compositions, particularly the chorale preludes, is noteworthy. For instance, T. LaM. Wilcox of Bellevue, Pa., used six Bach numbers before his morning service; H. C. Peabody of Pittsburgh played one chorale before each of his morning services; at St. Paul's Chapel, Columbia University, in New York, L. P. Beveridge used four Bach preludes and two anthems.

A Few Easter Service Lists

Here are a few of the programs, none of them completely copied, but sufficient hints to indicate the type of music now admired:

Frederick Chapman, St. Peter's Albany.
Anthem, "O Morn of Beauty," Sibelius-Matthews.

Anthem, "All Hail, Dear Conqueror," James.

Carol, "In the Easter Twilight," eighteenth century.

Organ, Toccata on "Neander," Candlyn.

Anthem, "Alleluia, Christ Is Risen," Kopolyoff-Gaul.

Anthem, "On Wings of Living Light," J. S. Matthews.

Organ, Toccata on "O Filii," Farnam.

Florence Haskin, First Presbyterian, Bridgeport, Conn.

Motet, "Joy Fills the Morning," Lotti.

Chorus, "Christ Triumphant," Yon.

Anthem, "The Risen Christ," Noble.

Chorale, "O Morn of Beauty," Sibelius-Matthews.

Organ, "Easter Dawn," Clausman.

Chorale, "Praise to Our God," Vulpius.

Carol, "In Joseph's Lovely Garden," Spanish-Dickinson.

Folk-motive, "Spanish Easter Procession," Gaul.

LeRoy Hamp and Mrs. Hamp, First Presbyterian, Champaign, Ill.

Organ, "Christe Redemptor," J. S. Matthews.

Anthem, "Spring Bursts Today," V. D. Thompson.

Organ, Toccata on "Neander," Candlyn.

Organ, "Easter Morning on Mount Rubidoux," Gaul.

Carol, "Russian Easter Carol of the Trees," Gaul.

Cantata, "For He Is Risen," Clokey.

Barrett Spach, Fourth Presbyterian, Chicago.

Organ, "O Lamb of God," Willan.

Anthem, "The Strife Is O'er," Thiman.

Anthem, "Now Easter Is Here," Whitehead-Welsh.



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Anthem, "The Promise Which Was Made," Birstow.

Anthem, "The Risen Lord," Sowerby.

Anthem, "Again the Day of Gladness," Barnes.

Anthem, "The World Itself Is Blithe," Marryott-German.

Gordon Farnell, First Methodist, Akron, Ohio.

Organ, Easter Prelude, Vause.

Anthem, "One Early Easter Morning," Marryott.

Organ and choir, Easter Prelude, Egerton.

Four carols edited by Gaul, "Three Men Trudging," "The Three Lilies," "The Three Holy Women" and Kopolyoff's "Alleluia."

Cantata, "Adoramus Te," Clokey.

Palm Sunday Offerings

I noticed that in Cleveland, at the Church of the Covenant, Mr. Rebstock used Parry's beautiful setting of William Blake's poem beginning "And did those feet in ancient time." The words were altered as used in the Riverside Church in New York, changing "England's green and pleasant land" to "Our own green and pleasant land." The setting is called "Jerusalem" and is, of course, very well and justly known, but I have never observed it to be used at Palm Sunday before; it does very well on that day.

At Trinity Church at the University of Illinois Professor Morey used Monestel's "Seven Last Words." At Grand Rapids Harold Tower presented the Faure "Requiem," while in Christ Church Cathedral, Ottawa, A. G. Y. Brown gave the "Passion According to St. Luke," attributed to Bach. In Toronto Mr. McLaughlin gave the Cole-ridge-Taylor oratorio "The Atonement." I was interested to see that he used Professor Baumgartner's very fine anthem "The King Rode In." Out at the

Church of St. John the Evangelist in East Calgary E. A. Blick used an anthem I have been recommending, Oldroyd's lovely "Prayer to Jesus."

In Cincinnati Parvin Titus at Christ Church gave what he believes is the first American performance of Liszt's "Via Crucis." He also played an interesting recital of organ music on that day, all by American composers, featuring the two chorale preludes of R. C. Penick, which I have commended recently; Dr. McKinley's Cantilena and the Hausermann "Three Gothic Sketches," which he likes much.

At the First Presbyterian Church of Bridgeport, Conn., Miss Florence Haskin used Miss Bitgood's "Hosanna from the Moravian Liturgy" and in the evening had her choir and soloists give a program made up almost entirely from the compositions of the Canadian composer Geoffrey O'Hara, who was present to explain his interpretations of the immortal Hope. At the Dominion United Church in Ottawa a series of sermons on Elijah were given in Lent and A. G. Y. Brown was able to give Mendelssohn's oratorio, bit by bit. Not a bad idea!

G. W. Volkel of New York has been giving many organ recitals this year in which he played an arrangement published by the Oxford Press of the Delius work "On Hearing the First Cuckoo in Spring." I always feel like the cuckoo when this maze of programs has been examined, and when I fear that this article may, after all, be little different from last year's.

A Florence Nightingale memorial service was held at Grace Episcopal Church, Grand Rapids, Mich., on the evening of May 15 under the direction of Verne R. Stilwell, organist and choir-master.

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MODERN FRENCH PROGRAM
BY MISS SCHILDGE-BIANCHINI

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A recital of contemporary French music given May 16 by Virginie Schildge-Bianchini at the Church of St. Mary the Virgin, New York, was remarkable in several ways. All the music played was composed since 1934. None of the composers is over 36 years of age. The recitalist, a pupil of Dupré and Fleury, is an amateur only in the sense that she does not depend on her art as a means of livelihood; many professionals would envy her the technical and musical gifts called into play by her exacting program. Of the large and attentive audience, including many organists, few could have been familiar with these very recent compositions of the young French school, and a single hearing cannot suffice for passing judgment, but it was evident that these works created a deep impression. This writer would single out "Mors et Resurrectio," by Langlais, the Prelude of Fleury, Alain's Variations and "Litanies," and Messiaen's "God Among Us" (or was it "The Wrath of God Among Us"?) as the most arresting, but as Mr. Nold expressed it, "there was no unworthy item on the program."

Whether one likes it or not, this music is no longer the music of Guilmant, Widor, Franck, nor even of Vierne, Dupré or Tournemire, though some registrational or rhythmic procedures may owe something to the last-named. These young men are in the forefront of today's French composer-organists. Fleury, Gigout's successor at St. Augustin, is outstanding as a virtuoso. Messiaen, whose music compels attention by its grand sweep and novel rhythms and colors, occupies Guilmant's former post at La Trinité. Alain, only 26 years old, is a born poet; his music is not revolutionary, but fresh and natural, with the perfume and light only a poet may impart. It suffers somewhat from a lack of continuity and the fragmentary nature of its phrases, as does Messiaen's at times from monotony or over-repetition, but these faults are rather the exception and in

no way detract from the emotional sincerity and the profoundly religious spirit of the music itself.

This recital was given on the large Aeolian-Skinner organ with its brilliantly "clarified ensemble," through the courtesy of the rector, the musical director, Raymond Nold, and the organist, Ernest White, and was held under the auspices of the American Guild of Organists.

The complete program played by Mme. Schildge-Bianchini was as follows: "La Nativité" and Scherzetto, Langlais; Prelude and Toccata, Fleury; Variations and Scherzo, "Litanies," Alain; "Les Bergers," "Transports de Joie," "Les Mages" and "Dieu Parmi Nous," Messiaen.

"St. Matthew Passion" in New York.

Bach's "Passion according to St. Matthew" was performed by the Oratorio Society of New York under Albert Stoessel on the afternoon and evening of May 3 in the nave of the Cathedral of St. John the Divine, New York, where it was heard with rapt attention by an audience of 4,000. More than 400 choristers participated in the presentation, for in addition to the 350 members of the Oratorio Society the choral forces included the cathedral choir, composed of twenty men and forty boys, directed by Norman Coke-Jephcott. The instrumental support was provided by the Oratorio Society's orchestra, consisting of musicians from the Philharmonic-Symphony Orchestra and the Juilliard School Orchestra. Vocal soloists engaged in the interpretation included Josephine Antoine, soprano; Lucielle Browning, contralto; William Hain, tenor, and Julius Huehn, Arthur Kent and Floyd Worthington, baritones. Hugh Porter presided at the organ.

Charles Harris, a retired organ man, 85 years old, fell dead at his home in Westfield, Mass., April 12 as the consequence of overexertion in fighting a fire on a vacant lot. Mr. Harris was a native of Seymour, Conn., and had lived in Westfield many years.

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FOUR HONORARY MEMBERS ELECTED BY HYMN SOCIETY

Four honorary members of the Hymn Society were elected at an all-day meeting of the members held in the home of Miss Emily Perkins at Riverdale-on-Hudson Saturday, May 14. Dr. Oliver Huckel, as president, presented the following names: Canon Charles Winfred Douglas, St. John's Cathedral, Denver; the Rev. William Pierson Merrill, D. D., New York; the Rev. Alexander MacMillan, D. D., Toronto, and Professor Waldo Selden Pratt, Mus. D., Hartford. The president was asked to notify them of their election.

The signal service rendered by these men to hymnody and the use of hymns in America may be recalled. Canon Douglas has compiled and edited several psalters and choral service books. His latest work, "The Praise of God—Church Music in History and Practice," was published in 1936. As lecturer, organist, composer of hymn-tunes and conductor of church music festivals he has rendered unique service in the field of hymnology.

Dr. Merrill, who is well known as a pastor and Christian statesman, has the almost unique record of having both hymns and tunes from his pen in the modern hymnals. Since 1911 he has been pastor of the Brick Church, New York, where he has cooperated to the fullest extent with Dr. Clarence Dickinson in the splendid ministry of music in that church. His hymn "Rise Up, O Men of God," written in 1911, has had universal acceptance in recent hymn-books.

Dr. MacMillan was secretary of the committee which produced the hymnary of the United Church of Canada. He also was its editor-in-chief, and compiled the companion to the hymnary—"Hymns of the Church." More recently he has become Canadian editor for the Hymn Society of Great Britain and Ireland. For many years he was lecturer-at-large among the Presbyterian—and later the United—theological seminaries throughout Canada, and was responsible for the musical training of hundreds of young ministers in that country. His son, Sir Ernest MacMillan, gave him valuable assistance in the musical editorship of the hymnary.

Dr. Waldo S. Pratt was for many years professor in Hartford Theological

Seminary, and at Trinity College, as well as lecturer on music in other institutions. He served for some years as an organist in Hartford. Among his important works are: "History of Music," "Musical Ministries in the Church," "American Supplement to Grove's Dictionary," "New Encyclopedia of Music and Musicians," etc. His most recent interest has been in the field of French psalmody.

Among the interesting events on the day's program was the singing of authentic Negro spirituals by John Wainright, who has the distinction of recently completing his fiftieth year as bass singer in the famous Hampton Quartet, from which he has just resigned. His singing, which was accompanied by Grace Leeds Darnell, showed real feeling for these melodies of the South.

The morning address, by Dr. J. V. Moldenhawer of the First Presbyterian Church of New York, was devoted to a frank appraisal of the efforts of compilers and editors toward "Improving the Hymns," a process which did not meet with his full approval. He felt that many expressions of mystic "supernatural rapture" should be retained. He attacked the ill-considered omission of stanzas of hymns, and thought that we were in danger of purchasing decorum at the expense of rapture. Let revision committees, he said, beware lest they call "common or unclean something that God Himself has blown clean by the breath of the Spirit."

Following luncheon the Rev. Henry Wilder Foote, D. D., president of the Boston chapter of the society, introduced us to an excellent hymn-book of which he has been the chief editor, "Hymns of the Spirit," from the Beacon Press of Boston. After a lucid statement of the principles of selection adopted by himself and his associates in the Unitarian and Universalist committees—including an occasional compromise—several of the hymns were sung by the whole group to a fine piano accompaniment by George W. Volkel. It is not often that we hear such vivid "recreation" of hymn-tunes, especially on a piano. Some Hungarian, Irish, Welsh, French and Gaelic melodies were included.

Among those present from out of town were Mrs. Lavinia Date of Chicago and three members who have recently written or edited valuable books—the Rev. B. F. Crawford of Carnegie, Pa., author of "Religious Trends in a Century of Hymns"; Mrs. F. D. Gamewell of Philadelphia, who has issued "Nineteen Centuries of Christian Song," from the pen of her brother, the late Dr. Edward S. Ninde, and Dr. Edward D. Eaton of Bridgeport, whose new "Student Hymnary" is the latest book in that field.

Interesting news of the work of the society was brought by Dr. Huckel, who also expressed our thanks for the gracious hospitality of Miss Perkins.

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Who's Who Among the Organists of America

E. ARNE HOVDENVEN



E. ARNE HOVDENVEN.

E. Arne Hovdesven, Mus. B. A. R. C. O., who has made his mark brilliantly in both college and recital work, is a musical product of the state of Minnesota and more specifically of St. Olaf College, where he studied organ and theory with Dr. F. Melius Christiansen and Eulalie Chenevert, played three years in the college band and later served as teacher of organ and piano.

Upon leaving St. Olaf College Mr. Hovdesven studied at the Institute of Musical Art, New York City, taking organ with Gaston M. Dethier and composition with Dr. Percy Goetschius. After nine months spent in the United States navy during the world war, Mr. Hovdesven resumed his studies at Columbia University, taking organ under Charles H. Doersam and choir training under Dr. Henry Hall. Later additional organ study was pursued under Dr. T. Tertius Noble.

The lucrative field of theater organ playing occupied Mr. Hovdesven's time for about six years and he had long engagements in Hamilton, Ont., Minneapolis, Minn., and on Broadway, principally at the Rivoli and Capitol Theaters. After some time spent in recital appearances, radio and making organ rolls Mr. Hovdesven entered school work at Mercersburg Academy in Pennsylvania.

His foreign study includes a summer at Fontainebleau, France, where he received instruction from Widor, and work done in London under Allan Brown, organist of Kingsway Hall, and Dr. William Every, teacher of composition. Mr. Hovdesven is also an alumnus of Dr. F. Melius Christiansen's choir school and last summer visited the musical centers abroad and inspected many European organs.

As organ recitalist and choirmaster for eight years at the famed Gothic chapel at Mercersburg, Mr. Hovdesven became known throughout Pennsylvania and neighboring states to many visitors by his Sunday afternoon recitals on the Skinner four-manual organ.

These recitals were played weekly in connection with the carillon recitals on Mercersburg's forty-three-bell carillon in the chapel tower.

At present Mr. Hovdesven is organist of Wittenberg College, Springfield, Ohio, and professor of organ and theory at the Wittenberg School of Music, which is establishing an enviable reputation in the music world of the Middle West.

GEORGE SHACKLEY.

George Shackley, recently appointed organist and director of music at the West End Collegiate Church of New York City, is a versatile musician who has won success not only at the organ, but in radio work and as a publisher.

Mr. Shackley was born in Quincy, Mass., March 7, 1890. His early musical education was under the tutelage of Allen H. Daugherty of the New England Conservatory of Music, with whom he studied until the family moved to Barre, Vt., when George was 10 years old.

While in Barre organ lessons were taken on the Hedding Methodist Church organ from the organist, Sadie M. Eastman, in return for George's blowing the organ for Miss Eastman's practice hours. George's father blew the organ while George took his lesson. At the age of 12 George was organist of the Sunday-school of the church.

Moving to Brooklyn, N. Y., at the age of 15, George, through the kind efforts of the minister's daughter, was allowed to practice on the organ at Grace Church, Bay Ridge. At 18 he won the position as organist. From there he went to the Sixth Avenue Methodist Church, Brooklyn; then to the Prospect Heights Presbyterian Church of the same city, and later became organist of the New Thought Church in old Aeolian Hall, New York City, where he gave recitals every Sunday morning. From there he went as organist and choirmaster to the Huguenot Memorial Church of Pelham Manor, where he remained until 1932.

During this period Mr. Shackley studied harmony and theory with R. Huntington Woodman and organ and conducting with his friend of many years, Philip James. In 1926 he was made general music director of radio station WOR, which at that time was the largest independent radio station in the country. At WOR he gave hundreds of recitals, but he is perhaps better known over the radio for his conducting of symphonic hours; master of the Bow series with Eddy Brown; operatic hours with Estelle Lieblich's artists and ensembles, and a piano concerto series featuring many of America's leading pianists with orchestra, playing practically the entire anthology of piano concertos. He originated, arranged the music for, and conducted the well-known "Moonbeams" hour over this station for seven years, giving six programs a week during this period. His "Choir Invisible" was considered by many to be the best-loved sustaining program on any radio station. Besides these activities he personally arranged and conducted thousands of concert hours over WOR, and as guest conductor over the NBC and CBS chains.

GEORGE SHACKLEY



sonally arranged and conducted thousands of concert hours over WOR, and as guest conductor over the NBC and CBS chains.

Leaving radio in 1935, Mr. Shackley formed, with W. J. Glassmacher, formerly of NBC, the firm of Treasure Chest Publications, which publishes, among other things, music for the masses. Their books are found in all the chain stores of the country.

Mr. Shackley planned a comprehensive series of musical Sunday evenings at the West End Collegiate Church for the season, at which the best-loved oratorios and cantatas will be given, as well as recitals on the new Austin organ, of which he is very proud.

Robert Griswold Wins Contest.

Robert Griswold of New York City, a pupil of Frank Van Dusen, was winner of the organ contest of the American Conservatory held at Kimball Hall, Chicago, May 9. As winner of this contest he will appear as soloist with the conservatory symphony orchestra at the annual conservatory commencement concert in Orchestra Hall June 14 at 8 o'clock. Mr. Griswold will play the "Piece Heroic" for organ and orchestra by Dr. Rossetter G. Cole.

Members of the Van Dusen Organ Club were guests of Mario Salvador at his home, 517 South Throop street, Chicago, on the evening of May 16. The guests were invited to inspect and hear the new Wicks organ and were entertained with an interesting program played by Mr. Salvador and other members of the club.

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Los Angeles Hears Dett's Work; Fitch Anniversary Honors

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., May 16.—The first performance in the West of "The Ordering of Moses," by R. Nathaniel Dett, was given May 15 at Immanuel Presbyterian Church under the very able direction of Clarence Mader. The work, which is a big undertaking for any choir, was splendidly performed in every way, the chorus of eighty voices showed excellent training, the soloists were first-rate and the organ accompaniments by the assistant organist of the church, John Steward, were all that could be desired. The music builds to a tremendous climax that fairly lifts you from your feet. A great deal of credit must go to Mr. Mader for his courage in undertaking such a work and for being able to put it over in so splendid a fashion.

On May 8 Mr. Mader had a young people's choir festival at which the choirs of Santa Ana Presbyterian Church, Long Beach; the Congregational Church, the Highland Park Presbyterian Church and Immanuel Presbyterian united. Compositions by Palestrina, Bach, Christiansen, Dickinson, Olds, Shaw and others were well sung.

On April 25 a dinner was given celebrating the fifteenth anniversary of Dudley Warner Fitch as organist and choirmaster of St. Paul's Cathedral. Nearly a hundred old choir boys sat down to a real "feed" served under the direction of Mrs. Forest Morse. Among the speakers were Adolph Bosshard, a vestryman, the father of a priest of the church, and two former choir boys; the Rt. Rev. Robert B. Gooden, the Very Rev. F. Eric Bloy, Stanley W. Williams and others. It was a fitting tribute to Mr. Fitch, who has labored faithfully and done an excellent piece of work at the cathedral during the time he has been there.

The Hollywood Choir Directors' Guild held its annual festival service at the First Presbyterian Church Sunday, May 15. The president during the past year has been Otto T. Hirschler and he is to be congratulated not only on what he has done but on this excellent service, which seemed to me a distinct advance over other festival services I have attended. Not only did the choirs sing better as regards tone, but the type of music used was of a larger caliber than heretofore. The outstanding numbers were the "Song of Praise," Godard-Horworth, and the stunning setting in eight parts by Mueller of "Now Thank We All Our God."

A fine performance of Cesar Franck's "The Beatitudes" was given by the University Chorus under the direction of W. B. Olds at the University of Redlands May 8. Mr. Olds really does wonders with his chorus and the singing of this work was an inspiration in every way. Leslie P. Spelman, the university organist, was a tower of strength at the organ and Arnold Ayllon at the piano gave material assistance with the accompaniment.

Miss Renee Nizan gave a recital at the First Presbyterian Church in Los Angeles late in April. Brahms' Requiem was given by the Oratorio Society at the First Methodist Church May 8 with Irene Robertson at the organ. I considered the organ part the best part of the show. The annual May festival of boy choirs was held at St. Paul's Cathedral May 1 with the choirs of St. Matthias' and St. Paul's of Los Angeles and St. Luke's, Long Beach, represented. Excellent singing which was enjoyed by all. The Pasadena Auditorium has installed a Hammond electric organ. Arthur Poister will teach in

Los Angeles from July 29 to Sept. 2. Regret is expressed that the tour of E. Power Biggs has been canceled.

All plans are set for the convention at the University of California and a good attendance is expected. I regret that I did not mention the San Diego Chapter last month, but they are co-operating with the other California chapters and some of their members plan to attend. The registration fee is \$2, which includes luncheon both days.

A delightful recital was broadcast May 7, when the Mission Fathers at Santa Barbara joined with St. Anthony's Academy in presenting their united choirs and new organ. The recitalist was Dion Kennedy, who played among other things the F minor Prelude of Handel and an Arioso of Bach.

The commission on church music of the diocese of Los Angeles will hold an all-day conference June 25 at St. Paul's Cathedral. An excellent program has been arranged, with several of the leading organists taking part. In the afternoon a special vesper service will be sung by the choir of St. James' Church, Los Angeles, under the direction of B. Ernest Ballard, organist and choirmaster.

LAMBUTH FIRST IN CHICAGO TO PLAY GARDNER READ WORK

Gardner Read's Passacaglia and Fugue in D minor, a new work recently reviewed in THE DIAPASON, was played at the service of Central Church in Orchestra Hall, Chicago, May 1 by Archer Lambuth, organist of the church and the composer's first and only organ teacher. This was the first performance of the work in Chicago. It was also a feature of the program of the Chicago Club of Woman Organists May 22 in the First Methodist Church of Evanston. Mr. Read recently completed the orchestral transcription of this Passacaglia and Fugue, and it is tentatively scheduled for a first performance the opening week of the Ravinia season, under the direction of Artur Rodzinski, conductor of the Cleveland Symphony.

Summer in North Carolina.

Mr. and Mrs. Walter Spry will spend the summer at Flat Rock, delightful summer resort in North Carolina. Mr. Spry is well known in Chicago and the Middle West as a pianist and organist. He was for seventeen years associated with the Columbia School of Music and officiated as organist for fifteen years at the Second Church of Christ, Scientist. Five years ago Mr. Spry accepted the position of professor of piano at Converse College, Spartanburg, S. C. During the summer he will act as organist and choirmaster of St. John's Episcopal Church, Flat Rock.

Peyton Brown Leaves Raleigh, N. C.

Peyton Brown, organist and choirmaster of the Tabernacle Baptist Church at Raleigh, N. C., for twelve years, played his farewell recital April 29. He was assisted by his wife, the former Miss Margaret Highsmith, soprano. Following the recital the church entertained informally for Mr. and Mrs. Brown. Mr. Brown has moved to Chicago, where he will be branch manager of the Northwestern Mutual Fire Association.

Death of Elmer Sherwood Joyce.

Elmer Sherwood Joyce, dean of Bridgeport, Conn., organist and a composer, died at his home late in March after an illness of four months. Mr. Joyce was born in Monroe, N. Y., but had lived in Bridgeport for the last fifty years. For ten years he served as organist at Trinity Episcopal Church, Bridgeport, and for fifteen years before that was organist at the First Presbyterian Church and Sacred Heart Church.

MARGARET DAVIS HAEUSSLER



Mrs. ARMIN HAEUSSLER became president of the Musicians' Club of Evansville, Ind., May 6. She was elected to this post in February. The first annual banquet of the organization was the occasion for the installation and was attended by 100 members and guests, all of whom enjoyed a novel program.

At the annual convention of the Indiana State Federation of Music Clubs in Muncie April 20 and 21 the Evansville organization for the second successive year was awarded the cup for outstanding activities. The concert course of the club has been the means of bringing to the southern Indiana city a number of the ranking artists of America.

Mrs. Haeussler is the wife of the pastor of St. Lucas' Evangelical Church, Evansville. Before her marriage she was Margaret Davis and was organist of the Christian Church of Wabash, Ind., where she was born and reared. She was a student at the Bush Conservatory of Music in Chicago in 1924 and 1925 and is a member of Sigma Alpha Iota. During a part of the Rev. Mr. Haeussler's ministry from 1926 to 1934 at Grace Church, Grosse Pointe, Detroit, Mrs. Haeussler was organist of the Evangelical Choral Society of Detroit.

Miss Halverson Directs Concert.

The junior and senior choirs of Divinity Lutheran Church, Detroit, gave a sacred concert on the evening of May 8. With sixty singers and Robert William Robinson, baritone soloist, a varied program of anthems was presented under the direction of Grace Halverson, organist and director. Miss Halverson is serving her third term as dean of the Michigan Chapter of the American Guild of Organists.

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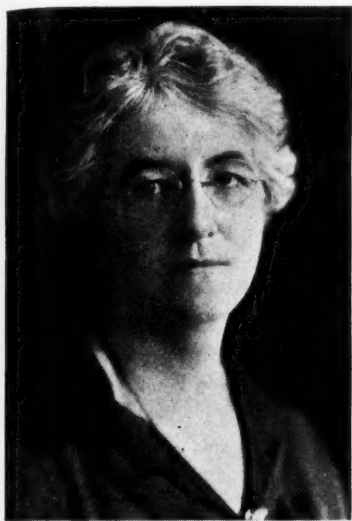
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WILHELMINA R. KENDRICK



MRS. RUTHERFORD (WILHELMINA R.) KENDRICK relinquished her position at St. John's Episcopal Church, Tuckahoe, N. Y., at the end of March and is now in England, where she is visiting relatives and enjoying a rest from her work. She had served the Tuckahoe church for twenty-six years as organist and director of the choir. Mrs. Kendrick will leave Liverpool, where she is staying, about July 30 and expects to return home via Holland and Belgium Aug. 23.

Upon the departure of Mrs. Kendrick a set of resolutions in recognition of her long and able service was adopted and signed by the rector, the Rev. Orin A. Griesmeyer, on behalf of the wardens, vestrymen and parishioners of St. John's. In these resolutions emphasis is placed on the love and respect in which Mrs. Kendrick is held by all people in the parish and her resignation is accepted with "reluctance and regret." A purse was presented to her as further evidence of the affection of the members of the church.

Composition Contest Announced.

The Mendelssohn Club of Philadelphia announces an open competition for composers in the United States and Canada. Eugene Ormandy, conductor of the Philadelphia Orchestra; Charles O'Connell of the RCA-Victor Company and Sylvan Levin of Curtis Institute, Philadelphia, will serve as judges. Compositions are to be scored for a mixed chorus of four to eight parts, requiring not more than twenty minutes for performance. Sept. 15 is the final date for submission. Further information may be obtained from the Mendelssohn Club secretary, Miss Sophia Bliven, 530 Walnut street, Philadelphia. Dr. Harl McDonald is musical director of the club.

Dunham Made Dean by Colorado "U."

Rowland W. Dunham, F.A.G.O., director of the College of Music of the University of Colorado, has been given the title of dean of the college. This rank was bestowed on the well-known organist by the board of regents April 29. Mr. Dunham presides over the Austin organ of 115 sets of pipes in Macky Auditorium in addition to his teaching.

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**NOTES FROM THE CAPITAL;
NOTABLE CHORAL EVENTS**

By MABEL R. FROST

Washington, D. C., May 20.—A noteworthy rendition of the entire Verdi "Requiem" before a capacity house was given on May 18 at Hamline Methodist Episcopal Church by the Hamline choir of fifty-five voices, assisted by sixteen members of the National Symphony Orchestra, John Marville conductor and J. Russell McKeever organist. The Hamline choir sang this work eight years ago and repeated it at this time because of many requests. Both renditions were in Latin.

A large and appreciative audience greeted the repeat performance of the Mozart "Requiem" by the National Choral Union May 17 at the Church of the Reformation, Hugh Ross of New York conducting. This chorus of seventy-five selected singers has given a series of excellent performances this season. E. William Brackett, Mus. B., organist and choirmaster of St. John's Episcopal, Georgetown, accompanied.

We wish to make a correction with apologies. The "Passion," sung by the National Capital Choir at the Universalist National Memorial Church on Good Friday, was by Haydn—not Mozart, as stated in this column last month.

The sacred choir festival held annually under the sponsorship of the D. C. Federation of Music Clubs was given this year on May 3 at the Mount Vernon Place M. E. Church, South. R. Deane Shure, director of music at the Mount Vernon Place Church, chairman of arrangements, provided amplifiers to other auditoriums in the church to accommodate all who could not obtain admission to the church auditorium. The guest attraction of the evening was Dr. Harvey Gaul of Pittsburgh in the roles of composer, organist and conductor, using four of his latest organ solos and an anthem from his own pen. Organ solos played by the composer were his "Hebrew Prayer of Thanksgiving," "Dithyrambus," "Ascension Fiesta" and "Jewish Tradition for Harvest." The choirs of Foundry M. E. Church, the Metropolitan Baptist, Calvary Baptist, Hamline M. E. Church, the Takoma Park Presbyterian Church, the National City Christian Church and the Mount Vernon Place M. E. Church, South, took part. The combined choirs were conducted by Eva Whitford Lovette, president of the D. C. Federation of Music Clubs, with Miss Gottwals at the organ.

The choir of the Church of the Epiphany, which always prepares its Easter music handsomely and always repeats it the following week, did not deviate from the custom this year in presenting the following most attractive fare: "Christ Our Passover," Macfarlane; "The Strife is O'er," Palestrina; "Bethlehem's Own," Edmundson; "An Easter Song," Broughton, and "The Resurrection," Liszt. For these services Adolf Torovsky, A.A.G.O., organist and choirmaster, engaged two trumpets, two trombones and tympani.

D. Sterling Wheelwright, chapel di-

rector and recitalist of the Washington Chapel of the Church of the Latter-Day Saints, continues his Monday, Wednesday and Friday evening recitals, playing to interested audiences and giving a verbal preview of the week's programs every Monday evening.

Dr. Rollo Maitland, F.A.G.O., of Philadelphia, was the impresario in the special presentation of his new cantata, "The Glorified Christ," given May 8 at the Church of the Holy City for a national convention of disciples of Swedenborg. The choirs of the Church of the Holy City and Calvary Methodist Episcopal Church combined in this festival rendition. Maud Sewall, F.A.G.O., is musical mentor of the former church and Louis Potter, F.A.G.O., of the latter. Mr. Potter was conductor on this occasion and Dr. Maitland the organ accompanist.

The Washington Missionary College A Cappella Choir gave its spring concert in Columbia Hall Auditorium, Takoma Park, April 30. This is a new group organized last fall and consists of a women's chorus and a men's chorus, each having twenty-five voices and singing only sacred music.

John M. Klein Going Abroad.

John M. Klein, organist at the Broad Street Presbyterian Church, Columbus, Ohio, will sail June 29 on the Normandie for Europe, where he will study composition with Nadia Boulanger and Igor Stravinsky, and organ with Dupré. Mr. Klein went to Columbus from Philadelphia in September, 1937. He is a graduate of the Philadelphia Musical Academy with the bachelor of music degree. He received his A. A. G. O. certificate in 1936 and in 1935 he studied at the Mozarteum, Salzburg, Austria.

Arrival of Maribeth Hamp.

Announcement has been made of the arrival of Maribeth Hamp at the home of Mr. and Mrs. LeRoy R. Hamp in Champaign, Ill. This young woman comes into the world with a heritage of church music. Her mother is an active church organist, formerly of Wheaton, Ill., and her father, now on the musical faculty of the University of Illinois, was tenor soloist in prominent Chicago choirs for a number of years.

Milwaukee Church Buys Kilgen.


Holy Rosary Catholic Church, Milwaukee, has placed an order with George Kilgen & Son of St. Louis for a two-manual. The instrument will have fourteen ranks of pipes. Embodied in it will be a number of ranks from the old organ, but all other parts of the organ will be new.

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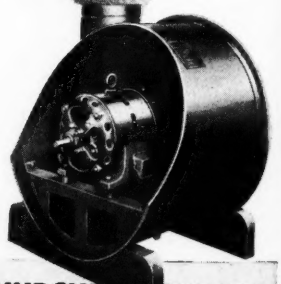
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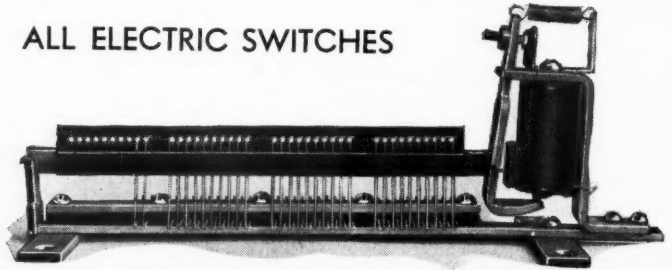
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**San Francisco News;
Nizan and Lyon Are
Recitalists on Coast**

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—Mlle. Renee Nizan, the brilliant young French virtuoso, recently paid the bay region her second visit, playing at the Scottish Rite Temple in San Jose April 22, at St. Paul's Episcopal Church in Oakland April 25 and at Calvary Presbyterian in San Francisco, under the auspices of the Guild, April 26. In listening to her one does not think of the youth of the performer, but as Mlle. Nizan has been concertizing since her fourteenth year, she has had exceptional opportunities for development. She is now on her way to New Zealand and Australia, and back to Paris by way of India, Egypt and Jerusalem, giving recitals wherever organs are available and the inhabitants sufficiently organ-minded. On Sunday afternoon, April 24, the Carruths held a reception in honor of Mlle. Nizan in their garden.

On May 3 John McDonald Lyon, organist of St. James' Cathedral, Seattle, appeared in a recital at the First Presbyterian Church of Oakland, under the auspices of the Temple Choir and the Northern California Chapter of the Guild. Mr. Lyon played the following interesting program: Sarabande and Courante from Suite in Ancient Style, Charles Wood; Reverie on the Hymn-tune "University," Grace; Chorale Preludes, "We All Believe in One God" and "Hark! A Voice Saith All Are Mortal," Bach; Sonata from the Cantata "God's Time Is Best," arranged for the organ by Mr. Lyon, and Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; "Romance," from Vierne's Fourth Symphony; "A Christmas Cradle Song," Poister; "Mr. Ben Jonson's Pleasure," Milford, and "Thou Art the Rock," Mulet.

A beautiful rendition of Haydn's "Creation" was given last month by the choir of Trinity Methodist Church in Berkeley under the capable direction of Mrs. Baldwin Woods.

Since the first of the year the following appointments have been made in local churches: Ludwig Altmann, a well-trained and brilliant organist and a recent arrival from Germany, succeeds the late Wallace Sabin at Temple Emanu-El. Leslie Harvey leaves First Church of Christ, Scientist, in Oakland, to preside at the organ at First Church in San Francisco. His successor in Oakland is Miss Beatrice Clifford. Leslie Grow comes from San Mateo to preside at the organ at Third Church of Christ, Scientist, San Francisco.

The Rev. William J. Finn, director of the Paulist Choristers of New York City, is to deliver a lecture course in choral technic in San Francisco from July 6 to 16.

Miss Evelyn Merrell, a senior in the music department of Mills College, played the following program May 15 in Lisser Hall: Chorale, "Vom Himmel hoch," Pachelbel; Chorale Preludes, "O Sacred Head, Once Wounded," "I Call to Thee" and "In Thee Is Gladness," Bach; Pastorale and a Little Fugue in G minor, Bach; Sonata No. 6, Rheinberger; Canon in B minor, Schumann; Berceuse, Vierne, and Roulade, Bingham.

The Oratorians, a Dallas, Tex., group directed by Miss Alice Knox Ferguson, sang Dubois' "Seven Last Words" at Christ Episcopal Church April 15. As a prelude Miss Ferguson played Otto Malling's "O Golgotha."

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Death of Robert L. Dewar.

Robert L. Dewar, 64 years old, a veteran organ builder of Merrick, L. I., N. Y., died at the Nassau Hospital April 9 after an illness of three weeks. He is survived by his widow, two daughters, two brothers and a sister.

Rochester Organ Company Quits.

Announcement is made by Donald S. Barrows, president of the Rochester Organ Company, that this company retired from business April 29.

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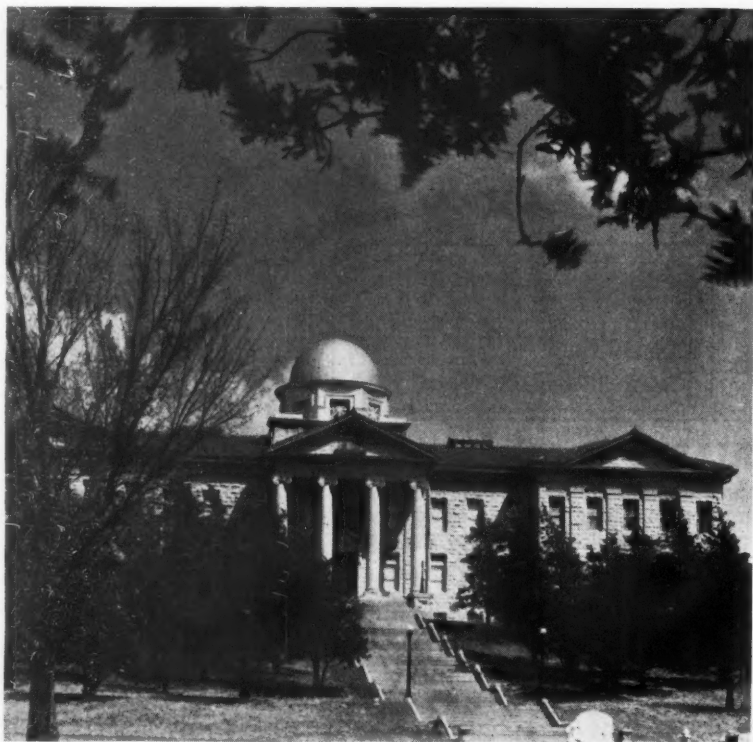
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