

THE DIAPASON

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CLUB MARKS ITS TENTH BIRTHDAY WITH FETE

CHICAGO WOMEN CELEBRATE

History of Enterprising and Active Organization Told in Verse and Song at Dinner Marking Completion of First Decade.

The Chicago Club of Woman Organists celebrated its tenth birthday with a dinner at the Piccadilly, in the Fine Arts Building, June 6, and reviewed in verse and song the decade of growth and activity which constitute the record of this strong and enterprising organization.

After a good dinner had been enjoyed in real man fashion by the large group, the president, Mrs. Helen Searles Westbrook, who presided, called for reports from officers. Mrs. Vivian Martin, the secretary, gave an impressive accounting of the various events of the year—a record that spoke eloquently of splendid work, as indicated by the character and number of programs. It represented achievement that few organizations could begin to equal. Miss Edna Bauerle, the treasurer, supplemented this with her report, showing that as stewards of their funds the women are efficient, for their treasury contains a surplus.

Miss Caroline Marshall, chairman of the nominating committee, next made her report. Mrs. Susan Shedd Hemingway was named for president and Miss Edna Bauerle as treasurer for a term of two years. Both were unanimously elected. Miss Marshall as vice-president and Mrs. Martin as secretary hold over for another year. Mrs. Hemingway made a graceful address of acceptance. As a token of appreciation for the retiring president, Mrs. Westbrook, Miss Alice R. Deal presented to her a copy of Lahee's "The Organ and Its Masters."

Guests of the evening were called upon and greetings were voiced by Frank Van Dusen, Mrs. William Lester, Miss Tina Mae Haines, Miss Cooper Holsworth and Siegfried E. Gruenstein. Letters were read from Whitmer Byrne, dean of the Illinois Chapter, A. G. O., and from Albert Cotsworth, who were unable to be present.

The anniversary program, carried out under the direction of Mrs. Hemingway as toastmistress and program chairman, revealed the club's members as poets and composers, as well as journeyman organists. Mrs. Hemingway reviewed the ten years of the club's life in verse with apologies to Edgar Allan Poe and his "Raven." Theme music for the story of the various administrations in the ten years was composed and sent on from her home in Los Angeles by Mrs. Lily Moline Hallam, founder and first president of the organization, and was played by Mrs. Gertrude Baily. How the club came into being and what has been its progress from year to year was told by Ora Johnson Bogen, Edith Heller Karnes, Irene Belden Zaring and Sophie M. P. Richter, and some of the verse, such as that of Miss Richter, entitled "Accidentals," recalling interesting episodes, was most entertaining. Miss Florence E. Boydston sang the birthday song, written by Mrs. Hemingway.

A very happy evening was brought to a close with the generally expressed hope that the club would live and labor and increase to celebrate its centenary.

Miss Deal Head of Wild Club.
The final luncheon-meeting of the Harrison M. Wild Organ Club for the season was held June 14 at the Central Y.W.C.A., Chicago. Officers for 1938-9 were elected as follows: President, Alice R. Deal; vice-president, Lester W. Groom; secretary-treasurer, Anne Pearson Maryott.

GROUP ATTENDING CONVENTION AT OBERLIN, OHIO



PHILADELPHIA CLUB HOLDS ITS 48TH ANNUAL MEETING

Forty-eight years ago a group of Philadelphia organists met and formulated a plan to organize a club to foster the art of organ playing, and they named the project "The American Organ Players' Club." On June 7 for the forty-eighth time the membership met to hear reports of its activities for the season just closed, and to enjoy a social evening. The ballot for the selection of officers resulted in the election of: President, Dr. J. M'E. Ward; vice-president, Dr. Henry S. Fry; treasurer, Herbert S. Drew; secretary, Bertram P. Ulmer; librarian, Jennie M. Carroll; directors, Dr. Rollo Maitland, Roma E. Angel, William P. Washburn and Stanley T. Reiff.

Entertainment was provided by a group of twelve from St. Matthew's Episcopal Church who presented a pantomime play, "The Lamp Went Out," during which not one word was spoken. This was genuinely enjoyed by the audience, as were several vocal selections by a quartet directed by Miss Angel. Monologues and characterizations by a member of Dr. Ward's choir consisted of "Times Square," modernized from Cornelia Otis Skinner; "Sis Hopkins," "I Tink I Go Home" and "Johnnie and the New Organ." Refreshments and a social hour renewing many old acquaintances closed an enjoyable evening.

DE LAMARTER CONCERTO IS PLAYED BY OBERLIN SENIOR

Miss Virginia Pellington of Sharon, Wis., played as part of her senior recital May 24, in Warner Concert Hall at Oberlin, a concerto written for organ and full orchestra. The conservatory orchestra of ninety musicians, under the direction of Professor Maurice Kessler, accompanied her. The work played was the Concerto in E major by Eric DeLamarter, well-known organist and former associate conductor of the Chicago Symphony Orchestra. It is dedicated to Palmer Christian, organist at the University of Michigan. It had been played only by Mr. Christian, and by special permission Miss Pellington became the second organist to play the work. Miss Pellington has been awarded a scholarship at the Curtis Institute of Music for next year. She has been on the honor roll of her class in all of her four years at the Oberlin Conservatory of Music and has just been elected to Pi Kappa Lambda.

STORM HITS MÖLLER PLANT; DAMAGE REPAIRED QUICKLY

A "twister" that struck Hagerstown, Md., late in May caused damage at the large plant of M. P. Möller, Inc. It tore off the roof of the west building and carried part of it across the central building, landing it on the roof of the east building. Strangely not a board in the large lumber yard of the Möller plant, containing more than a million feet of lumber, was disturbed. The structural damage was mostly to the roof and the top of the east wall of the west building, while property loss was caused largely by the heavy rain and the fact that the falling roof broke the sprinkler pipes. All the damage was repaired as rapidly as possible, and after being compelled to close several departments for only one week, the large plant was operating normally. Several used organs in storage were wrecked, besides two new windchests and some wood pipes. As the storm came at 11 o'clock at night, when the factory was deserted, no one suffered injury.

WINSTON JOHNSON, WINNER IN CONTEST, HEARD IN RECITAL

Winston Johnson, winner of the 1938 young artist organ contest of the Society of American Musicians, was presented in a recital with Lois Fehr, soprano, by Bertha Ott in Kimball Hall, Chicago, May 31. The program consisted of a Bach group, Prelude in B minor, "Herzlich thut mich verlangen" and "In Dir ist Freude"; Pastoral, Franck; Allegro (Symphony 6), Widor; Scherzo, Gigout; "Carillon," DeLamarter, and Finale (Symphony 3), Vierne. Mr. Johnson played the Bach with fine poise, displaying excellent pedal technique in "In Dir ist Freude," and refined shading in "Herzlich thut mich verlangen." The registration of the Franck and Gigout was outstanding without being distracting. A virtuoso technique was evident in the Widor and Vierne, the last making a brilliant closing number. As an encore Mr. Johnson played Douglas' "Legend."

Tribute by Students to F. H. Johnson.

Students of Bradford Junior College, Bradford, Mass., paid tribute June 5 to Frederick H. Johnson, who, with the commencement concert, completed twenty-five years as director of music at the college. A song written by students and dedicated to Mr. Johnson led the concert by the glee club and choir.

OBERLIN THE SETTING FOR FINE CONVENTION

VARIED PROGRAM IS OFFERED

Ohio Organists Are Joined by Those of Michigan and Parts of Pennsylvania to Make the Regional Meeting a Success.

Oberlin, with its great organ tradition of more than a hundred years, provided the classic setting for the Lake Erie regional convention of the American Guild of Organists, and on June 21 and 22 members not only from the various Ohio chapters, but from Western Pennsylvania, from Erie, from Michigan, a number of them alumni of Oberlin, gathered on the campus and took advantage of the fine program prepared for their enjoyment. The proceedings were under the efficient and genial chairmanship of Henry F. Anderson, F.A.G.O., of Cleveland, dean of the Northern Ohio Chapter, and he had the cooperation of members of the Oberlin faculty and of the deans of the eight chapters and branches which joined in the meeting. The attendance was well above a hundred. In addition to the recitals there was an opportunity for social contact at the two luncheons and the dinner, and in the discussions various matters that concern the organist and raise questions in his mind were considered.

First Recital by Miss Bender

Laura Louise Bender, F.A.G.O., of Cleveland, newly-elected dean of the Northern Ohio Chapter, was the first recitalist of the convention, precedence being thus accorded the representative of the fair organists of the region. She played the following program in Finney Chapel on the large four-manual Skinner organ Tuesday afternoon: Chorale Prelude, "Lass mich Dein sein und bleiben," Delphin Strungk; Toccata in the Dorian Mode, Bach; Chorale Prelude, "Jesus, meine Zuversicht," Reger; Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; Minuet in E flat, Beethoven-Kraft; Fugue in D, Guilment; Sonata in G major (Allegro Maestoso), Elgar; Arabesque, John Gordon Seely; "Les Cloches de Perros-Guirec" ("Suite Bretonne"), Dupré; "Electa ut Sol," Dallier.

This program was interpreted with skill and taste. Beginning with the seventeenth century composer, it included German and English writers and three Frenchmen, the last two of the present day, interspersed with a melodious and appealing piece by the Toledo organist, John Gordon Seely. From the quiet and devotional chorale Miss Bender worked up to a climax with the modern Dallier work that is an effective display piece.

Dr. Henry V. Stearns, F.A.G.O., of Youngstown, presented a paper on the Guild examinations, in which he laid emphasis on the importance of these tests to the organist, lamenting the fact that too small a percentage of the Guild's membership held the A. G. O. certificates. The paper was followed by a general discussion of the examinations.

Ensemble Program Rare Feature

An ensemble program, in which four violins, two violas, two cellos, two oboes, a flute, a vocal octet and Irene Beamer, contralto soloist, under the baton of Walter Blodgett, with Arthur R. Croley at the Warner Hall organ, constituted the musical forces, was a feature out of the ordinary for an organists' convention. Despite the fact that little rehearsal was possible for the participants, the performance aroused the warmest admiration of the audience for the beautiful work done. The offerings included: Canon in G minor (two violins, cello and organ), Frescobaldi;

Pastorale in A major (flute, 'cello and organ), Vivaldi; Sonata in G major (flute, viola, 'cello and organ), Telemann; Cantata No. 169, "Gott soll Allein mein Herze haben" (alto solo, organ, two oboes, double quartet and strings), Bach.

The remainder of the afternoon was devoted to a diversion in the form of an informal address by Dr. Harvey B. Gaul, organist, composer, conductor, critic, writer and raconteur, of Pittsburgh, who always gives his audience food for thought, whether it be palatable or not easily digested. He spoke of various pet peeves and covered a variety of topics, from clergymen of "abysmal ignorance" to junior choirs and electronic organs. He began with an imaginary colloquy in which St. Cecilia, "Levi of the Levites" and other musical celebrities of the distant past took part. While there was much that was serious in what Dr. Gaul told his fellow organists, there was still more that was entertaining, and his humor never failed the speaker.

Excellent Recital by Jennings

Arthur B. Jennings of Pittsburgh, who long ago won his right to a place with the giants among the organ recitalists of America and the world, and who has the ability to thrill even so critical a group as an audience of organists, gave the evening recital. He proved that those who have heard him often, and therefore expect much from him, are never disappointed. His program was in three parts, beginning with three works of present-day Americans, all from the Pittsburgh vicinity, followed by a truly magnificent performance of the entire Widor Sixth Symphony, and closing with Bach. The list of offerings was as follows: "Ancient Hebrew Prayer of Thanksgiving," Harvey B. Gaul; Sarabande, Arthur B. Jennings; Toccata on "Vom Himmel hoch," Garth Edmundson; Sixth Symphony, in G minor, Widor; Allegro from First Trio-Sonata in E flat, Bach; Chorale on the Melody "Komm, süßer Tod," Bach.

Dr. Gaul's composition, on a familiar Hebrew religious theme, is a work of dignity and power. Mr. Jennings' own contrasting Sarabande is a lovely melody. Garth Edmundson's composition revealed the clever workmanship of this fine American composer for the organ, who in a few years has achieved worldwide fame. The Widor symphony was played with a perfection that reminded one of the late Lynnwood Farnam. Mr. Jennings' recital, played from memory, may without exaggeration be set down as an event of significance to those who have the future of the organ as a concert instrument at heart.

After the recital the Oberlin people were hosts at a reception to the visitors in the theological quadrangle.

New Tunes for Old Hymns

After a business meeting Wednesday morning at which plans for the next regional convention, in 1940, were the principal subject, the convention visitors heard an address of marked interest at Christ Church by the Rev. Louis E. Daniels, D. Sacred Music, and rector of this church. The discourse was preceded by a short organ program on the old two-manual instrument in the church by Bruce A. Davis of the Oberlin Conservatory faculty, in which he played a part of Cesar Franck's Fantasy in C, Reger's chorale prelude on "Vom Himmel hoch" and the Bach chorale variations on "Sei gegrüßet." After this appropriate introduction Dr. Daniels, a clergyman who is a hymnologist and who has a profound knowledge of church music and sympathy with the church musician, dealt with the problem of persuading unwilling congregations to learn and to approve new tunes and introduced his audience to a number of new settings of famous texts as they appear in his "Songs of Praise for America," just issued by the Oxford University Press—a volume intended as a supplement to the hymnals in use in various churches. The singing of such gems as Walford Davies' effective tune for the "Battle Hymn of the Republic" gave convincing evidence of the value of Dr. Daniels' work.

William I. Green, newly-elected dean of the Michigan Chapter and organist of St. Joseph's Episcopal Church, Detroit, ably represented that chapter with a recital in Finney Chapel in which he presented five examples of English

organ music. His list of offerings was made up as follows: Dithyramb, Basil Harwood; Theme with Variations, T. Tertius Noble; "A Song of Sunshine," Alfred Hollins; Idyll, "The Sea," Herbert Arnold Smith; Overture in C, Thomas Adams.

Recitals by Bailey and Mead

After luncheon, at which several visitors were introduced by Mr. Anderson, William S. Bailey, F.A.G.O., of St. James' Episcopal Church, Zanesville, Ohio, gave a capable rendition of the following program: Chorale Preludes, "Das alte Jahr vergangen ist," "Ich ruf zu Dir" and "Wenn wir in höchsten Nöthen sein," Bach; "Chanson," Candlyn; Pastoral, Franck; "Eklog," Kramer; Concerto in B flat, Handel.

The Oberlin Museum of Art, one of the most famous buildings on the college campus, with its rare exhibits, was the next point visited and here Professor Charles M. Richards, professor of the history of art, delivered a lecture on ancient musical instruments in which he showed on the screen slides that told interestingly the story of the origin and development of music from the earliest days.

The final event on the program was the recital of Edward G. Mead, F. A. G. O., of Miami University, dean of the Southern Ohio Chapter and an organist who has appeared in recital in many cities over a long period. Mr. Mead played a varied and pleasing program that ran from Sammartini and Tartini to Harry B. Jepson of Yale, and just one-half of which did honor to American composers. The items from the pens of Americans contained such contrasting pieces as Greenfield's Prelude, charming but simple, and the brilliant Jepson Toccata. Mr. Mead's program was as follows: Allegro Vivace, Sammartini; Air, Tartini; Fantasia in G minor, Bach; Sixth Sonata (first movement), Mendelssohn; "Prelude in Olden Style," Alfred M. Greenfield; "L'Organo Primitivo," Yon; "The Chapel of San Miguel," Edwin Stanley Seder; Toccata, Jepson.

Late in the afternoon caravans of organists wended their way east, west, north and south, filled with people taking home the benefits of two days of helpful and refreshing communion.

ST. THOMAS' CHOIR SCHOOL GRADUATION IN NEW BUILDING

Graduation exercises of the choir school of St. Thomas' Episcopal Church, New York, were held June 9 in the new gymnasium and classroom building, recently added to the school, largely through the philanthropy of Charles Steele, senior warden of the church and a partner in J. P. Morgan & Co. The building and site represent an outlay of \$132,000, provided by Mr. Steele, in addition to a bequest of \$20,000 the church had received for the Kate L. Adams Memorial Gymnasium. Since the first of the year Mr. Steele also has added \$200,000 to the school's endowment, bringing the fund to \$750,000.

The school has an enrollment of forty boys and ten were graduated. In addition to their training as choristers for the church, the boys, who enter the school about the age of 10, receive a thorough academic education through the first year of high school. No tuition is charged and the only fee is \$75 for books and other general expenses.

Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, founded the school soon after he came from England, where he had been organist at York Minster.

Ronald Hall Takes Bride in New York.

Ronald Hall, a brilliant young organist of Portland, Ore., who is now in New York, and Miss Madge Ridley Jordan, a teacher of Portland, were married June 10 at the Collegiate Church of St. Nicholas, New York City, the Rev. Dr. Joseph R. Sizoo, the pastor, performing the ceremony. The organ was played by Hugh Porter of St. Nicholas' and his program included the following numbers: "Meditation a Sainte Clotilde," Philip James; London-derry Air, and Fugue in G minor (Great), Bach. The wedding was witnessed by Mrs. Hugh Porter, Mr. and Mrs. Harold Heeremans and Mr. and Mrs. Alfred M. Greenfield.

CALIFORNIA FORCES ENJOY GOOD PROGRAM

TWO-DAY GUILD CONVENTION

University of California Is Setting for Regional Meeting — Excellent Playing Interspersed with Valuable Papers.

By ROLAND DIGGLE, Mus. D.

One of the most enjoyable meetings of organists on record was the California regional convention held at the University of California, in Westwood, a delightful location fifteen miles from the business section of Los Angeles, June 7 and 8. Over 100 were registered and the opinion seemed to be that the success of the convention was due largely to the fact that everything was in one building and that those attending it were not worn out running around a big city to different churches. Here at the university was a splendid auditorium, with a fine Skinner organ, an excellent room for the papers and discussions, and separate rooms for a demonstration of the Hammond and the Everett Orgatron. Alexander Schreiner, dean of the Los Angeles Chapter of the Guild, deserves gratitude not only for making this arrangement possible, but for his work in planning the program and the way in which he presided during the two-day session.

The convention opened June 7 with an address of welcome by Earl R. Hedrick, vice-president and provost of the university. At 10 o'clock Ralph R. Travis, M.M., professor of organ at La Verne College, gave the opening recital, at which he played: "Pageant," Sowerby; "Carillon," DeLamar, and the Sonata on the Ninety-fourth Psalm, Reubke. Mr. Travis showed us magnificent playing. At 11 an instructive and interesting talk on "Hymnals and Publishers" was delivered by Edward Shippen Barnes, F.A.G.O., who has recently moved to California.

After luncheon Arthur Leslie Jacobs, who recently went to Los Angeles as minister of music of the First Congregational Church, gave a fine address on "The Adult Volunteer Choir." Here again we had a speaker who could talk with authority and I feel sure that no one who heard Mr. Jacobs could have gone away without feeling he had received practical advice.

Clarence Mader, A.A.G.O., gave a stunning recital, at which he played: Finale on "St. Patrick," Clokey; Largo, Allegro, Aria and Two Variations, Festing; "Pageant of Autumn," Sowerby; Cantilene from Organ Symphony, Diggle, and the tremendous Fantasia on the Chorale "Hallelujah, God Be Praised," by Reger. This was the first performance of the Sowerby piece in the West and it made a real impression on all who heard it. I find it perhaps a little long, but even so it strikes me as being one of the best compositions he has given us. My little piece was a mound between two mountains, but as played by Mr. Mader it had its moments. The Clokey piece was played from manuscript, and while I had some difficulty in following St. Patrick, he seemed to be having a good time and the composition should make an excellent recital number.

The next event was a talk on "The Training of Boys' Voices" by Richard Keys Biggs, one of the best-known boy choir trainers in the West. It was an illuminating talk and held the attention of all even if they were not especially interested in the boy voice.

During the evening the majority of those registered made merry and enjoyed themselves at the Deauville Club at Santa Monica. The dinner was first-rate and the swimming and surf bathing was as good as California has to offer.

Wednesday opened with a talk by Mrs. Ruth Krehbiel Jacobs on "Latent Possibilities in Children's Voices." This was one of the high-lights of the convention, for Mrs. Jacobs has made the subject her own. Her remarks were full of understanding and the practical application of her principles must assure success in this type of work. Mrs. Winifred Jolley Bengson, A.A.G.O., organist of Calvary Presbyterian Church, San Francisco, was the recitalist and played an interesting program the principal numbers on which were: "In dulci Jubilo," Karg-Elert;

IN THIS MONTH'S ISSUE

Successful conventions at Oberlin, Ohio, Wilkes-Barre, Pa., and Los Angeles complete the series of spring regional conventions of A. G. O. chapters.

Chicago Club of Woman Organists celebrates its tenth birthday anniversary and reviews the activities of the decade at dinner June 6.

Kyle Dunkel, organist and choirmaster of All Angels' Episcopal Church, New York City, died June 5.

Preston Ware Orem, musical editor, organist and composer, died in Philadelphia in the midst of premiere of his new work, "Out of the West."

The examination committee of the American Guild of Organists announces requirements for the 1939 tests, and "workings" of 1938 paper-work questions by prominent men are presented.

Guild chapters close the season and elect officers for the new year.

T. Carl Whitmer interviews E. Harold Geer and reviews his work at Vassar College.

Paper by Edward Parsons, of Victoria, B. C., read before the Oregon-Washington regional convention of the A. G. O., gives valuable hints to organists on the playing of hymns.

THE DIAPASON.

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the Finale from Widor's Eighth Symphony and the Sowerby Passacaglia. This was the third piece of Mr. Sowerby to be heard at the convention and it is interesting to note that of twenty-two compositions played ten were by American composers. Certainly this did not cause any letting down on the part of the programs. If anything, it helped to create interest. Mrs. Bengson played her selections with excellent style, the Widor number being really thrilling.

After luncheon Edward Shippen Barnes, F.A.G.O., assisted by Katharine Kamman, soprano, gave a program of his own compositions. It is always interesting to hear a composer in his own works, and while Mr. Barnes did not include his most brilliant compositions, what he did play had the stamp of authority and showed him to be a composer of talent, taste and taciturnity (this is not as bad as it sounds). Miss Kamman sang two songs with fine musicianship and the whole recital gave a great deal of pleasure.

The recital was followed by a talk by one of the greatest musicians of the day—Arnold Schoenberg—who spoke on "What Is Great Music?"

The closing event was the recital by Leslie P. Spelman, F.A.G.O., professor of organ at the University of Redlands. Here again we had a first-rate recital which it was a joy to hear. After three pieces by Pachelbel we had a splendid performance of the Bach Toccata in F major. This was followed by Clokey's "Jagged Peaks" and a rather weird Chorale Prelude by Roger Sessions. The program concluded with Rowland Leach's "Seven Casual Brevities," played from manuscript. This suite of Mr. Leach contains some interesting music, which, while modern in style, sounds very effective on the organ. Mr. Spelman gave it a musicianly performance.

Kilgen for St. Louis Church.

Christy Memorial M. E. Church of St. Louis has placed an order with George Kilgen & Son, Inc., for a two-manual organ. The instrument is in the course of construction and installation is planned during the summer.

**KYLE DUNKEL IS DEAD;
NEW YORK ORGANIST**

LONG AT ALL ANGELS' POST

Began Career in Dayton, Ohio, His Native City, Served in World War and Was Organist of Holy Trinity Cathedral, Paris.

Kyle Dunkel, A.A.G.O., since 1926 organist and choirmaster of All Angels' Protestant Episcopal Church, New York City, died June 5 in St. Luke's Hospital after an illness of several weeks.

Kyle Dunkel was born fifty-two years ago in Dayton, Ohio, and his early studies began there with Henry A. Ditzel. His work at the piano was of primary interest at the beginning of his career, and his playing of that instrument was well known before he turned to serious work at the organ. Mr. Dunkel's first church position was at Christ Church, Dayton, which he left in 1915 for further study in New York City. He was graduated from the Trinity School of Church Music, under Felix Lamond. In the spring of 1917 he became an associate of the American Guild of Organists. In the fall of 1917 he was appointed organist and choirmaster of St. Paul's Church, Rochester, N. Y. Military service compelled him to leave this post after less than one year. With the A.E.F. he was sent overseas and after the armistice was stationed in Paris for several months.

In the fall of 1919 a vacancy occurred in the Cathedral of the Holy Trinity, Paris, and, after his release from the army, Mr. Dunkel was appointed to the post. In the course of his stay in Paris he studied with Charles M. Widor and Marcel Dupré. His recital work at the cathedral attracted attention among the colony of Americans and, under the direction of Dupré, he played at other affairs of note.

In the fall of 1921 Mr. Dunkel returned to America to take up his duties as organist and choirmaster of the Cathedral of the Incarnation, Garden City, Long Island. Here he had a large choir of boys and men and through his efforts a fine Casavant organ was installed which gave him scope for recital work there. Mr. Dunkel resigned at the cathedral in the spring of 1926 and spent the summer in Europe in further study. Upon his return to America in the fall he was appointed to the post at All Angels' Church, where he had a choir of forty boys, women and men, and a large four-manual Midmer organ.

Mr. Dunkel was a bachelor. He is survived by a brother, Newton J. Dunkel of Columbus, Ohio.

**MISS CROZIER WINS RARE
HONOR AT EASTMAN SCHOOL**

Miss Catharine Crozier, the young organist from the Eastman School who will be remembered as one of the players who made a deep impression at the Cincinnati convention of the A.G.O. last year, interpreted a difficult all-American program at Kilbourn Hall, Rochester, N. Y., May 27. On this occasion Miss Crozier, who is an artist pupil of Harold Gleason, received the artists' diploma, the highest award for performance the Eastman School can confer. This was the fifth time this honor was bestowed by the school and Miss Crozier is the first organist to receive it.

Miss Crozier's program was as follows: Symphony in G major, Sowerby; Prelude on "As Now the Sun's Declining Rays," Simonds; Swing Fugue, McBride; "Vermeland," Hanson; Sonata in G, Bennett.

In an extended review of Miss Crozier's recital Stewart Sabin included this paragraph: "She justified her program by the way in which she played it. Only by superior technique, mastery of the handling of organ resources and musical taste in choosing tone combines, would some of last night's program numbers be made interesting to the writer."

Mendelssohn's "Elijah" was given at the chapel of Union Theological Seminary by the School of Sacred Music May 12.

KYLE DUNKEL, A.A.G.O.



MARION CLAYTON BRIDE OF
DR. A. E. MAGARY, HER PASTOR

The Rev. Dr. Alvin E. Magary, pastor of the Lafayette Avenue Presbyterian Church, Brooklyn, and Miss Marion Janet Clayton, organist and director at the church since 1932, were married in New York June 21.

The marriage took place at the Lafayette Avenue Church at noon. The ceremony was performed by the Rev. John Ewing Steen, associate pastor of the church. The bride's only attendant was her sister, Miss Rose Ethelyn Clayton. Alan Magary was best man for his father.

Miss Clayton, a graduate of Packer Collegiate Institution and Barnard College, has been a prominent organist of New York since her early youth. She was winner in 1933 of the award of the National Federation of Music Clubs as the most outstanding young organist in the United States. Miss Clayton was appointed to the Lafayette Avenue Church as the successor of the late Dr. John Hyatt Brewer.

Dr. Magary held prominent pastorates in Cedar Rapids, Iowa, Detroit and other cities before going to Brooklyn in 1930. He was also a columnist on the *Detroit Free Press* and a lecturer at the Presbyterian Theological Seminary, Chicago. His first wife died in 1935.

Guild of Church Musicians Elects.

At a meeting of the executive board of the Guild of Church Musicians, affiliated with the Detroit Council of Churches, on Friday, June 10, the following officers were elected: President, Nellie Beatrice Huger, choir director of East Grand Boulevard Methodist Church and head of the new department of sacred music at the Detroit Conservatory of Musical Art; first vice-president, Archibald C. Jackson, director at the Church of Our Father and Northwestern Baptist; second vice-president, Cyril Barker, organist and director at the First Baptist Church; secretary-treasurer, Mrs. Ida Kitching Cordes, organist and director at Trinity Methodist, Highland Park. The work of the guild this year will include church music education conferences and forums, choir and hymn festivals, a survey of music in the churches of Detroit, a registry for church musicians seeking employment and churches needing musicians, etc. Miss Huger is the director of the schools of sacred music at Waldenwoods, near Hartland, Mich., and at Alma College, St. Thomas, Ont. She has been active in the promotion of better church music throughout Michigan during the last eight years as state chairman of the Michigan Federation of Music Clubs.

Daughter for the Germanis.

From Rome comes a card announcing the arrival of a young lady in the home of Signor Fernando Germani, the famed organist. The child has been named Livia Augusta and her era dates from May 20. This is the second child of Signor and Signora Germani. Their son Flavio was born in 1936.

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May 16, 1938

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Dear Sirs:

I know you will be gratified to learn that our new organ at St. Thomas's is a delight to us all. The voicing is exquisite and the blending of the various tonal qualities superb. You have done a splendid piece of work and I wish these few lines to convey to you my very sincere congratulations. Your willingness to cooperate and your desire to have every detail accurate have impressed me. Such ability and workmanship in organ construction is outstanding and I am grateful to you for the pleasure and happiness it is bringing to me in my work at St. Thomas's.

With all good wishes, I am

Faithfully yours,

[signed] RALPH KINDER.

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NEW "CLOISTER" ORGAN IS SHOWN BY PILCHER

GUESTS HEAR INSTRUMENT

Company of 285 Organists and Others Enthusiastic Over Newly-Designed Small Organ — Program at Louisville, Ky., on June 2.

By HARRY MUELLER

An interesting event in Louisville, Ky., on the evening of June 2 was a recital by several prominent organists on the new "Cloister" pipe organ recently designed and built by Henry Pilcher's Sons, which on this occasion received its first public exhibition before a large company of musicians and other music-lovers in the dining hall of the "Canary Cottage." Two hundred and eighty-five guests were present. There was also exhibited the new Orgatron, made by the Everett Piano Company, for which the Pilcher Company is the state distributor.

Parvin Titus of Cincinnati, first of the guest musicians on the program, played the "Trumpet Tune and Air," Purcell; Arioso, "My Heart Is Fixed," Bach; Canon in B minor, Schumann, and "Evening Song," Schumann. W. Lawrence Cook of Louisville played two chorale preludes—"In Thee Is Gladness" and "Hark! A Voice Saith All Are Mortal," Bach—and Cantabile, Jongen. Heyde C. Conrad of Louisville, at the electronic organ, played "In the Twilight," Harker; Canzona, Guilman, and "Epithalamium," Matthews. F. Arthur Henkel of Nashville played the chorale prelude "My Inmost Heart Doth Yearn," Brahms; "Dawn," Jenkins, and Toccata in D, Kinder. George Latimer of Louisville completed the program, playing the chorale, "prelude 'Jesu, Joy of Man's Desiring,' Bach; Intermezzo, Callaerts, and "Air a la Bourree," Handel.

Among the out-of-town artists and guests attending the musicale were: Parvin Titus of Cincinnati, F. Arthur Henkel of Nashville, Tenn., Harry Mueller of Huntington, W. Va., Mrs. Lela Cullis of Lexington, Ky., D. H. Woodall of Atlanta, Ga., Mrs. E. H. Read of Scottsville and Dr. and Mrs. M. O. Cockrum of Evansville, Ind. Those present enthusiastically praised the "Cloister" organ as being, despite its small size, successful tonally. The new instrument retains the flexibility of the larger organs without the sacrifice of an effective ensemble.

The Pilcher Company, having avoided the current trend of striving for the greatest volume of sound from the smallest available space, is proud of the unusually satisfactory results obtained from the new "Cloister," as demonstrated by the organists who played the program.

Death of Dom Paolo Ferretti.

Dom Paolo Ferretti, president of the Pontifical Institute of Sacred Music in Rome, died in the railroad station at Bologna May 25, when on his way to the International Eucharistic Congress of the Catholic Church at Budapest. Born near Rome Dec. 3, 1866, he studied theology at the Benedictine College of San Anselmo in Rome and taught in the monastery at Torrechiana, near Parma. He was made president of the Pontifical Institute in 1911. He visited the United States in 1925, 1927 and 1928 to teach courses at the Pius X. School of Music in New York.

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PILCHER "CLOISTER" MODEL, LATEST OF SMALL ORGANS



Montreal Recital by Dr. Harold Darke Leaves Fine Impression

Harold Darke, the well-known English composer, gave a recital on the large four-manual Casavant organ in the Church of St. Andrew and St. Paul, Montreal, May 25. The recital was under the auspices of the Casavant Society, a newly-formed club devoted to the interests of the organ and organ music, which made the event the conclusion of its first season's activities.

Dr. Darke played an exacting program in which Bach predominated. The actual structure of the program gave evidence of a logical play of key sequence, of which G was the center. There was a refreshing sense of elasticity, not always evident in organ playing nowadays—a feeling of spontaneity, which, added to the precision of the performance, almost gave one the sense of improvisation. Skillful manipulation of the "mechanics" was so disguised as to give an impression of the utmost ease, making some rather startling effects of registration come off with a rare sense of "inevitableness." Perhaps one of the most striking of these was toward the end of the Bach Passacaglia, where a particularly timely entry of the subject on the rich tubas proved thrilling in the extreme. The Elgar Sonata, with which the program closed, gave the recitalist scope for rich registration. One received the impression that the work was conceived by the composer as orchestral music which was made to fit into the idiom of the organ. However this may be, it was delivered with commendable freedom and sweep, and with a distinct feeling for color contrast.

This is Dr. Darke's first appearance on this side of the Atlantic as a recitalist. He is better known as an outstanding composer and conductor. As a representative of modern English organ playing he should gain favor in those quarters where discrimination is made between virtuosity for music's sake and virtuosity for its own sake. Dr. Darke is beyond question in and of the first class.

GEORGE M. BREWER.

Maitland's Pupils in Recital.

The Zeckwer-Hahn Philadelphia Musical Academy presented a recital by pupils of Dr. Rollo F. Maitland, head of its organ and theory departments, at the Church of the New Jerusalem, Philadelphia, June 6. The following program was offered: Prelude, Fugue and Chaconne, Buxtehude (Elizabeth Huber, Norristown, Pa.); Prelude and Fugue in E minor, Bach (Ada R. Paisley, Philadelphia); "Grand Choeur" in C, Maitland (Anne R. Eddy, Pottstown, Pa.); "In Summer," Stebbins, and Toccata in D minor, Nevin (Harry H.

Huber, Gibbstown, N. J.); "Hymn of Glory," Yon (Henry G. Morey, Mount Ephraim, N. J.); Adagio, Interludio and Fugue, from Sonata in E minor, Rogers (Florence Bernhart, Pottstown, Pa.); "The Bells of St. Anne de Beaupre," Russell (Frederick J. Roye, Frazer, Pa.); two movements from Fourth Sonata, Mendelssohn (Warren A. Hohl, Birdsboro, Pa.); "Variations de Concert," Bonnet (Wallace D. Heaton, Jr., Philadelphia). Dr. Maitland is conducting special summer classes at the Zeckwer-Hahn Academy until Aug. 5, and is acting as guest organist at the First Presbyterian Church, Germantown, where N. Lindsay Norden is organist.

McCurdy at Susquehanna University.

One of the features of Susquehanna University's eightieth anniversary commencement was the vesper "musical meditations" played by Dr. Alexander McCurdy, organist, and Flora Greenwood McCurdy, harpist, on baccalaureate Sunday, June 5. A capacity crowd in Seibert Chapel heard this program: Prelude in A minor, Bach; Chorale Prelude, "O God, Have Mercy," Bach; harp and organ, "Clair de Lune," Debussy; Sketch in D flat, Schumann; Toccata in B, Diggie; "Sunrise" from "Hours in Burgundy," Jacob; harp and organ, "Danse Sacre," Debussy; Scherzo from Second Symphony, Vienne; "Now Thank We All Our God," Karg-Elert; harp and organ, Introduction and Allegro, Ravel. Dr. McCurdy was making his second appearance at Susquehanna University, where he received the doctor of music degree in 1936. Dr. McCurdy is head of the organ department at the Curtis Institute of Music.

Frank M. Church, A.A.G.O., directed his annual concert at Athens College, Athens, Ala., May 22. Solo organists presented in the fifty-five recitals Mr. Church has arranged have numbered eleven, while there have been forty-two pianists, eighteen singers and six violinists. This year the students in the music department have come from fifty-one towns and five states, and thirty-one have been organ students.



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CANADA FEELS LOSS OF HERBERT SANDERS

WARM TRIBUTE IS PAID HIM

Sketch of Career of Montreal Organist Who Met Tragic Death—Evidence Indicates That Drowning Was Accidental.

[The death of Herbert Sanders, the distinguished Canadian organist and composer, was noted briefly in the June issue of THE DIAPASON. The following details and a biography of Mr. Sanders, with an appreciation of his life and character, are from the pen of Dr. Whitehead, one of his close friends and associates in Montreal.]

By DR. ALFRED WHITEHEAD

One of Canada's outstanding organists passed away at Montreal on May 26 amid tragic circumstances. His body was found in the Lachine Canal shortly after midday. As he had been in poor health for several months and had been extremely depressed mentally in consequence, even his dearest friends feared at first that his death was probably premeditated. As a result the next day's inquiry was—as we see it now—not a complete one; even then the verdict was "probably an accident." A considerable body of testimony has since come to light, all pointing emphatically to a purely accidental death. In the minds of all his friends in Montreal there is a certain conviction that Herbert Sanders' death was not premeditated. I am very glad to put this fact on record.

Herbert Sanders will be severely missed. One of the founders of the Canadian College of Organists, he had always been a staunch supporter, a welcome and valued figure at conventions (he seldom missed a convention, however distant), a member of the council for many years, and in 1932 a singularly able president. Witty, kindly, shrewd, a musician of most diverse accomplishments, he was a leader among organists in North America for upwards of a quarter century. In the Montreal branch of the C. C. O. he was long ago dubbed "our silver-tongued orator," and when he had the floor his listeners sat back delightedly, entertained alike by his sallies (I sometimes wondered if he had Irish blood), his unflinching charity (there was never a knock for the other fellow) and the wide range of his subject matter. He was truly loved by us all, and is truly mourned.

Herbert Sanders was born in 1878 in Wolverhampton, England, and after extensive early study of violin and piano he worked with Swinnerton Heap and Charles Perkins, both of Birmingham, England, in organ and composition. Later studies were in London, with Tobias Matthay in piano and William Shakespeare for voice. He became an F.R.C.O. at the early age of 21. In 1907 he came to Guelph, Ont., a year later going to the important Dominion United Church, Ottawa, as organist and choirmaster.

Mr. Sanders' marriage to Miss Marion Douglas of Guelph took place in 1909, and there are two daughters, Elaine and Louise.

In 1929 Mr. Sanders was appointed organist at Ogilvy's department store, Montreal, where for some years daily organ recitals added considerably to his already wide reputation. When this post was terminated by the company for economic reasons he was appointed organist of the Westmount Park United Church, which office he held until his death.

Mr. Sanders was well known as a composer of anthems, songs and organ music, published in the United States, England and Canada, and such numbers as the excellent Easter anthem, "Light's Glittering Morn," published this year by the Arthur P. Schmidt Company, will long keep his memory green among his brother organists.

Quincy Porter to N. E. Conservatory.

Wallace Goodrich, director of the New England Conservatory of Music, announces the appointment of Quincy Porter as dean of the faculty of the conservatory. Mr. Porter, one of the most prominent of the younger composers in this country, goes to Boston from Vassar College, where he has been professor of music for six years.

COURBOIN RECITAL MARKS BESTOWING OF KNIGHTHOOD

When the Belgian government bestowed its highest civilian honor—the Knighthood of the Order of Leopold—upon Dr. Charles M. Courboin, distinguished Belgian-American organist, May 25, as announced in THE DIAPASON last month, a special program was given over the Mutual network and Dr. Courboin played from the American Academy of Arts and Letters in New York. Among the numbers scheduled were: "Belgian Mother Song," Benoit; Finale, Lemmens; "Invocation Coecilia," Maily; Fanfare, Lemmens, and the Andante from the First Sonata by Maily. The knighting and presentation of the citation awarded by command of King Leopold III. was made by Ambassador van der Straten Ponthoz in a special ceremony over Mutual. Members of the Belgian diplomatic staff, the American State Department and the New York City administration were present. The award was made to Dr. Courboin in recognition of his "artistic talents and efforts" since coming to the United States to further the appreciation of Belgian composers.

CHAUTAUQUA PROGRAMS BY GEORGE W. VOLKEL IN JULY

George W. Volkel will give the recitals in the amphitheater at Chautauqua, N. Y., this summer, as he has for several years, and the organ music as usual will be a feature of the season. The programs for July are announced to be as follows:

Sunday, July 3—All-American program: Allegro (Symphony 2), Barnes; Nocturne in F minor, Avery; "La Media Noche" (from "Hispania" Suite), Stoessel; "In Summer," Stebbins; "Marche Pittoresque," Kroeger; "October Twilight," Hadley; "Will-o'-the-Wisp," Nevin; "Chanson," Candlyn; Concert Overture, Maitland.

Wednesday, July 6—Passacaglia in C minor, Laland-Volkel; Arioso in F, Bach; Toccata, Adagio and Fugue in C major, Bach; "Soeur Monique," Couperin; Three Pieces ("Girl with the Flaxen Hair," "Cortege" and "En Bateau"), Debussy; Chorale in A minor, Franck.

Sunday, July 10—Prelude and Fugue in E minor, Buxtehude; Chorale Preludes, "Liebster Jesu, wir sind hier," "Ich ruf zu Dir" and "In Dir ist Freude," Bach; "Sicilienne," Bach; "Abendlied" and Canon in B minor, Schumann; Prelude and Fugue in G minor, Dupré; "The Swan," Saint-Saens; "Romance sans Paroles" and "Variations de Concert," Bonnet.

Wednesday, July 13—Chorale Preludes, "Komm, Heiliger Geist," "Aus tiefer Noth" and "O Durchbrecher aller Banden," Karg-Elert; Allegro (Sonata for Organ), Elgar; "On Hearing the First Cuckoo in Spring," Delius; Three Versets of the Psalms, Dupré; Evening Song, Baird; Sarabande, Debussy; "Nombres" ("Symphonie de l'Agneau Mystique"), de Maleingreau.

Sunday, July 17—Prelude and Fugue in F minor, Bach; Andante (Solo Violin Sonata No. 3), Bach; Chorale Prelude, "In dulci Jubilo," Bach; Prelude, Samazeuilh; "Intermezzo Lirico" and Scherzo in G minor, Bossi; Largo ("New World" Symphony), Dvorak; Three Pieces (from "Byzantine Sketches"), Mulet.

Wednesday, July 20—Occasional Oratorio, Handel; Sicilliana and Gigg, Arne; "Swan of Tuonela," Sibelius; Finale in B flat major, Franck; Trio-Sonata in E flat, Bach; Toccata in F (Canon), Bach.

Wednesday, July 27—Concerto in B flat, Handel; Arioso, "My Heart Is Fixed," Bach; Trio-Sonata in C minor, Bach; Sarabande, Karg-Elert; Chorale Prelude, "Jerusalem, Du Hochgebaute Stadt," Karg-Elert; Aria ("Holberg Suite"), Grieg; "Grand Choeur Dialogue," Gigout.

Lyon Plays in Sixteen Cities on Tour.

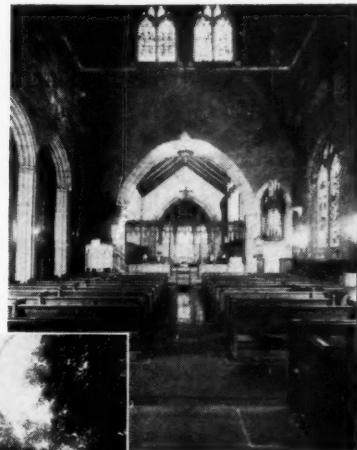
John McDonald Lyon has returned to Seattle after a recital tour of large proportions on the Pacific coast. He played in sixteen cities in California, Oregon and Washington between April 21 and May 24. Recitals in San Jose, Oakland and Sacramento were under the auspices of the local chapters of the A. G. O. One of his recitals was in an unusually interesting old church. The Royal Presidio Chapel of San Carlos, in Monterey, is one of the oldest churches in the United States. This was founded by Fray Junipero Serra, pioneer California missionary, and was originally the chapel of the Spanish garrison. This summer Mr. Lyon will be soloist for the fourth annual Bach festival at Carmel, Cal., from July 18 to 24.

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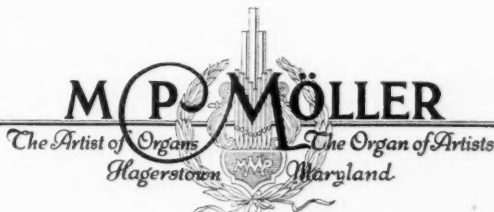
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WILLIAM BENBOW ON BENCH SIXTY YEARS

HONORS SHOWN IN BUFFALO

Anniversary Is Marked by Recital
Played by Him for His Fellow
Organists of the A. G. O.
in Westminster Church.

William Benbow, F.A.G.O., is celebrating the completion of sixty years of active work as an organist, and on May 25 the Buffalo Chapter, A.G.O., presented Mr. Benbow in a recital at Westminster Church in honor of this event. The church was well filled with Guild members and other friends of Mr. Benbow, and he demonstrated that although he has been a long time in harness, he is by no means on the retired list.

The program was as follows: Toccata in F, Bach; Four Chorale Preludes on "Our Father, Who Art in Heaven" (a, ancient counterpoint, Weinman [1544]; b, c, d by Bach); "Allegro Marziale," Weber-Best; "Idylle," Vierne; "Spring Caprice," Matthews; Sonata, Rheinberger; "Adoration Mystique," de Maleingreau; Concert Overture, Rogers.

Mr. Benbow has been in Buffalo about twenty-five years, going there from Reading, Pa. At the age of 12 he began his career as organist at St. Paul's Episcopal Church, Columbus, Ohio. Thence he went to Trinity Lutheran Church, Reading. From there he moved to Holy Trinity Church in Buffalo. His last engagement was at Westminster Church for sixteen years. Three years ago he retired from active service and was made organist emeritus.

Mr. Benbow is beloved and revered by all his friends, who bear witness to his sound musicianship. This year, as in many years past, he was an examiner for the Guild. One of his fellow organists writes to THE DIAPASON: "One can truly say that his musicianship is exceeded only by his kindness and personal charm."

WILLIAM BENBOW, HONORED ON HIS ANNIVERSARY



S. MARGUERITE MAITLAND WINS GRADUATION HONORS

At the sixty-eighth annual commencement exercises of the Zeckwer-Hahn Philadelphia Musical Academy S. Marguerite Maitland received the artist's diploma in piano playing. At her recital May 11 Miss Maitland played four Bach numbers, including the Chromatic Fantasie and Fugue, Beethoven's Sonata, Op. 110, two Intermezzi and a Ballade by Brahms, the Scherzo in E major of Chopin, "Jeux d'Eau," by Ravel; "Le Petit Ane Blanc," by Ibert, and "Cantus Heroicus," by Sowerby. Miss Maitland played the Ravel number at the commencement exercises. Miss Maitland's teachers included Elsa Bruggemann, Gertrude Reess, Dr. T. Edgar Shields, D. Hendrik Ezerman, Dr. Frederick Schlieder, Myrtle Eckel, Ruth Carmack Lacey, Russell King

Miller and for the last seven years her father, Dr. Rollo Maitland. Published organ compositions of Miss Maitland include "Sunrise in Emmaus" and Canonetta. She has to her credit several piano compositions, a setting of Tennyson's "Bugle Song" for chorus, with piano accompaniment; "Moonrise," for string orchestra, and a suite for full orchestra, "The Snow Queen," based on Hans Christian Andersen's fairy tale of the same name. Miss Maitland will act as guest organist during July at St. Luke's M. E. Church, Bryn Mawr, Pa.

Honorary degrees of doctor of music were conferred on Felix Borowski, composer and musicologist, and on James T. Quarles, organist, choral director and educator, in Orchestra Hall, Chicago, June 15 at the commencement of the Chicago Musical College.

UNUSUAL DESIGN FOR SMALL ORGAN IN ILLINOIS CHURCH

Walter Holtkamp of the Votteler-Holtkamp-Sparling Company has designed a small two-manual organ of unusual specifications for the First Congregational Church of La Salle, Ill. It will have a ruckpositiv and a total of twelve sets of pipes. The stop list includes:

PEDAL.
Subbass, 16 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
RÜCKPOSITIV.
Rohrflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Praestant, 4 ft., 61 pipes.
Plein Jeu, 3 and 4 rks., 200 pipes.
SWELL.
Principal, 4 ft., 61 pipes.
Quintaton, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octava, 2 ft., 61 pipes.
Cymbal, 4 and 5 rks., 269 pipes.

Organ and choir are to be located in the west gallery. The ruckpositiv will be mounted in the traditional place at the gallery rail and back of the organist. The swell and pedal will be at the back of the gallery and the choir between the two parts of the organ.

The pipework, with the exception of the swell, is to be unenclosed and visible.

New "Petite Ensemble" Orders.

Among recent orders for the new model "Petite Ensemble" reported by George Kilgen & Son of St. Louis are the following: Baylor University, Waco, Tex.; First United Brethren Church, Parma, Ohio; St. Mary's Catholic Church, Greek Creek, Ill.; Our Lady of Refuge Church, Eagle Pass, Tex.; First Church of Christ, Scientist, Boise, Idaho; Baptist Church, Vinton, Va., and St. Camilla's Hospital, Wauwatosa, Wis.

Portia Heaps, the second daughter in the Porter Heaps family, arrived April 20 as a new movement in a "Sweet Op. 2." The young Miss Heaps is at home at 2308 Central street, Evanston, with her proud parents.



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The detailed planning by the Kilgen Brothers of every Kilgen Organ, results in the building of conspicuously fine organs!

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Petit Ensemble

Organists who have played the new Petit Ensemble are enthusiastic in their praise!

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TO GUILMANT CLASS**

MISS THELMA MOUNT

COMMENCEMENT OF SCHOOL

**Thirty-seventh Graduation Exercises
Are Held in First Presbyterian
Church, New York — New
Funds for Scholarships.**



The thirty-seventh annual commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York, Tuesday evening, May 24. In spite of the inclement weather an audience of goodly size gathered to hear the interesting program which represented the class of eight graduates and two post-graduates. Owing to the large number completing the work this season it was impossible to have each one play.

Following the processional, which was made up of a large number of alumni, the 1938 class and the faculty, the program opened with an invocation by the Rev. Dr. J. V. Moldenhawer, pastor of the First Church. The first two organ numbers by the class were the Toccata and Fugue in D minor by Bach and the Allegro from the First Symphony by Maquaire, played by Christina Marie Senftleber and Laurence Dilsner. The Drane sisters, duoviolinists, then played an Aria by Albert Stoessel and later an Aria by Buxtehude-Nevins, and "Song without Words," by Faure. Leda Carole Burt played "Images," from the "Symphonie de L'Agneau Mystique," by de Maleingreau. Priscilla Person the Finale from the First Symphony by Vierre and Thelma Mount Bach's Toccata in F major. These young artists displayed technique, poise and interpretative abilities which one would expect from more seasoned recitalists.

The William C. Carl gold medal, presented to the member of the second-year class receiving the highest mark in the final examinations, was won by Thelma Mount, and the William C. Carl silver medal, for the second highest general average, went to Christina Marie Senftleber. Awards of organ music were made to Harold Whiting and Rebecca May Haviland, members of the first-year class, for attaining high marks in their final examinations.

Mr. Nevins announced that a fund for scholarships for next year had been provided by Elsie Carl Smith, niece of the late Dr. William C. Carl; by Philip Berolzheimer, honorary president of the alumni association, and by the estate of Lucy Stella Schieffelin. These will be competed for in September.

The diplomas were presented by Dr. Moldenhawer.

Herbert Walton played the Allegro from Sonata 1 by Mendelssohn for the processional and Edith Underwood Porter the Allegro from Guilmant's Fifth Sonata for the recessional.

Following the recessional an informal reception was held for the class and faculty in the church parlors at 7 West Eleventh street.

Those graduating this year were: Donald V. N. Conover, Laurence Dilsner, Elizabeth B. Howe, Mabel H. Johnson, Thelma Mount, Jack J. J.

Obrotka, Priscilla Person and Christina Marie Senftleber. Post-graduates were: Leda Carole Burt and Marie Hart Migkins.

A summer session of the school will be held from July 5 to Aug. 5 and the fall term will open Tuesday, Oct. 4.

Middelschulte Plays in Germany.

Dr. Wilhelm Middelschulte, noted Bach scholar and recitalist, is on his annual tour of Europe and the first scheduled recital by the Chicagoan was played at the Paulus Kirche in Hamm, Westphalia, June 23, when he was heard by a large audience of his German admirers in a Bach program. Dr. Middelschulte played: Chromatic Fantasia and Fugue; Largo from "Musical Offering," on a theme by Frederick the Great; Chorale Prelude, "Wachet auf"; Passacaglia; Six Preludes; "Goldberg" Variations; Fantasie and Fugue in G minor.

Choir Festival at Royal Oak, Mich.

The Euclid Avenue United Brethren Church, Royal Oak, Mich., was host at a choir festival to the choirs of the United Brethren churches in the Detroit area Sunday evening, June 5. Montie James Wiers, organist and choirmaster of the host church, was in charge of the program. The program included numbers by Tschaiakowsky, Bach and Praetorius. Mr. Wiers played the following numbers as an organ prelude: Reverie and Prelude, Alfred J. Silver; "Ave Maria," Philip G. Kreckel, and "Priere a Notre Dame" ("Suite Gothique"), Boellmann.

Mark Wisdom, the Detroit organist, accompanied by Mrs. Wisdom, is touring England during the summer and expects to spend most of the time visiting the famous cathedrals. Mr. and Mrs. Wisdom sailed on the Queen Mary and will first stay with friends in Cornwall. They go thence to London and will spend some time in the Scottish highlands, finishing with a brief visit to France.



We take pleasure in announcing that the Holy Name Roman Catholic Church of Chicopee, Massachusetts, one of the oldest parishes in Western New England, has purchased a large two-manual Estey, which will be installed this Summer.

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Music Suitable for Anniversaries and Church Festivals

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

People keep writing me for suggestions about the opening of a new church edifice, anniversaries, ordinations and various festivals. For some time I have been content to forward a few remarks which are generalities, accompanied by two or three specific suggestions. Perhaps I can save myself and others labor by trying to summarize the things which I have been saying.

Let us approach the subject from a consideration of an anniversary or festival commemorating an important event of the past. It is perfectly obvious to me that if ever the *Te Deum* is to be used, this is the time, even in non-liturgical churches. The chief mood of such an occasion should be grateful adoration—and where shall we find that mood so nobly expressed as in the *Te Deum*? The difficulty or simplicity of the setting is not of great concern, except to the choir-master, but the mood is all-important, and the music must not be trivial. The last time when I had a church festival I used Dr. Noble's *Te Deum* and *Jubilate in D* (Gray)—bright, cheerful, fairly easy to perform and certainly enjoyable to the congregation. I believe that if I had a festival this year I would try the new *Te Deum* that Vaughan Williams composed for the coronation. But this is not an article on settings of the *Te Deum* or of the *Jubilate* or of the new canticle, the *Benedictus es, Domine*.

When you are thinking over the past of a church you are pretty sure to think of the saintly people, now with God, who built the walls of Jerusalem. It is therefore highly desirable that you have an anthem appropriate to the saints—something like Dr. Noble's "Souls of the Righteous," to take the most popular modern example. When you are thinking of the kingdom of heaven you may well wish to foresee the kingdom in heaven, perhaps with some such text as Candlyn's "The New Jerusalem" (Gray), with its lovely tenor solo, "My Soul, There Is a Country." This work is the last section of the cantata "The Four Horsemen," but is now published separately as a long anthem, closing with "Jerusalem, the Golden," which the congregation may sing while the choir has a descant.

I suppose that the most frequently used great anthem at festivals is the Brahms "How Lovely Is Thy Dwelling-Place," in innumerable editions. A much easier, Mendelssohnian setting of a similar text is Spohr's "How Lovely Are Thy Dwellings," with a soprano solo, also in many editions. If you have the resources you can go to Gibbon for his "Glorious and Powerful God" or his "Lift Up Your Heads" (six parts), both published by Novello. "Lift Up Your Heads" is appropriate for a dedication, because that psalm was probably used at the dedication of the first Temple. There are easy settings, of course, including the one by J. H. Rogers (G. Schirmer), which has been very popular. But, speaking of the older schools of English composers, I wish to mention "I Have Surely Built Thee a House," by Boyce (Novello).

The beauty of God's house appears in modern anthems. There is De Lamar's "How Lovely Are Thy Dwellings" (FitzSimons) for an alto soloist and men's quartet or chorus. There is Rowley's "Praise to the Master" (Oxford), full of delight in beauty; there are solos for SB. There is Candlyn's "I Was Glad" (Gray), with baritone solo.

The unity of the congregation, of the church, of Christendom should be emphasized upon all such occasions. You may choose for this purpose such a work as Candlyn's "Beloved, Let Us Love One Another" (Schmidt), with baritone solo—one of his most gracious compositions. You may wish to emphasize the unity through Christ in the touching anthem by Barnes, "I Know No Life Divided" (Ditson); it has a solo for baritone. Or there is "I Am the Vine" (Huntzinger), by Philip James, with solos for ST. Mr. James had a day when he disliked this work for being too pretty and Mendelssohn-

JAMES H. SIMMS, OMAHA MAN WITH DISTINGUISHED RECORD



JAMES H. SIMMS, ORGANIST and choir director of All Saints' Episcopal Church, Omaha, Neb., celebrated his forty-third anniversary on the organ bench of this church Sunday, May 29. This is a long record for most organists, but not for the Simms family, for Mr. Simms' father played in one church in England for forty years, and an uncle, Edward Simms, played the organ at St. Michael's Church in Coventry for fifty-six years.

Mr. Simms has put on many special services at the church and several united choir services. One of these several years ago was an English cathedral choral evensong with Thomas

ian; he wrote me an earnest note to the effect that I was to remember that it was composed on the Erie Railroad. I still like it, and it can be sung by a quartet; so can the anthems by Barnes and Candlyn just noted.

Sometimes we look back upon famous men. There is Bantock's "Let Us Now Praise Famous Men" (Novello), with a short unison setting. Or there is the Williams setting (Curwen), which comes as anthem or as medium solo. One of the very finest anthems composed on this continent is "O God, Who Set the Seers Aflame" (Gray), by Baumgartner. There is the sonorous work by Philip James, "I Have Considered" (Ditson); there is the charming Barnes anthem, "God Is the Refuge of His Saints" (Schmidt).

The emphasis may be upon dedication to future service and the desire for further guidance. There is the serene and easy chorale of Brahms, edited by Dickinson, "Lord, Lead Us Still" (Gray). There is Willan's grand anthem using the "Vexilla Regis," beginning "In the name of our God we will set up our banners" (Gray), with a tenor solo. There is Noble's "Rise Up, O Men of God" (Schmidt), for unaccompanied singing in eight parts. There is the Voris anthem, "He Leads Us On" (Schmidt). There is the sturdy Dickinson-Nagler chorale, "Make Us Strong" (Gray).

Speaking of Dr. Dickinson, he has written a number of festival anthems for a great church that remembers that he is one of the chief reasons for its rejoicing. His "Great and Glorious Is the Name" (Gray) is for double chorus *ad lib.*, and one section demands TTBB. Another sonorous anthem by Dickinson is "O Israel, How Great Is the House of God" (Gray), with solos for all four voices. Or if you want an easy and melodious one, there is "O Lord, Thou Art Our God" (Gray), with solo for low voice; a quartet can manage it.

For ordinations and installations there is usually a performance of "Lovely Appear" or "How Lovely Are the Messengers" or "Now We Are Ambassadors." I have no "scunner" against Mendelssohn and in this instance none against Gounod, but the texts always seem to me just a mite silly. I think I should prefer Barnes' "The Light-Bearers" (Schmidt), with soprano solo and T-B duet; or his "The Builders" (Schmidt); or Broughton's "If Ye Abide in Me" (Ditson), with baritone obbligato; or the Barnes anthem, "Put on, Therefore, as God's elect" (Gray), short, with a soprano solo; or Dickin-

son's short anthem, "Blessed Are They That Dwell" (Gray), with tenor solo; or Whitehead's excellent unaccompanied anthem, "O Merciful God" (C. Fischer). But you must remember that at festival services the congregation wishes to hear something familiar; so you may decide upon Mendelssohn after all, or Handel, or Gounod.

James Kelly, now of Cincinnati, but formerly a prominent musician of Omaha, in which Mr. Kelly sang the priest's part. Mr. Simms received his early training at Chichester Cathedral in England. He is one of the founders of the Nebraska Chapter of the A. G. O., of which he has been dean, and has served in other official capacities for many years. He is well known as a speaker on musical subjects, and as an authority on music of the church. Mr. Simms has a mixed choir of thirty-five voices and a junior choir of sixteen. He also has many pupils and former pupils in prominent organ positions.

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List of Additional Suggestions

I have mentioned a number of types. Let me follow up with a list of further suggestions not inferior to the others:

- Banks—"The Lord Is in His Holy Temple." Unaccompanied. (Gray.)
- Beach—"Hearken unto Me." SATB. Sixteen pages. Showy. For anniversaries. (Schmidt.)
- Burnell—"Surely the Lord Is in This Place." Introit. (Novello.)
- Bairstow-Irish—"The King of Love." S. S-Bar. (Oxford.)
- Genet—"Eternal Ruler." (Gray.)
- Jones, D. H.—"How Beautiful upon the Mountains." Unaccompanied, eight parts. (C. Fischer.)
- Kitson—"Bright the Vision." Double chorus. (Oxford.)
- Latham—"For All the Saints." Can be sung without alto. (Oxford.)
- Noble-Netherlands—"A Prayer of Thanksgiving." Bar. (Gray.)
- Parker—"In Heavenly Love Abiding." S obligato. (Gray.)
- Palestrina—"We Love the Place." (J. Fischer.)
- Purcell—"Rejoice in the Lord Alway." (Novello.)
- Robertson—A grand series of old Scottish psalm-tunes arranged for TTBB. I recommend specially "Old 124th," "Kedron" and "Belmont." Imported by C. Fischer.
- Rowley—"Service." Text by Whittier. Unison. (Novello.)
- Shaw—"Worship." Unison or four parts. (Novello.)
- Shaw, M.—"A Blessing." For consecration. (Curwen.)
- Thompson, V. D.—"One Thing Have I Asked." Unaccompanied. (C. Fischer.)
- Titcomb—"My House Shall Be Called." Unaccompanied. (C. Fischer.)
- Vibbard—"I Was Glad." SB and short T. (Gray.)
- Watkinson—"Lift the Strain." (Style of West.) Dedication of church. (Novello.)
- Wesley, S. S.—"The Lord Hath Been Mindful." Anniversaries. (Novello.)
- West—"Lord of the Worlds Above." Dedication or anniversary. (Novello.)
- West—"Sing a Song of Praise." Roast beef. (Novello.)
- Whitehead-Rouen Melody—"Lord of Our Life." Chorus needed; splendid anthem about the church. (Schmidt.)
- Willan—"Let us Worship and Fall Down." Fine unaccompanied motet. (Gray.)
- Willan—"Behold, the Tabernacle of God." Unaccompanied, six parts. Dedication. (C. Fischer.)

Woodman—"O Clap Your Hands." T. (Schmidt.)

Solos and Duets

"Great Peace Have They Who Love Thy Law" (G. Schirmer) is not only one of the most popular sacred solos J. H. Rogers ever wrote; it is admirably suited to church anniversaries—a limpid and reverent melody, grateful to singer and hearer. There are two keys, low and medium. (It is also published as an anthem.) Let me list a few other good numbers:

James, Philip—"Peace Be to This House." Two keys. (Huntzinger.)

Kennedy—"Song of Consecration." High. (Gray.)

Liddle—"How Lovely Are Thy Dwellings." Three keys. (Boosey.)

Schroeder—"How Amiable Are Thy Tabernacles." High. (Gray.)

West—"O God, Our Help in Ages Past." Two keys. (Schmidt.)

There are also the following duets:

Dickinson—"God Ever Near." A-B. (Gray.)

Matthews, H. A.—"Lord, I Have Loved the Habitation." A-B. (Ditson.)

Matthews—"The Lord Is My Light." S(or T)-B. (G. Schirmer.)

Cantatas

I have already mentioned Candlyn's short cantata "The New Jerusalem" (Gray). I recommend also "The Way, the Truth and the Life" (G. Schirmer), by J. S. Matthews, which runs to sixty-eight pages and has melodious solos for STBar. I think it is his best cantata, and it emphasizes what is most important in the really Christian teaching of the church.

Two cantatas have been written for special church anniversaries. "The City of God" by Dr. H. A. Matthews (G. Schirmer) was composed for a celebration of the Reformation. It has solos, runs to seventy-two pages and is fairly easy. It is the only one of his cantatas which I have not performed, but I have used at church anniversaries the brilliant high solo from it, "Rejoice Ye with Jerusalem." Perhaps there is a separate edition.

Professor Van Denman Thompson's "The Evangel of the New World" (Presser) was composed for a Methodist celebration, looking back upon the heroic days of the circuit riders. It is a splendid work, the best he has published, rich in choral sonority and suggesting the folk throughout. You need a chorus.

Dr. Candlyn's "Song of Praise" (Gray) was composed for St. Bartholomew's choir in New York, with stunning solos, especially the one for soprano, beginning on high A. It is really a short oratorio; not too difficult for a good choir.

Organ Music

In general it would be silly to suggest organ numbers, but I remind you that there are two tunes which seem connected with church anniversaries: "St. Anne" ("O God, Our Help in Ages Past") and "Dundee" ("O God of Bethel"). Dr. Noble has an admirable organ prelude on each of these (Schmidt), Kitson has a postlude on "Dundee" (Stainer & Bell) and Alan Gray has a prelude on "St. Anne" (Augener). I recommend the Noble preludes as best. What a delightful set they are! Of course, there is published separately the organ prelude to his "Gloria Domini" (G. Schirmer), a cantata for the dedication or anniversary of a church. Has any one of my readers used the admirable (but not easy) cantata?

St. Luke's Honors Herbert E. Hyde.

St. Luke's Pro Cathedral, Evanston, honored Dr. Herbert E. Hyde, its organist and choir-master, on June 5 to mark the eighteenth anniversary of his coming to St. Luke's. Two anthems by Dr. Hyde were sung at the 11 o'clock choral eucharist anniversary service. Others of his works were included in a special musical program at 4:30. A reception and tea at the parish-house followed the service. Herbert E. Hyde joined the choir of the Episcopal Church of the Ascension in Chicago when he was 7 years old. At 13 he became soloist. At 15 he was made organist. He is a former superintendent of the Civic Music Association of Chicago. He directs the Illinois Bell Telephone Company Chorus, the Commonwealth Edison Choral Society and the Chicago Association of Commerce Glee Club.

**Sixth Bach Festival
at Berea, Ohio, Shows
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FRANK W. ASPER, MUS. D.



**ASPER OPENS ESTEY AT BATES
COLLEGE; DEGREE BESTOWED**

By WALTER BLODGETT
The sixth annual Bach festival presented by the Baldwin-Wallace Conservatory of Music at Berea, Ohio, June 10 and 11, now forms another splendid chapter in the history of that good institution and a tribute to the scholarship, musicianship and inspiration of Albert Riemenschneider, the director. During the last four years I have witnessed at these festivals a steady increase in quality and in devotion to the great music offered. It has been a satisfaction to watch the growth of popularity of these concerts and the enthusiasm of the listeners. This year I came upon friends from seven states, as far distant as Texas, Arizona and North Dakota. Most of Cleveland goes there for two days to enjoy the music and the pleasant wooded campus, and to pity all who do not have the ability or the wit to come.

The most successful element of the festival was the chorus. It was trained so that it was free to make music instead of attempting to get the notes, and sang with fine responsiveness to Mr. Riemenschneider's direction. For the first time I have found complete satisfaction in the soloists. The four major singers were a joy. Alma Babb and Lila Robeson are well known at the festivals and are always heard with pleasure because they are first-rate musicians. The men were excellent, both splendid singers and masters of good style. I hope that we shall have frequent opportunity to hear Harold Haugh and David Blair McClosky.

The Friday sessions of the festival were devoted to motets, chamber music and church cantatas. A special feature was the concerto for four pianos and strings. It's strong music. Four pianos, however, seem like a few too many. Ruth Stein Musson, contralto soloist in a Cleveland church, sang a superb solo cantata, "Watch and Pray When Trials Beset Thee." The cantata is notoriously difficult enough to bring stern reality into the meaning of its title. Mrs. Musson is a most successful church singer, but she was beyond her depth. There was a splendid performance of the Concerto in A minor for piano, violin, flute and strings. Leon Machan and Julius Baker, pianist and flutist of the Cleveland Symphony, joined with Dr. Jerome Gross, violinist, in this beautiful work. In the evening the two outstanding works were the cantatas "A Stronghold Sure" and "Bide with Us." Both were excellent and at times thrilling.

The Saturday sessions were devoted to a complete performance of the "Christmas Oratorio." The singing of the tenor and bass solo parts was outstanding. The chorus was a constant satisfaction.

I hope that the pleasure his efforts gave the audience will reward Professor Riemenschneider and encourage him for the next festival.

Honors for Walter Hewitt's Choir.

On Sunday, May 15, fifty members of the children's choir of the Prospect Presbyterian Church of Maplewood, N. J., received silk hoods from Walter N. Hewitt as awards for a year of service. Ten received a velvet stripe for two years' service. The choir responded to the presentation with a plainsong chant. The choir of thirty high school girls assisted in the recognition service. On the following Sunday, May 22, the adult choir of thirty voices rendered Haydn's "Creation" at the morning service, assisted by Mme. Amri Galli-Campi, soprano of the Metropolitan Opera Company; Harold Crowell, tenor, and H. H. Linnell, bass-baritone. A feature of this service, which was the closing of the choir year, was the processional of the three choirs—110 voices. Walter N. Hewitt, A.A.G.O. (CHM), gave a recital June 7 in the First Baptist Church of Wilkes-Barre, Pa., at the regional convention of the Guild in that city. Mr. Hewitt presented thirty-one piano students in a public recital at the Woman's Club of Maplewood June 4 and accompanied five of his voice students in an evening musicale at South Orange, N. J.

Frank W. Asper played the dedicatory recital on the Estey organ at Bates College, Lewiston, Maine, June 12. At the college commencement the degree of doctor of music was conferred on Mr. Asper. In presenting him for the degree he was described as "the poet organist of America, master of the great instrument in the Salt Lake City Tabernacle, through which he speaks in the universal language of harmony and beauty not only to those assembled but to multitudes of unseen listeners around the world; musician notable for technique and sympathy of interpretation, making live again the composers of all ages."

The combined attractions of the new organ and the visitor from Salt Lake City drew an audience which crowded the chapel and overflowed onto the campus, from which, it was said, the music was nearly as effective as within the chapel, due to the amplifying system which has been installed through the efforts of the graduating class. It was the official dedication of the organ and President Clifton D. Gray called attention to the re-dedication and appreciation of the donor, Arthur Curtiss James, and Mrs. D. Willis James, donor of the original organ and chapel, on the back of the printed programs.

The new organ is a three-manual and the specification of stops was published in THE DIAPASON March 1. Mr. Asper demonstrated its resources with the following varied program: Allegro from Sixth Symphony, Widor; Aria from Tenth Concerto, Handel; Lullaby, Dickinson; Toccata and Fugue in D minor, Bach; Air, "Art Thou with Me," Bach; Fantasie in A major, Franck; Scherzo, Rogers; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "In Springtime," Kinder; "Swing Low, Sweet Chariot," Negro Spiritual; Toccata in D, Kinder.

To Meet in Harrisburg Oct. 3 and 4.

Dr. William A. Wolf, president, announces that the annual convention of the Pennsylvania Association of Organists will be held in Harrisburg Oct. 3 and 4. The program, now in the making, will feature three noteworthy recitalists, with lectures on topics of interest to the organist and choir-master. Frank A. McCarrell, organist and choir-master of the Pine Street Presbyterian Church, Harrisburg, is president of the local chapter, under whose auspices the convention is being held, and Alfred C. Kuschwa, organist and choir-master of the Cathedral Church of St. Stephen, is chairman of the local convention committee.

Hall Organ for Branford, Conn.

The First Congregational Church of Branford, Conn., has placed an order with the Hall Organ Company, West Haven, Conn., for a two-manual of twenty ranks, for installation in August. The specification of the organ was designed by Samuel R. Warren, technical director of the Hall Company, and incorporates the use of several ranks of pipes from the old organ.

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4. Lasell Junior College, Auburndale, Massachusetts. Two-manual organ removed from the National Cathedral at Washington, recently advertised for sale, to which a Choir organ is to be added. Total 28 stops
5. Rhode Island. Name to be announced later. 2-manual 13 stops
6. New electric action in practice organ, St. Thomas' Church, New York City, for Dr. T. Tertius Noble.
7. Brick Presbyterian Church, New York City (previously announced), Dr. Clarence Dickinson, organist. Rebuild and install in new church. Approximately 115 stops

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Sacramento—Mrs. Zue G. Pease.
San Diego—Royal A. Brown.
San Jose—Theresa C. M. Antonacci.
South Carolina—Russell Broughton, F.A.G.O.
South Shore—M. Eva Wright.
Southern Arizona—John M. McBride.
Southern Ohio—Edward G. Mead, F.A.G.O.
Staten Island—Carlos F. Newman, A. T. C. L.
Tennessee—Adolph Steuterman, F.A.G.O.
Texas—Mrs. Ernest Peoples.
Union—Essex—W. Norman Grayson.
Utah—Frank W. Asper, Mus. D., F.A.G.O.
Vermont—New Hampshire—Harold Frantz.
Virginia—L. E. Weitzel.
Petersburg Branch (Virginia)—Emily B. Mason.
Western Iowa—Sara Hanson.
Western Michigan—Harold Tower.
Western Pennsylvania—Edgar Bowman.
Western Washington—Wallace M. Seely.
Wilkes-Barre—Mrs. B. Aubrey Ayre.
Hazelton Branch (Wilkes-Barre)—George F. Schwartz, Jr.
Wisconsin—Arthur Knudson.
York—Mrs. Miriam E. Baumgardner.</p> |
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Sewickley Service Brings Pittsburgh Season to a Climax

The Western Pennsylvania Chapter's last service of the season was held June 7 at St. Stephen's Episcopal Church in Sewickley. In this latest of our series of historical services was presented the low type of liturgical service, as contrasted with the high ritual followed at Trinity Cathedral a few months ago. St. Stephen's celebrated its seventy-fifth anniversary June 10, 11 and 12, for which occasion some exterior building was completed and the organ enlarged. The service was indeed inspirational. Julian R. Williams, organist of the church, played the prelude, "Imagery in Tableaux," by Edmundson. Mr. Williams has two choirs—an adult choir of thirty-five or forty voices, and a girls' junior choir of about twenty-five voices. The processional was "The God of Abraham Praise," on the last verse of which the choirs sang in unison, while Mr. Williams provided an interesting organ setting. The Magnificat and Nunc Dimittis were by Whitehead, dedicated to the organist and choir of St. Stephen's. The adult choir sang Vulpius' "Praise to Our God" and Tschernokoff's "Let Thy Blessed Spirit." The junior choir sang Goss' "O Saviour of the World." The offertory was "Darest Thou Now, O Soul," by David McK. Williams. Rector Lewis M. Hirshson welcomed the Guild and praised the excellent work of Mr. Williams and the choirs. Then the adult choir sang the Buxtehude cantata "Rejoice, Beloved Christians." After the recessional hymn Dr. Caspar Koch played the postludes—"Praeludium," Boehm, and Air and Variations in E major, by Handel, transcribed by Dr. Koch.

The service proved to be a fitting climax to the beautiful services we have heard this year. The Sewickley choirs handle the most difficult material with seemingly the greatest ease. Mr. Williams is to be congratulated on the excellent results he has obtained.

The chapter met for dinner May 23 at the Third Presbyterian Church, where Dr. Marshall Bidwell is organist. At the business meeting we elected Dr. Bidwell dean for the coming year, Miss Elizabeth Snyder sub-dean, Miss Katherine Keppel secretary, Robert McConnell treasurer and Miss Lulu M. Byers registrar.

Miss Helen Keil gave a very interesting and concise address on "The Art of Choral Conducting." The Civic Choral Society of Connellsville, Pa.,

FULL REPORTS OF THE REGIONAL conventions held at Oberlin, Ohio, and Los Angeles, Cal., will be found in the general news columns of this issue.

under Miss Keil's direction, illustrated the lecture. This society is still in its infancy—only about one-half year old now—but its members sing more confidently than many groups we have heard for years. The group is enthusiastic and interested and sings with perfect tonality and together. It was indeed a pleasure to hear an unusual and varied program done in a distinguished manner.

Following the song recital there was an organ recital by three outstanding women of the chapter—Mrs. Mathilde Chapman, Mrs. Hazel Harnish and Miss Valentina Woshner. The well-arranged program gave a splendid opportunity for the ladies to show both their technique and their interpretation. The following program was presented on the four-manual Skinner: Toccata in C major, Bach; Intermezzo, Caltaerts, and Adagio from Second Symphony, Widor (Mrs. Chapman); Sonata in C minor, Op. 10, Fleuret (Mrs. Harnish); Introduction and Passacaglia, Reger; "Before the Image of a Saint," Karg-Elert, and Toccata on "O Filii et Filiae," Farnam (Miss Woshner).
LORETTA BERGMAN, Registrar.

Buffalo Election Closes Season.

The Buffalo Chapter closed its season with a dinner, the annual competition for students and the election of officers May 24. Following is a list of the officers for the coming year: Dean, Miss Edna L. Springborn; sub-dean, Gilbert W. Corbin; secretary, Miss Alberta M. Heiss; treasurer, Harry W. Whitney; registrar, J. Clinton Jones; chaplain, the Rev. Ralph B. Hindman; auditors, Miss Frances M. Gerard and Miss Edna M. Safford; librarian, Miss Minnie C. Schultz, A. A. G. O.; executive committee, William Benbow, F.A.G.O., Seth Clark, A.G.O., A.A.G.O., and Harry W. Stratton, A. A. G. O. The secretary reported 121 members—106 active and fifteen subscribers.

Guests of the chapter were Henry F. Anderson, F.A.G.O., dean of the Northern Ohio Chapter, and Crandall Hendershott, A.A.G.O., both of Cleveland, who acted as judges of the student competition, which took place in the Church of the Ascension, Episcopal. The chapter awards prizes of \$10 and \$5 as well as certificates to the two receiving the highest ratings among those students of Guild members who compete. The judges awarded first prize to

Organists of Denver Guests of Cathedral to Hear New Organ

The Rocky Mountain Chapter held its June meeting May 16 at St. John's Cathedral, Denver. After the business meeting and election of officers the Guild members enjoyed a program by Karl O. Staps, organist and director of St. John's Cathedral, and Oswald Ragatz, organist at Broadway Baptist Church. The members then were given an opportunity to see and try the magnificent organ, a gift to the cathedral by Mrs. Lawrence C. Phipps in memory of her father, Platt Rogers. The organ was built by the W. W. Kimball Company. As guests of Mr. and Mrs. Staps, the members and friends were invited to the parish-house, where refreshments were served.

May 18 the chapter gave a luncheon in honor of Palmer Christian, formerly of Denver, who came to the city to play the dedicatory recital on the organ in St. John's Cathedral. Mr. Christian was municipal organist of Denver and his friends were happy to have the opportunity of meeting him. Mr. Christian played a beautiful program to an appreciative audience which filled the cathedral.
MRS. THOMAS R. WALKER, Dean.

Mrs. Gertrude Roy Maitland and second to Miss Betty Snyder.

The summer course conducted by Father Finn, which the Buffalo Chapter is sponsoring from June 27 through July 2, will conclude our activities until September.
GILBERT W. CORBIN, Secretary.

Illinois Chapter Annual Meeting.

The Illinois Chapter held its election and received annual reports of its officers at a dinner in the Auditorium Hotel June 14 which closed the season. Dean Whitmer Byrne told of the activities of the year, including the Chicago regional convention and the Friday noon recitals in Kimball Hall. Walter Flandorf, the secretary, presented a comprehensive review of the work of the season, showing that the chapter had been occupied with various enterprises. Miss Alice R. Deal, the treasurer, in her report revealed the healthy financial state of the chapter. The present membership is nearly 190.

All the present officers were re-elected unanimously, in accordance with the recommendations of the nominating committee, of which Dr. Rossetter G. Cole was chairman. In addition to

RESULTS OF THE 1938 A.G.O. examinations, with a list of those who passed, and the requirements for the 1939 tests may be found on page 13 of this issue. "Workings" of the 1938 paper tests by prominent organists are reproduced on pages 14 and 15.

those already named they include Barrett Spach, sub-dean, and Miss Ora E. Phillips, registrar. The balloting for members of the executive committee to serve three years resulted in the choice of Elias Bredin, Samuel J. Kenison and Wilbur Held. The meeting closed after votes of thanks had been given to the officers and those who had been active in the arrangements for the regional convention.

Oregon Chapter Holds Election.

The Oregon Chapter held a meeting and election of officers in the Centenary Wilbur M. E. Church May 23. The dean reported that the recent Northwestern regional convention held in Portland entirely paid for itself except for a few dollars. The present officers were unanimously re-elected. By unanimous action of the chapter a gentle letter of reproof to the Los Angeles Chapter was authorized for calling its convention a "Pacific coast convention" when only California chapters were participating. Interesting plans for organ recitals and Guild services were made for the coming year.
LAUREN B. SYKES, Dean.

Tulsa Host to Oklahoma City.

The Oklahoma Chapter was host June 7 at a dinner and program in honor of the Oklahoma City Chapter at Trinity Episcopal Church in Tulsa. Mrs. Marie M. Hine, dean of the Oklahoma Chapter, was in charge of the program, which was devoted largely to answering a questionnaire card placed at each plate. The dinner was served by the young women of the St. Catherine Guild.

After the dinner the company went to the church, where the following program was given: Second Concerto (first and second movements), Bach (John Knowles Weaver); "Prayer" from "Lohengrin," Wagner; Chorale, "Deck Thyself, My Soul," Brahms, and "Topsy on Tenth Street," Shure (Mrs. D. W. Faw); Second Concerto, Handel (Edward A. Flinn); Sonata No. 1 (first movement), Borowski, and Impromptu, Dethier (Amanda O'Conner); Symphony 1 (first movement), Vierne (Philip Morgan).

News of the American Guild of Organists—Continued

Wilkes-Barre Host for Convention That Inspires Organists

By MRS. B. AUBREY AYRE

The Wilkes-Barre, Pa., Chapter of the A.G.O. feels that the regional convention held in that city June 7 and 8 was an outstanding success. The inspiration derived from the excellent playing of the recitalists and the addresses of the speakers will be something to cherish a long time. But valuable as this is, there was the joy and inspiration of "rubbing elbows" with people from other sections who have the same aims. To have a problem (and what organist does not have at least one?) discussed, and workable solutions offered by those of wide experience, is in itself something worthy of a bit of travel and financial outlay. And last, but by no means least, is the pleasure of enjoying such things with "kindred souls."

The weather was fine and the organs developed no ciphers. And as far as we know the food agreed with everyone. There were fifty-four registered delegates and about twenty others who attended one or more evenings.

The convention opened with a recital at the First Baptist Church. Edwin D. Clark, M.M., minister of music at the First Presbyterian Church, Wilkes-Barre, played Bach's Toccata in F major and the Passacaglia and Fugue in C minor. This was followed by a refreshing talk on "Contemporary Criticism of Bach" by Harold Gleason of the Eastman School of Music. Walter N. Hewitt, A.A.G.O. (C.H.M.), organist and director at the Prospect Presbyterian Church, Maplewood, N. J., and a member of the Union-Essex Chapter, played the Trumpet Tune and Air, Purcell; "Nun komm, der Heiden Heiland," Bach, and Prelude and Cantilene ("Trois Pieces"), Pierre.

At dinner the dean, Mrs. B. Aubrey Ayre, greeted the delegates and presented the chaplain, the Rev. Joseph G. Kane, minister of the First Presbyterian Church, Nanticoke, Pa., who offered the invocation. Betty Pauling, subscriber member of the Wilkes-Barre Chapter, sang a group of vocal solos, which were well received.

Immediately after dinner we went to the First M. E. Church for the Guild service. This afforded opportunity for hearing organists from other chapters as well as the address on "Music in the Worship Service" by Ellwood W. Hill, M.S.M., of the Union-Essex Chapter. The service opened with the prelude, played by Wilbur J. S. Walker, organist and director at the First Baptist Church, Owego, N. Y., and a member of the Binghamton Chapter, who played the first movement of the First Sonata by Borowski. After the singing of the hymn "Soldiers of Christ, Arise" came the invocation by our chaplain, with a choir response written by James Harrison, F.A.G.O., organist and director at the First M. E. Church. The Scripture was read by Dr. George H. Phillips, minister of the First M. E. Church, who later brought greetings to the delegates. The choir sang two anthems—"Hymn to the Trinity," Tchaikowsky, and "And the Glory of the Lord," from Handel's "Messiah"—directed and accompanied by Mr. Harrison. Ruth A. White, A.A.G.O., of the Northeastern Pennsylvania Chapter, organist and director at the Green Ridge Presbyterian Church, Scranton, played the Andante from the Second Symphony by Vierne as the offertory and Mrs. John R. Henry, dean of the Harrisburg Chapter and minister of music at the Fifth Street M. E. Church, Harrisburg, played the Chorale Improvisation on "Jerusalem, High Tower, Thy Glorious Walls," Karg-Elert.

After the service the visitors went to the church house, where Mr. Gleason showed moving pictures of Bach's country which he had taken. His accompanying remarks were highly illuminating and entertaining.

Wednesday morning was opened at Irem Temple Country Club, where a

GROUP AT WILKES-BARRE, PA., REGIONAL CONVENTION



talk on "Junior Choirs and Their Training" was delivered by Roberta Bitgood, M.A., F.A.G.O., of the Union-Essex Chapter. Mrs. Allene Bixby and Miss Elizabeth Britton of the Binghamton Chapter told of some of the work they are doing along junior choir lines. Chapter reports also were made.

At luncheon a musical program was given by Mrs. James Harrison, violinist, accompanied by Mr. Harrison, and Eunice Berry DeWitt, soprano, accompanied by Marion E. Wallace, all members of the Wilkes-Barre Chapter.

The climax of the convention was reached when Catharine Crozier, B. M., of the Rochester Chapter and of the Eastman School of Music, played a recital of works of modern American composers. Without doubt it was the time and place for such a program, whether we are ready to accept the moderns or not. Some there were who frankly said they did not enjoy the music, but recognized the highly developed perfection of the performer. Others found a new beauty, new emotions and almost incomprehensible vistas opening within their imaginations. These are the compositions of which we speak: Symphony in G major, Sowerby; Prelude on "As Now the Sun's Declining Rays," Bruce Simonds; "Gargoyles," Edmundson; "Vermeland," Howard Hanson, and Sonata in G, Robert Russell Bennett.

A tea at the Victorian closed the convention and the Wilkes-Barre Chapter regretfully said "goodbye" to its friends.

Georgia Chapter.

The regular meeting of the Georgia Chapter was held May 29 at the Peachtree Road Presbyterian Church in Atlanta. The election of officers for the year 1938-39 resulted in the following: Dean, Charles W. M. Johnson; sub-dean, Mrs. Victor Clark; secretary, Mrs. Robert Lowrance; registrar, Richard Felder; treasurer, Miss Eda Bartholomew; librarian, Charles Beachler; auditor, C. W. Dieckmann. A report of the activities of the Southeastern convention was given by Dean Emilie Parmalee and announcement was made that Atlanta would be host to the convention in 1940.

After the meeting the closing service of the year was given by the choir of the Peachtree Road Presbyterian Church, directed by Mrs. J. Clarence Mathews. The Rev. Eugene T. Wilson is the pastor. The service was characterized by dignity and simplicity and was a credit to Mrs. Mathews and the choir. The organ numbers were two chorale preludes by Bach—"Blessed Jesus, at Thy Word" and "Come, Sweet Death"—and "Adoration," Guilmant. The choir sang "Hear My Prayer," by James; "Psalm 150," Franck, and "Evensong," Cadman.

On May 22 a recital of organ music was given by Richard Felder, organist of the Glenn Memorial Methodist Church, on the campus of Emory Uni-

versity. Mr. Felder is a junior in the university and serves as organist of the Emory glee club. His numbers were: Toccata on "O Filii et Filiae," Farnam; "Allegro Scherzando," C. W. Dieckmann; Prelude and Fugue in G minor, Bach; "May Night," Palmgren; "Meditation," Bubeck; Intermezzo, Callaerts; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Dreams," McAmis; "Psalm XVIII," Marcello.

The many friends of Carroll Ramsey, former organist of St. Mark Methodist Church, are congratulating him on winning a competitive scholarship at the Curtis Institute to study under Dr. Alexander McCurdy. Mr. Ramsey will have the position of organist and choir-master of St. Mary's Church in Philadelphia, having left Atlanta to assume his new duties the first of June. Mr. Ramsey is a pupil of Joseph Ragan, F.A.G.O.

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

District of Columbia.

The last meeting of the D. C. Chapter under the able leadership of Dean Walter H. Nash, F.A.G.O., was held June 2 in Epiphany Church. Business occupied the entire evening. The principal question to be decided was the continuance of *The Inchoirer* as the local official publication. Mr. Nash, as editor, has contributed much time and thought to the paper. The stimulation to chapter activities during the year and the larger field for future usefulness led to the decision that *The Inchoirer* be continued as a chapter activity, with Mr. Nash as editor.

The list of available musicians as prepared and sent to all city churches every year by Mrs. Frank Akers Frost is another activity in which the chapter takes pride. Mrs. Frost's itemized report is a feature of all June meetings.

New members have been added to the chapter, old members have been revived, interesting program features have been presented every month, the social hour has offered a contribution to our good fellowship and altogether Mr. Nash may be congratulated on having given the chapter a most successful year.

MRS. JOHN MILTON SYLVESTER, Registrar.

Junior Choir Event in Binghamton.

The sixth annual junior choir vesper service, sponsored by the Binghamton Chapter, was held Sunday, May 15, at the Chenango Street Methodist Church. More than 200 children, representing ten churches, were in the processional, and with Past Dean J. Emory Kelley conducting and Miss Elizabeth Britton, past dean, at the organ, sang the following program: "O Rest in the Lord," Mendelssohn; "My Heart Ever Faithful," Bach, and "Morning Song," composed by Mrs. Allene Bixby, also a past dean. Several Binghamton pastors took part in the Scripture reading and prayers.

CLYDE C. CAPWELL, Secretary.

Choirs Are Guests of Chapter in Omaha at a Unique Party

"A party for our choirs" was given by the Nebraska Chapter May 20 at the Central United Presbyterian Church, Omaha, where Flora Sears Nelson, the dean, is organist and director. No one but choirs and organists was admitted to the church, but in response to an insistent demand, the program was broadcast. The auditorium of the church was packed with the 600 singers who came for this "get-together and anthem sing." After the program a "social coda" was held in the parlors below and refreshments were served.

The opening organ numbers were called "conversational background," instead of preludes, although they are often the same. There was also the dean's "welcoming note," the "pastor in a chord," by the Rev. Archibald K. Stewart, minister of the church and chaplain of the Guild, and a "cadenza" by Henrietta M. Rees, chairman of the evening. A serious address by James H. Simms, on "Anthems and Choir Work," was a "recitative."

After the address a program of anthems was sung. Of these "Unfold, Ye Portals," by Gounod; "Psalm 150," Cesar Franck, and "God Be in My Head," Davies, were sung by the entire group. Other anthems were sung by groups of eight to ten choirs under different directors. Three Lutheran choirs, under the baton of John Helgren, with Albert Sand at the organ, sang an anthem, while Winifred Traynor Flanagan of St. Cecilia Cathedral directed her chorus in two short numbers. Other directors were Louise Shaddock Zabriskie, Elsie Howe Swanson, Elizabeth Kaho, Fred G. Ellis and James H. Simms. Organists participating were Enid Lindborg, Marie U. Edwards, Mrs. Howard Kennedy, June Barber, Bernice Henry, Eloise West McNichols and Martin W. Bush. The choirs cooperating came from the following churches: First Central Congregational, All Saints' Episcopal, First Presbyterian, Pearl Memorial Methodist, First Christian, Immanuel Baptist, Dundee Presbyterian, Calvary Baptist, Wheeler Memorial Presbyterian, St. Cecilia's Cathedral, Central United Presbyterian, Lowe Avenue Presbyterian, Kountze Memorial Lutheran, Trinity Lutheran, Augustana Lutheran, St. Andrew's Episcopal, Grace Methodist and Trinity Baptist.

Union-Essex Final Meeting.

The last meeting of the 1937-38 season of the Union-Essex Chapter, New Jersey, was held at the First Reformed Church, Newark, Monday evening, June 13. The following organ program was played by four members: "Wir glauben All' an einen Gott," Prelude in C minor and Sonatina from "God's Time Is the Best," Bach (Robert Van Doren); Concerto in C major, Bach; "Petite Pastorale," Ravel, and "The Tumult in the Praetorium," de Maleingreau (Ellwood W. Hill); Chorale Improvisations, "Herr Jesu Christ, Dich zu uns wend" and "O Welt, ich muss Dich lassen," Karg-Elert; "Will-o'-the-Wisp," Nevin (W. Norman Grayson); Second Concerto in B flat, Handel; Chorale Preludes, "Schmücke Dich, O liebe Seele" and "Kommst Du nun, Jesus, vom Himmel herunter," Bach, and "Gloria in Excelsis," Reger (Wallace McPhee).

At the close of the recital a business meeting was held with reports for the year and the election of the following officers for the ensuing year: Harold B. Niver, dean; William J. Hawkins, sub-dean; the Rev. Charles L. Gomph, chaplain; D. R. Adamson, registrar; Roberta Bitgood, secretary; Robert Pereda, treasurer; James Philipson and D. Arthur Straight, auditors; executive committee, Henry Hall Duncklee, Walter N. Hewitt, James Philipson, Lester B. Major, William J. Hawkins, Florence Maltby, Russell S. Gilbert, Jane Whittemore and W. Norman Grayson. WILLARD L. WESNER, Registrar.

News of the American Guild of Organists—Continued

Long Island Chapter Hears New Orgatron; Annual Meeting Held

The Long Island Chapter held its annual meeting at the home of Mr. and Mrs. Frederick B. Woodworth, Hempstead, May 23. Preceding the meeting the members and their guests met at Steeger's "Hearthstone" for dinner. Dean Sanford presided at the dinner, at which the guests of honor were Dr. Alexander Russell and Dr. William A. Goldsworthy, both of New York City. Immediately following the dinner the party adjourned to the Woodworth home, where an Everett Orgatron has recently been installed. Dr. Russell, who is in charge of musical activities at the Wanamaker store in New York, explained the mechanism of the Orgatron. Dr. Goldsworthy, who is the organist at St. Marks-in-the-Bouwerie, demonstrated the instrument. He also delighted the audience with several numbers. Mrs. Woodworth, the hostess, also played a number and several of the organists present examined the instrument and played it.

Following is the list of newly-elected officers for the year:

Dean—Luis Harold Sanford.
Sub-dean—G. Everett Miller.
Treasurer—Norman Hollett.
Secretary—Miss Joanne Tucker.

After refreshments and a rousing vote of thanks to our hosts, the meeting adjourned.

JOANNE TUCKER, Secretary.

Maine Chapter.

Homer Humphrey, head of the organ faculty of the New England Conservatory of Music, Boston, gave a recital on the municipal organ at Portland May 18. His splendid rendition of Guilman's great and best-known Sonata, No. 1, won the enthusiastic approval of his audience. Mr. Humphrey has played this organ on several occasions and each appearance increases our esteem for him as a musician, teacher and friend. His program covered various organ styles from the Chorale of Bossi to the "Pantomime" by Jepsen, a charming bit of musical portraiture. Mr. Humphrey is a Maine man, returning every summer to the home of his ancestors at Yarmouth. He was greeted by many friends and members of both the Maine Chapter and the Bangor branch at the home of Dean Brinkler after the recital.

Earl Chamberlain, organist at the Union Church, Boston, gave the final recital of the spring organ course in the City Hall at Portland June 1. The dominant note in Mr. Chamberlain's playing is his artistic registration. He uses a great variety of tone color, some unusual but always pleasingly contrasted. Mr. Chamberlain, Mr. Humphrey and Mr. Faxon will all be heard again in the summer organ course from July 12 to Aug. 26.

VELMA WILLIS MILLAY, Secretary.

Farrow Elected Pasadena Dean.

The May meeting of the Pasadena and Valley Districts Chapter was held May 23 at the Pilgrim Congregational Church, Pomona. After dinner the annual election of officers took place and the following were elected: Dean, V. Gray Farrow, A.A.G.O.; sub-dean, Mildred Brockway, Mus.B., A.A.G.O.; secretary, Florence Jubb, A.A. (Oxon); treasurer, Evelyn Ellison; registrar, Ruth Trued; librarian, Hilda Elledge; auditors, John E. Clarke, A.A.G.O., and Frank Van Gundy; executive committee (for three years), Frances Chatem, A.A.G.O., and Frank Cummings.

After the business meeting we adjourned to the church, where a service was given by the choir of the church, of which Frank Cummings is organist and director. Miss Helen Delphely of Chino assisted with two groups of organ numbers, the Prelude and Fugue in D major and two chorales of Bach, "O Sacred Head" and "In Threes Is Joy," played from memory. Miss Delphely's second group included: "Christmas Cradle Song," arranged by Poister;

FLORIDA CONVENTION IN TROPICAL SETTING AT TALLAHASSEE



"Nobody Knows the Trouble," arranged by Miss Delphely, and Andriessen's "Troisième Choral." The choir sang the following numbers: "Sing Alleluia Forth," Thiman; "Jesu, Priceless Treasure," Bach; "I Will Lift Up Mine Eyes," Carl Mueller; "Greater Love Hath No Man," John Ireland; "Grant Them Rest" ("Manzoni Requiem"), Verdi; "Song of the Marching Men" ("New Earth"), Henry Hadley; "For All Who Watch," Clarence Dickinson. The Sketch in D flat, by Schumann, and "Cortege and Litanie," by Dupré, were played by Frank Cummings.

Erie Chapter Holds Election.

The annual business meeting and election of officers of the Erie Chapter was held May 25 at the Church of the Covenant. The following officers were elected for the coming year: Dean, Charles H. Finney, A.A.G.O.; sub-dean, Robert F. Fox; secretary, Doris M. Faulhaber; treasurer, Florence A. Rubner; librarian, Katherine B. Metzner; auditors, Richard D. Densmore and John F. Krasinski; executive committee, Dorothy B. Bollman, Fern S. Schabacker and Henry Gottfried. Reports of the dean, secretary and treasurer were heard and a general discussion was held on programs for the year.

The Erie Chapter held a picnic at the skating lodge on the peninsula Monday evening, June 13. Pingpong and various other games were played and all members came away feeling that they were better acquainted.

DORIS M. FAULHABER, Secretary.

Wilkes-Barre Elects Officers.

At a regular meeting of the Wilkes-Barre Chapter, held in the First Presbyterian Church, Kingston, May 23, the following officers were elected for the coming year: Dean, Mrs. B. Aubrey Ayre; sub-dean, Edwin Clark; secretary, Edna L. Steinhauer; treasurer, Carl F. Roth; publicity and librarian, Alice Fischer; registrar, Mrs. Anna B. Harland. A social hour followed the business meeting.

The Wilkes-Barre Chapter held a special meeting at Marion Wallace's studio June 13. The recent convention was discussed and everyone agreed that it was beneficial in many ways. Plans to hold two outings during the summer were discussed. These will be held probably in July and August.

E. ADELE ALDEN, Secretary.

Fitting Close to Michigan Season.

The last meeting until fall was held by the Michigan Chapter in beautiful St. Joseph's Episcopal Church, Detroit (William I. Green, organist and choir-master), June 14. Miss Nellie B. Huger made a few remarks about the new Guild of Church Musicians, which is sponsored by the Detroit Council of Churches. Our retiring dean, Miss

Grace M. Halverson, A.A.G.O., spoke briefly of the history of the chapter during the last three years, and urged allegiance to the new officers. She introduced the new dean, Mr. Green, who responded and outlined a few of his policies.

Mr. Green presented a thrilling recital of English music on the four-manual Skinner. His numbers were: Dithyramb, Basil Harwood; Theme with Variations, T. Tertius Noble; "A Song of Sunshine," Hollins; "The Sea," Herbert Arnold Smith; Overture in C major, Thomas Adams.

The evening was a fitting conclusion to the season's activities, as we had a splendid meeting and recital, combined with ample opportunity for visiting.

ERNEST J. KOSSOW, Secretary.

Annual Meeting in Hartford.

The annual meeting of the Hartford Chapter was held May 16. Twenty-eight members were present at the dinner, served at the Blue Plate tea-room in West Hartford. At the conclusion of the business and annual reports, the following were elected for next season: Dean, Donald B. Watrous; sub-dean, Ethel S. Tracy, F.A.G.O.; secretary, Marguerite Malcolm; treasurer, Eunice R. Pike, A.A.G.O.; program chairman, Glenn H. Smith; membership chairman, Malcolm G. Humphreys, A.A.G.O.; librarian, Florence T. Skiff; publicity chairman, Walter E. Dawley.

ETHEL S. TRACY, Secretary.

Southern Ohio Annual Dinner.

The annual dinner and business meeting of the Southern Ohio Chapter was held May 21 at Vernon Manor, Cincinnati. The guest speaker was Miss Etelka Evans, who gave a stereopticon talk on her visit to the homes of European musicians. Dean Edward G. Mead presided over the business session. The following officers were re-elected: Dean, Edward G. Mead, F.A.G.O.; sub-dean, Wayne E. Fisher, A.A.G.O.; secretary, Roland A. Davis; treasurer, Beulah Davis; registrar and librarian, Eva Peale. The sub-dean, Wayne Fisher, led a discussion on the program for next year.

EVA PEALE, Registrar.

Carpenter New Delaware Dean.

The Delaware Chapter held its annual meeting in Wilmington May 25 and elected T. Leslie Carpenter, who retired as organist of Trinity Church after forty-four years' service, as dean of the local chapter. Mr. Carpenter succeeds Firmin Swinnen, organist at Christ Church and at Longwood, who served for three years. The Guild presented Mr. Swinnen with a pen and pencil set and Mrs. Swinnen with a potted fern. Mr. Carpenter presented the gift to Mr. Swinnen and Miss White the gift to Mrs. Swinnen. Elwood S.

Salter, Old Swedes Church, was elected sub-dean. Wilmer C. Highfield, Peninsula M. P. Church, secretary, and Miss Sarah Hudson White, Hanover Presbyterian Church, treasurer, were re-elected.

The Very Rev. Hiram R. Bennett, dean of the Cathedral Church of St. John, and the Rev. John Herrick Darling, pastor of Hanover Presbyterian Church, were speakers. Miss Elizabeth Connell, organist of Silverbrook M. E. Church, brought greetings.

During Mr. Swinnen's term of three years as dean the chapter has prospered financially through his contribution of proceeds from recitals and has increased in membership. Impromptu speeches were made by many of the thirty-four members and subscribers present and all pledged their loyal support to Mr. Carpenter and the officers elected for the coming season.

WILMER C. HIGHFIELD, Secretary.

Junior Choir Festival in Newark.

The Union-Essex Chapter of New Jersey presented its second annual junior choir festival at North Reformed Church, Newark, Sunday afternoon, May 15. Seven junior choirs were combined for this service, forming a group of more than 200 young singers, under the direction of Roberta Bitgood, with Charles Hobbs at the organ. The program was the most interesting and inspiring in the annals of the chapter's history. An especially enjoyable feature was the singing of Master Robert Mears, boy soprano of Christ Episcopal Church in Bloomfield and Glen Ridge.

The anthems included: "Hosanna," Gregor-Bitgood; "Jesus, Do Roses Grow So Red," Webbe; "O Lovely Peace," Handel; "O Saviour Sweet," Bach, and "Lead Me, Lord," Wesley. For the offertory the high school choirs sang Coerne's "I Am the Light." The organ prelude was Sowerby's "Carillon" and the postlude Karg-Elert's "Now Thank We All Our God."

Choirs participating and their directors were: North Reformed Church, Newark, Charles M. Hobbs; Westminster Presbyterian, Bloomfield, Roberta Bitgood, M.S.M., F.A.G.O.; Prospect Presbyterian, Maplewood, Walter Hewitt, A.A.G.O.; Memorial Presbyterian, Newark, Florence Maltby; Hillside Presbyterian, Orange, Ellwood Hill, M.S.M.; Hope Memorial Presbyterian, Elizabeth, Ruth Bradbury, and St. Luke's Episcopal Church, Roselle, Robert Van Doren.

WILLARD L. WESNER, Registrar.

Election Held at Scranton, Pa.

The following officers were elected at the annual meeting of the Northeastern Pennsylvania Chapter, held at Immanuel Baptist Church, Scranton, May 26:

Dean—Ruth A. White, A.A.G.O.
Sub-dean—Robert Andrews.
Secretary—Alwyn T. Davies, A. A. G. O.

Treasurer—Mrs. Grace St. John.
Registrar—Ernest Dawson Leach.
Auditors—Frieda Nordt and Llewellyn Jones, A.A.G.O.

Chaplain—The Rev. John C. Mattes, D. D.

Executive Committee—Frank J. Daniel, F.A.G.O., Howard Anthony, A. A. G. O., and Mrs. Helen Bright Bryant, Mus. B.

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

Staten Island Chapter.

At a meeting of the Staten Island Chapter held on May 21 the following officers were elected for 1938-39:

Dean—Carlos F. Newman.
Sub-dean—Kenneth Winter.
Recording Secretary—John Renner.
Treasurer—Mrs. Frank Schaeffler.
Corresponding Secretary—Dorothy A. Spear.

Plans were completed for a concert which was given June 7, in Trinity Lutheran parish hall. This event, which enlisted the co-operation of three choirs and several assisting artists, marked the close of the current season.

DOROTHY A. SPEAR,
Corresponding Secretary.

A. G. O. Examination Requirements for 1939

Results of the 1938 Guild Examinations

TESTS AT THE ORGAN.

THURSDAY, JUNE 1, 1939.

Associateship

1. To play the whole or any portion of the two following pieces:
(a) Fugue in C major by Bach (Peters Edition, volume II. Widor-Schweitzer, volume III. Novello, book III).
(b) Andante and Intermezzo from "Grande Pièce Symphonique" by Franck (pages 13 to 20, inclusive).

2. To play at sight a passage of organ music.

3. To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice crossing will be required.

4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize an unfigured bass at sight in four parts, without pedal.

7. To improvise two four-measure phrases, modulating to specified keys.

Fellowship

1. To play the whole or any portion of the following pieces:

(a) Prelude in E flat major by Bach. (Peters Edition, volume III. Widor-Schweitzer, volume III. Novello, book VI).
(b) Moderato Cantabile and Finale from Symphony VIII (second and last movements) by Widor.

2. To play at sight a passage of organ music.

3. To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs). A certain amount of voice crossing will be required.

4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize at sight, in four parts, an unfigured bass.

7. To improvise on a given theme.

PAPER WORK TESTS.

FRIDAY, JUNE 2, 1939.

8:30 A. M. THREE AND ONE-HALF HOURS ALLOWED FOR THIS PAPER

Associateship

1. To add to CANTI FERMI strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts.

2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave.

3. Questions in musical history drawn from "A History of Music" by Stanford and Forsyth, published by Macmillan; also questions on the organ, choral training, theory and musical form, all based on practical experience.

2:30 P. M. THREE AND ONE-HALF HOURS ALLOWED FOR THIS PAPER

Associateship

4. EAR TESTS: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the three and one-half hours allowed for this paper).

5. To add alto, tenor and bass parts to a given melody.

6. To add soprano, alto and tenor parts to a figured bass. Occasional passing notes may be used.

7. To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.

8. To write a hymn-tune introducing specified modulations and cadences. A stanza of verse will be provided.

8:30 A. M. FOUR HOURS ALLOWED FOR THIS PAPER

Fellowship

1. To add to CANTI FERMI strict counterpoint in three or four parts, in various species and combinations of species.

2. To orchestrate a given passage.

3. To write an exposition of a four-part fugue on a given subject. This may be for voices, string or organ; also a

two-part stretto.

2:30 P. M. FOUR HOURS ALLOWED FOR THIS PAPER.

Fellowship

4. EAR TESTS: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the four hours allowed for this paper.)

5. To add parts to a given melody.

6. Questions in musical history drawn from "Evolution of the Art of Music," Parry; also, questions on the orchestra, organ, choral training, theory and musical form, all based on practical experience.

7. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

8. To write four-part music (S. A. T. B.) to given words.

CHOIRMASTER CERTIFICATE

The examination for the choirmaster's certificate consists of two sections: Paper work and the practical *viva voce*.

Paper Work
THREE AND A HALF HOURS ALLOWED FOR THIS PAPER.

Questions will be asked regarding the following points:

1. Relationship of the choirmaster to his minister (or rector), to his congregation and to his choir. Choir organization and discipline.

2. Choir training. Voice production. Teaching of the rudiments of music and sight-singing.

3. The use of the organ in the service.

4. Reading of plainsong from the four-line staff. Essentials of plainsong. Candidates are not required to be plainsong experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.

5. A general knowledge of the ecclesiastical modes; the names of the modes, the intervals in each, and the finals and dominants of each.

6. Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.

7. Hymn singing and methods of chanting.

8. General knowledge of some of the representative church compositions of the following: Tallis, S. S. Wesley, Spohr, Vaughan Williams.

Practical and Viva Voce

1. The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.

2. To rehearse the choir in the singing of a hymn or chant to be selected by the candidate.

3. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems: Note—The choir is trained previously to make certain errors in notes, diction, and time values, which errors the candidate is expected to correct.
Marenzio—"O King of Glory" (Bosworth).

S. S. Wesley—"O Lord, My God (Novello).
Willan—"Let Us Worship and Fall Down" (Gray).

4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems:
Bach—"Come and Thank Him" (Novello).

Schubert—"The Lord Is My Shepherd" (Novello No. 594).

Holst—"Turn Back, O Man" (Stainer & Bell).

5. To show a general knowledge of the pronunciation of church Latin. On application, the Guild will forward, free of charge, a sheet showing this. Additional help will be found in the Coward book, suggested by the Guild. Candidates will not be required to read the Latin fluently, but merely to show ability to teach a choir to pronounce properly the texts of such works as Rossini's "Stabat Mater," Parker's "Hora Novissima" or Bach's B minor Mass.

6. Candidates will be expected to answer questions arising out of the foregoing tests.

Results of the 1938 Guild examinations have been announced from New York by Dr. Channing Lefebvre, chairman of the examination committee. The following summary, with the names of the winners, is given by chapters, the letter "F" referring to the fellowship and the letter "A" to the associateship:

Baltimore—Three candidates (A). None passing.

Boston—Four candidates (1 F, 3 A). Passed: John E. Fay (A), Phyllis M. Cobb (A), both of Portland, Maine.

Buffalo—Two candidates (A). Passed: Erma F. Meyers.

Chicago—One candidate (A). None passing.

Cleveland—Five candidates (A). Passed: Walter F. Anderson.

Cincinnati—One candidate (A). None passing.

Detroit—One candidate (A). None passing.

Georgia—One candidate (A). None passing.

Hartford—One candidate (F). None passing.

Headquarters—Thirty candidates (5 F, 25 A). Passed: John Harms (F), E. Bronson Ragan (A), Mrs. N. V. Wheeler (A), Clinton H. Reed (A).

Kansas City—One candidate (A). None passing.

Los Angeles—Five candidates (2 F, 3 A). Passed: Alexander Schreiner (F).

Minneapolis—One candidate (A). None passing.

Philadelphia—Seven candidates (1 F, 6 A). None passing.

Pittsburgh—Three candidates (1 F, 2 A). None passing.

San Francisco—Five candidates (1 F, 4 A). Passed: Margaret Elder (A).

Portland, Ore.—One candidate (A). None passing.

St. Louis—Two candidates (A). None passing.

Washington, D. C. — Three candidates (A). Passed: Mrs. Jean Slater Appel, Mrs. Ruth Farmer Vanderlip.

Memphis—One candidate (A). Passed: T. Curtis Mayo.

In addition to the foregoing, there were twenty-six candidates who passed the organ section of the examination, but failed in the paper work.

For the benefit of candidates in the 1938 tests as well as those who will take the examinations in the future the following comments have been made by the paper work examiners:

Associateship.

STRICT COUNTERPOINT. The *cantus* in the Dorian mode brought forth some weird examples of contrapuntal writing. Many used rhythms that Palestrina never knew. The general use of imitative entries in the florid counterpoint is to be commended. In the four-part example too many candidates were contented with uninteresting inner parts.

FUGUE SUBJECTS. Many incorrect answers appeared in regard to both subjects, and many counter-subjects were either tame or too elaborate.

HISTORY. The papers were, as a rule, correct.

EAR TESTS. These were uniformly good, although in the second example a number of candidates wrote in three-four time.

HARMONIZATION OF MELODY. Many candidates had too many changes of harmony, and resolved the chord of the dominant seventh incorrectly.

FIGURED BASS. This was done much better than last year. There is still room for improvement in regard to securing a better soprano part in problems of this type. The fact that the 1939 requirements will permit some passing notes in this section of the tests will facilitate this.

UNFIGURED BASS. Generally speaking, the work was good, and the soprano part more natural than heretofore. Some harsh dissonances appeared in a considerable number of papers.

HYMN-TUNE. These tunes could not be called spontaneous. In some cases the modulation to the mediant was badly managed and there was a general tendency to make the parts too florid or extreme in compass.

Fellowship.

STRICT COUNTERPOINT. Speaking generally, the difficult problem of combined species was well handled. The criticisms regarding the Dorian mode example in the associateship examination apply here. Several candidates tied quarter-notes and

resolved suspensions on the second instead of the third beat of the measure.

HISTORY. The papers were good.

FUGAL EXPOSITION. Almost without exception the counter-subjects were innocuous. Care should be taken to secure some strong rhythmic feeling in a counter-subject.

ORCHESTRATION. There was marked improvement shown in this test. The general balance of tone was good and the wood-wind and brass were well treated. There appeared a lack of imagination and freedom in the writing for strings. Candidates will do well to study the Elgar orchestration appearing in this issue of THE DIAPASON. Strings should not be required to play fast in octaves, but should be marked *divisi*.

EAR TESTS. These were generally accurate.

HARMONIZATION OF MELODY. In many cases the writing lacked freedom, and there were unimaginative basses.

GROUND BASS. Candidates seemed afraid to get away from the vocal idiom, and consequently the variations were written in the same compass throughout, producing a rather stodgy piece of music. In many cases the top part hovered around the same few notes.

UNACCOMPANIED ANTHEM. The musical results were encouraging and some negotiated the imitative writing in a really musical manner.

T. FREDERICK H. CANDYLN.
NORMAN COKE-JEPHCOTT.

A report by the organ examiners at headquarters is as follows:

The first thing organ examiners look for is musicianship. There was a woeful lack of it shown in this year's tests. For the most part, the playing of the prepared pieces was good, an exception being the interpretation of the Maquire movement. The outstanding characteristic of this piece is dignity. Most candidates played it as if it were a scherzo; the staccatos were not real organ staccatos; and there was a general lack of rhythmic feeling.

In the sight reading tests there was a deplorable lack of rhythm, due to the fact that most candidates rushed the simple parts and retarded the more difficult passages.

The harmonization of the melody was generally poor. The flowing style of the melody was frequently ignored, and there was a tendency to give separate harmonies to the passing notes.

Only two candidates modulated in form, as required. The rest of these tests were utterly unmusical. The examination committee has announced the requirements for this section, and the matter was fully discussed on page 14 in the March, 1938, issue of THE DIAPASON.

Candidates should note that there are no redundant markings in the tests. The metronome marks are an important part of the examination, and they were often disregarded.

HARRY B. JEPSON.
DAVID MCK. WILLIAMS.

Schlieder Scholarship Recital.

Three years ago Dr. Frederick W. Schlieder, well known for his improvisations and his research in the creative approach to music, offered to the American Guild of Organists a four-year scholarship for four members selected on their merit. The four members in the present class are Ralph A. Harris, Albin D. McDermott, F. Broadus Staley and George W. Volkel. For three years they have been working regularly and meeting with Dr. Schlieder once a week. Their progress has been a revelation of the validity of Dr. Schlieder's theories and practice.

At the Church of the Holy Name in New York May 24 a recital of improvisations was given by this group. Mr. McDermott is organist of the church and a large four-manual Moller organ of the clarified ensemble type was recently installed. The church was filled with an appreciative audience which numbered many prominent New York organists. The program was rendered brilliantly and evidenced great progress since the one given at Princeton last year, though at the time this did not seem possible. The program consisted of a fantasia in ancient style, a sonata, a suite and a modern symphony, each in four movements, with each of the four performers playing one of the movements of every number.

J. W. B.

Workings of 1938 Examination Papers of the A. G. O.

Associateship Counterpoint

Harold Mueller, San Francisco

C. H. Kitson

Norman Coke-Jephcott, New York

Associateship Melody to be Harmonized

Norman Coke-Jephcott

Associateship Figured Bass

Bassett Hough, New York

Associateship Unfigured Bass

Channing Lefebvre, New York

Fellowship Fugal Exposition

Norman Coke-Jephcott

Fellowship Orchestration

Elgar

[Continued on next page.]

Associateship Fugue Subjects and Answers

T. Frederick H. Candlyn, Albany

Norman Coke-Jephcott

Fellowship Counterpoint

Norman Coke-Jephcott

C. H. Kitson



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WRITE NOW!

A. G. O. Examination Paper Workings—Continued

[Continued from preceding page.]

Harmonization of Fellowship Melody
Mark Andrews, Montclair

Fellowship Ground Bass
Norman Coke-Jephcott

New York Choirs Unite on Ascension Day at St. Bartholomew's

By LILIAN CARPENTER

The headquarters season reached its climax in the Ascension Day service at St. Bartholomew's Church, New York City, Thursday evening, May 26, under the direction of Dr. David McK. Williams. Five choirs, in addition to that of St. Bartholomew's, made a mighty chorus and formed a most impressive procession. The opening musical number, sung by the combined choirs, was the interesting and vigorous Coronation Te Deum by Vaughan Williams. In exquisite contrast was the peaceful number "Now Sinks the Golden Sun," by Parker. The heroine of the evening was Mrs. H. H. A. Beach, whose "Canticle of the Sun" was the major work performed. This glorious number is a tax on any one choir with its changing moods and rhythms, but the splendid ensemble achieved by the six choirs spoke eloquently of the excellent preparation of all, and of the leadership of Dr. Williams. The beauty of the service music sung by St. Bartholomew's choir alone and Dr. Williams' magnificent accompaniments are matters of recurring comment.

The postlude, Tournemire's "Choral Alleluia," was played with fine spirit by William Strickland, assistant to Dr. Williams.

The visiting choirs were from All Angels' Church, New York City (Kyle Dunkel); Calvary Church, New York City (Vernon de Tar); Church of the Saviour, Brooklyn (Morris Watkins); St. John's Church, Jersey City (Harold Friedell) and St. Luke's Church, Montclair (Frank Scherer).

Harrisburg Chapter.

The Harrisburg Chapter and friends assembled in St. Patrick's Catholic Cathedral on the night of May 31 to hear a program of Vierne's compositions. The motet choir under the leadership of Bernard B. Werts sang several groups of songs and Mrs. John R. Henry and Mr. Heckler played the organ solo numbers. Following the recital the members went to the parochial school, where the annual election of officers took place. Mrs. Harold B. Wood had been appointed chairman of the nominating committee and the election resulted in these officers for next year:

Dean—Clarence E. Heckler, minister of music, Christ Lutheran Church.

Sub-dean—Irene Bressler, organist Messiah Lutheran Church.

Secretary—Mrs. Marshall E. Brown.

Registrar—Miss Sara K. Spotts, Trinity Lutheran, Camp Hill.

Treasurer—Miss Doris Stuart.

Executive Committee—Mrs. Henry, Mrs. N. L. Maus and Miss Laura M. Zimmerman.

The annual banquet was held at the Carlisle Inn June 13. Forty organists enjoyed the hospitality of the rambling old home with its spacious gardens. The honor guests were Dr. and Mrs. Harry F. Sykes of Lancaster and the Rev. Dr. F. LaMont Henninger, pastor of the Fifth Street Methodist Church, where Mrs. Henry presides at the organ. Dinner was served, after which there were a number of informal speeches and Miss Laura Garman and Mrs. Nelson Maus had charge of a social hour.

For the past four years the chapter has been invited to hold its picnic at the summer home of Mr. and Mrs. Henry at Mount Gretna, and this year is no exception. The picnic has been set for Saturday afternoon and evening, Aug. 20. Cars will be provided for the membership and will leave Harrisburg at 2 p. m.

Laura M. Zimmerman, Registrar.

Monmouth Chapter.

Members and friends of the Monmouth Chapter gathered at the home of Miss Abbie Strickland in Red Bank for the June meeting. Buffet supper was served in the artistically designed garden. This was followed by a social time consisting of games, instrumental and vocal music. Miss Paula Phoenix of Asbury Park was the guest soloist.

Gladys J. Bennett, Secretary.

Asper Re-elected Utah Dean.

Frank W. Asper was re-elected dean of the Utah Chapter at the organization's last meeting of the season May 21 at the home of Mr. and Mrs. Albert Eccles in East Mill Creek. Gerrit De Jong, Jr., of Provo was elected sub-dean, Miss Gwen Summerhays secretary, Miss Ellen M. Connors treasurer, Miss Ruth Rees registrar, J. Farrell Wadsworth librarian and B. F. Pulham, Mrs. R. O. Burkhardt, Mrs. Eccles and Lorin F. Wheelwright members of the executive committee.

FRANK B. JORDAN,
M. MUS.

Illinois Wesleyan University
Bloomington

MARGARET

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THE DIAPASON

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CHICAGO, JULY 1, 1938

OUR CODE OF ETHICS

Much that is enlightening may be found in the report of the committee on the code of ethics of the American Guild of Organists, presented at the annual meeting in New York last month. For one thing, one will find the answer to the questions frequently heard: "What has become of the code of ethics? What protection does it afford the membership? Is the Guild really able to enforce its code?"

To answer the last question first, Professor Samuel A. Baldwin, chairman of the committee, makes it clear that there are no "teeth" in the code, and that it has no force of law back of it. There is, however, a real moral force, and very few men of standing in any profession feel so independent and so self-righteous that they are willing to act in defiance of the rules of conduct which their fellows have adopted. So there is a strong deterrent effect, and this can be made even stronger if every organist will give his support to the enforcement of the code. Beyond that we would suggest more publicity whenever this would help rather than hinder in dealing with complaints.

An incident in the course of the year, described by Professor Baldwin, proves, of course, that not always does moral suasion prove effective. He reports:

"The Guild frowns upon indiscriminate applications for positions where no vacancies exist. An organist in Portland, Ore., complained that one residing near New York had applied for his position. In his reply to a letter taking him to task, this organist asserted his independence of the Guild, and his legal right to apply for any position he pleased. A vote of censure from the council closed the incident. It is not a question of legal rights, but of an unethical practice. And any organization may prescribe rules of conduct for its members."

A new cause of difficulty encountered during the year is interesting. In a certain church an assistant organist was appointed without the consent of the organist, with the sole object, it was charged, of giving the assistant the privilege of using the organ. The council has adopted a new rule which will apply in such cases. It is as follows:

Rule 4 (a.) Whenever an assistant organist is to be appointed, such appointment should be made upon recommendation by the organist-in-chief.

(b.) The entire use of the organ shall be under the control of the organist.

Chairman Baldwin summarizes his report very sensibly when he writes: "Our 'code' is a simple one, but ample for our needs. But in an organization as far-flung as ours, it can be made effective only through the efforts of our members to make its provisions known, and to secure the friendly co-operation of the churches."

As time goes on and as more organists take advantage of the services of the committee on ethics, the power of the

Guild will grow and consequently more churches and organists will regard its advice and heed its rulings. Though there is no system of penalties and no legal authority that can be used as a club, the number of those who will dare to incur public censure from those administering the code will decrease.

Professor Baldwin cheerfully states that his committee, created to deal with unpleasant situations, has found the pleasant ones far outnumbering the unpleasant, and reports that in many churches the ideals of the Guild are fully exemplified in the musical relationships. This is undoubtedly true, and we should all rejoice over the fact. On the other hand, we encounter sad cases to which the committee may well devote its attention. A recent instance concerns a prominent church in an important city, where there is an excellent organ and where outwardly every prospect pleases. Yet one organist after another, lured by these prospects, finds himself facing a trying situation before he has been many months in the place. A one-man musical authority creates conditions which seem repeatedly to cause disappointment and heartache to men who are attracted from a distance and are quickly disillusioned. Is there a way in which the committee on ethics after making an investigation, if it finds conditions as reported, could issue a warning that would prevent the story from repeating itself?

The code of ethics is a long step toward winning for the church musician the respect to which his professional standing entitles him. It should serve, with the cooperation of the Guild the country over, to stop some churches from dealing with organists as they would not dare to deal with ministers and some ministers from compelling organists to endure what they themselves would not endure.

MORAL: READ THE DIAPASON

Far be it from us to frighten anyone into reading THE DIAPASON, but it may be appropriate to suggest that should you wish to keep out of jail, if perchance you ought to be there, it might be wise to peruse our monthly issues carefully. One man who neglected to do so is now repenting this oversight—if not his evil deeds—in the Chicago city prison. His little scheme for extracting money from organ men worked beautifully for a while and he made a fairly good living, after paying traveling expenses. His technique would have made him rate as a brilliant recitalist had it been in the realm of organ performance instead of the art he chose to practice. It worked as well as the best combination action. But, like all transgressors, he overlooked one little matter, and that oversight was his undoing. He didn't read THE DIAPASON, which in two issues had publicized his misdeeds. And so he was trapped and must needs add another spell of incarceration to the many he has undergone for previous sins.

So much for advice to the crooked, which is, of course, all beside the point, for the readers of THE DIAPASON are with one accord men and women of integrity. In fact, we may say without fear of contradiction either within or without the ranks of our profession that there is no more honest, devoted, unselfish (we omit additional adjectives for lack of space) group of men and women in the world than the organists and those who build and sell organs. True, we have heard now and then of organ salesmen who have questioned the honesty and reliability of their competitors, but it has been always in jest, and the purchaser has generally so regarded it. If anyone cares not to accept the foregoing assertions too readily, we might cite the fact that of all our circulation not one copy today goes to a state penitentiary, although a few years ago there were four that regularly went to readers so unfortunate as to be behind the bars.

So let us say that every honest organ man should read THE DIAPASON. For it

was the published warnings that put our readers on their guard and caused the arrest of the offender who had made his way across the country leaving disillusioned organ builders in his trail. Read all the news that's fit to print every month, keep informed as to new organs, the activities of everybody in the organ world, and get your police news as well—a complete service at a nominal expense! Whether you be honest—and there is a 100 per cent chance that you are—or dishonest—the chance of which is 00 percent—you will have the proverbial protection of knowledge if you read our columns.

In case you have not read this editorial, don't bother about it, but turn to the better hot weather material offered by our co-workers, such as Dr. Macdougall and Dr. Thompson.

A SEVERE DROUGHT, ETC.

We are indebted to Robert P. Elliot, who is as faithful a reader of THE DIAPASON as he is of THE DIAPASON, for a clipping of an article in which the London correspondent of that publication facetiously describes the results of the drought in Britain and in the course of his remarks has this to say:

Certainly it's not often that nature punishes heaven itself; this year's drought has dried church organs till they're off pitch. While parish ladies with teakettles and steam have swelled the little village pipes to normal, in the great Gothic cathedrals, as the mammoth organs peal forth, God is praised out of tune.

Gottfried H. Federlein, the New York organist, sends us a clipping from the *Reader's Digest* in which is quoted another paragraph from the *New Yorker* that will elicit a smile:

A reader reports having gone to a tea at a fine new house in Westchester. In the corner of the library was a little Hammond electric organ. "How nice!" our reader exclaimed to the lady of the house. "But I didn't know you played." The hostess said she didn't play. Our friend said of course the children must be learning. "No, the children don't play either," the hostess said. Then she added, beaming, "But the Fuller brush man comes in and plays quite often."

Letters from Our Readers

Finds Stanley's Article of Interest.

Lewistown, Pa., June 3, 1938.—Editor of THE DIAPASON: Congratulations on publishing the article on electronics by George W. Stanley, Jr. It was very interesting and instructive. I think your magazine is as liberal as anyone could wish. Very truly yours,
ELBERT PRETTYLEAF.

Opinion Formed in Twenty-five Years.

Harrisburg, Pa., June 13, 1938.—Dear Mr. Gruenstein: I desire to add my word of appreciation to those who have written you of the valuable service THE DIAPASON has rendered to our profession. It has been coming to me for over twenty-five years. With my warmest personal regards and good wishes, I am

Very sincerely,
FRANK A. MCCARRELL.

In Touch with Organ World.

Cleveland, Ohio, June 13, 1938.—Editor of THE DIAPASON: * * * May I say how much I enjoy THE DIAPASON. The many helpful ideas and splendid articles have been a great help and inspiration, and it also keeps me in touch with all pertaining to organists and the "organ world."
KATE ELIZABETH FOX.

Looks Forward to Monthly Visit.

Watertown, Tenn., June 9, 1938.—THE DIAPASON, Chicago: I am enjoying THE DIAPASON very much and look forward to receiving it every month. Thank you for your service and splendid magazine. Sincerely yours,
JAMES C. ORR, JR.

Guild Test Examples Helpful.

Shorter College, Rome, Ga., May 6, 1938.—Dear Mr. Gruenstein: THE DIAPASON still is the magazine of the month for me. The Guild test examples are especially helpful. * * * Sincerely,
WILBUR ROWAND.

That Distant Past as It Is Recorded in The Diapason Files

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

George S. Hutchings, president of the Hutchings Organ Company of Boston and one of the ablest and most prominent builders in the history of the American organ, died at his home in Cambridge, Mass., June 1, at the age of 77 years.

The stop specifications of a four-manual organ the W. W. Kimball Company was building for the First Presbyterian Church of Oakland, Cal., was published.

THE DIAPASON published the scheme of a four-manual for Trinity Episcopal Church, Pittsburgh, the contract for which was awarded to M. P. Möller.

The committee of the A. G. O. on uniformity of the console met at the Church of the Divine Paternity in New York and adopted standard measurements for the pedalboard, which were presented in THE DIAPASON.

The four-manual Skinner organ in St. Andrew's Episcopal Church, Pittsburgh, was opened May 26 with a program by Bertram S. Webber, Harvey B. Gaul, Walter E. Hall and W. K. Steiner.

According to statistics compiled by John C. Freund, between \$50,000,000 and \$55,000,000 a year was spent for church music in America, of which \$10,000,000 went for new organs.

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

Organists to the number of 200, from twenty-seven states, attended the general convention of the A. G. O. in Detroit the week of June 11. One of the features of the convention was a trip to Ann Arbor to hear the new Skinner organ at the University of Michigan.

The organ of 155 sets of pipes built by the W. W. Kimball Company for the large municipal auditorium at Minneapolis was dedicated June 4 before an audience of 9,000 people, with Lynnwood Farnam at the console.

Announcement was made that Yale University had commissioned the Skinner Organ Company to reconstruct and enlarge the organ in Woolsey Hall to 175 sets of pipes.

Other large new four-manuals described in THE DIAPASON included a Welte for the Clinton Avenue Baptist Church, Newark, N. J.; an Austin for St. Peter's Catholic Church, Hartford, Conn.; and a Skinner for the Church of the Good Shepherd, Jacksonville, Fla.

Everett E. Truette's thirtieth anniversary at the Eliot Congregational Church, Newton, Mass., was observed on Palm Sunday.

A Danish order was conferred on M. P. Möller, dean of American organ builders, making him a Knight of Dannebrog.

Princeton University dedicated its new chapel on Memorial Day and Dr. Alexander Russell played for the first time the great new Skinner organ. On June 17 Charles M. Courboin played the dedicatory inaugural recital.

Students of Miss Poteet in Recital.

Gwendolyn Jacob and John Rodgers, who have studied with Miss Dora Poteet at Southern Methodist University, Dallas, Tex., were heard at a recital in connection with the convocation of the university on the afternoon of June 5 and played this program: Chorale Improvisation, "Glory to God," Karg-Elert; Adagio, Fifth Symphony, Widor, and Prelude and Fugue in D major, Bach (Mr. Rodgers); Fugue in G minor, Bach; "Elfin Dance," Edmundson; "Dreams," McAmis, and Toccata, Second Symphony, Widor (Miss Jacob).

Doctor's Degree for Whitehouse.

The degree of doctor of music was conferred on Horace Whitehouse, organist and choirmaster of Christ Episcopal Church, Winnetka, Ill., and professor of organ at the Northwestern University School of Music, by Washburn College, Topeka, Kan., at its June commencement. Mr. Whitehouse was formerly dean of fine arts at Washburn. Before coming to Northwestern he was dean of music at the University of Colorado.

The Free Lance

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

Francis Toye (*The Daily Telegraph and Evening Post*) has an excellent article on Busoni. I remember hearing Busoni play in Queen's Hall, London, years ago; I thought his playing hovered on the borders of the cerebral, to use that modern expression of mild depreciation. Fire, force, intellectual vigor were evident qualities of the Italian pianist. Busoni's edition of the "Well-Tempered Clavichord" exhibits clearly his own analytical and appreciative genius; for Busoni was a genius, living at an altitude in air too rarefied for most of us. Toye says we "shall never cease to feel gratitude to the clear Latin mind and the German seriousness of Ferruccio Busoni." Let's read Dent's biography of him and his recently published letters to his wife, English edition.

In conversation with organists and organ-lovers who heard Virgil Fox's astonishing performance of Manari's "Studio da Concerto" at the New England A.G.O. festival in May, I was impressed by the emphasis they placed on the slight value of the piece as music, rather than on its demonstration of the fact that, given a consummate executant, extended pedal passages on the organ (presto) may be played so as to sound staccato-clear to the man in the pews. Did you ever hear Lemare play the Bach Fugue in D major? Or were you present at the convention in Springfield, Mass., twenty years ago, when Pietro Yon won an encore for his super-brilliant performance of his own staccato etude? These demonstrations ought to be regarded as protests against the slovenly pedal playing heard too often in major classical pieces, where the listener is treated to a confused series of rumblings, clear to the man at the console, but smudged elsewhere. We are fortunate in a steadily increasing number of organ recitalists who regard clearness and not mere legato playing as the prime necessity in performance.

It is well known that the "English Hymnal," edited by Vaughan Williams, aroused a good deal of discussion among makers of hymn-and-tune books because of its inclusion of English folk-songs and of much plainsong; the book gives evidence of musical and literary scholarship and, in a way, marked a change of attitude and ideals concerning hymn-tunes. Nowadays the English "Songs of Praise" and the American "Hymns of the Spirit" are brilliant illustrations of this change.

"The Evangelical Hymnal with Tunes," third edition, A. S. Barnes & Co., New York, has been in my library for perhaps fifteen years and, save for periodical dusting, quite undisturbed during the time. Several days ago I idly took it down from its shelf and was surprised to discover that it stood for an advance in taste and historical perspective quite above that of the ordinary hymnals-with-tunes of the American vintage of 1883. It antedated by at least twenty years the "Historical Edition of Hymns Ancient and Modern" and the "English Hymnal." The compilers had omitted a large number of superfluous hymns, although employing freely the primitive and medieval writers. As regards tunes, there was no attempt to effect a compromise between the better and the poor. All the fine composers of the Anglican school, the German choralists, the old Scottish Psalter of 1635, find an honored place. Biographical indexes of authors and translators (14,000 words) and of composers (15,000 words) are included; several hundred footnotes regarding words or music are very informing; dates and authors' names are the subject of careful attention. The compilers were the Rev. Charles Cuthbert Hall and Sigismund Lasar. Dr. Hall I knew in my earlier years in Wellesley—a cultured man; Mr. Lasar I have never known.

Out of the scores of tunes Lowell Mason wrote, only one, "Missionary Hymn," is included in the book; "Martyrs," Scottish Psalter modal tune,

appears in an incorrect version (the compilers of the E. H. evidently had not the advantage of access to Livingston's reprint); Oliver Holden's tune "Coronation" was not used (in its place "Miles Lane" and tunes by Dykes and Hiller are offered); the Genevan version of "The Old 100th" is adopted, and that good minor tune "Burford," together with that fine tune "Mear" (apparently skillfully evading the musicologist of later days), which is put into duple meter instead of triple. Incidentally, "Mear" is attributed to 1762 with a "?"; but it appeared in "Urania" of 1761, and can be traced still earlier. "The Evangelical Hymnal with Tunes" might well be in any organist's library.

An item in *Variety* of June 1 states that Eugene Werner, theater orchestra conductor in Detroit for ten years, has been admitted to the Michigan bar and will specialize in copyright law. Some thirty years ago I had a royalty due me. In attempting to collect it I found that lawyers, as a general thing, knew nothing about the copyright law as relating to music; Mr. Werner will find plenty to do if he wishes to study the decisions respecting that important matter. Here is a question: X owes you \$100 for accumulated royalties; X fails and your pieces are all bought out by Y; is Y bound by law to pay you the royalties X owed you at the time of his failure?

The same number of *Variety* gives the titles of 128 pictures, varying in length from fifty-five to 124 minutes, released for the quarterly period from March 11 to June 24, 1938. What are the rewards? Fame and money, or neither?

If you want to be shaken out of your academic stiffness, and if you want to extend your English vocabulary buy and read *Variety*.

Sir Michael Hilbery, a Master of the Bench of Gray's Inn, London, has been giving advice to young barristers. One thing he said is that a sense of music was a help to advocacy; the pitch of the voice had not only mechanical importance, but psychological significance. An ugly voice was a great handicap; a strong, musical voice a vital asset.

Missionary Commemorated in Music.

An interesting program was presented in St. Paul's Lutheran Church, Fort Wayne, Ind., June 1 under the direction of Professor Walter E. Buszin, organist and choirmaster of the church and director of the music department at Concordia College, Fort Wayne. The program was in honor of F. C. D. Wyneken, one of the pioneer missionaries of the Lutheran Church in America, who began his activities in the Middle West 100 years ago and who was the second pastor of St. Paul's Church. A short address was delivered by the Rev. E. Benz, assistant pastor, and the liturgy was conducted by Dr. Paul F. Miller, pastor of the church. Preceding the regular program a recital was played by Professor Buszin. Miss Emma Troeger, who also served as accompanist, played Walther's Variations on "Jesus, Priceless Treasure" and Bach's Chorale Prelude "In Thee Is Joy." Miss Troeger has been organist at St. Paul's Church since the decease of George Weller five years ago. Professor Buszin's selections were the following compositions of Bach: "Come, God, Creator, Holy Ghost," "When in the Hour of Utmost Need," "Wake, Awake, for Night Is Flying," Adagio (from Toccata, Adagio and Fugue in C) and Toccata and Fugue in D minor. The selections by the choir were: "Come and Thank Him," from Bach's Christmas Oratorio, the Bach chorale "Jesu, Joy of Man's Desiring," Selnecker's "Help, Lord, My God," Praetorius' "My Advocate, Compassionate" and Heinrich Schuetz's "The Pharisee and the Publican," as edited by Clarence Dickinson. The final group by the choir consisted of another chorale by Bach, "Jesus, Who Didst Ever Love Me" (from the Christmas Oratorio) and Ley's arrangement of Vulpius' "The Strife Is O'er." A children's chorus of 100 voices sang two compositions under the direction of F. Schroeder—"Now Rest Beneath Night's Shadows" and "Ashamed of Jesus," both arranged by Theodore Stelzer.

ARTHUR C. BECKER, A.A.G.O.



ARTHUR C. BECKER, A. A. G. O., dean of the school of music of De Paul University, Chicago, and organist and choirmaster of St. Vincent's Church, completed his thirty-third broadcast of organ music from station WGN and over the Mutual network on May 31. The series was called "The Development of Music," and Mr. Becker strove to illustrate the various musical forms which have evolved from the early beginning to the more involved and experimental forms of the present. On recent programs he featured music of such Chicago composers as William Lester, Rossetter G. Cole, Charles A. Stebbins, Eric DeLamarter and Leo Sowerby. The last program was devoted to Mr. Becker's own compositions.

In addition to the Gregorian chant and liturgical classes conducted by members of the faculty of the Pius X. School of New York, at the summer session of De Paul University, Mr. Becker will conduct classes in organ and service playing. Choral literature will be under the direction of David Nyvall, Jr., director of choral music in the Chicago public schools.

Conducted by Willem Friso Frank.

Willem Friso Frank has just completed his first year as conductor of the Dr. George L. Dwyer Choral Ensemble of Boston. On June 5 he directed a musicale in the Dome Room at the Hotel Lenox and presented a program of high merit, including not only ensemble numbers, but piano and vocal solos. This society has been in existence for about ten years. Dr. Dwyer was the founder and George Sawyer Dunham succeeded him as conductor for about four years.

J. Frank Frysinger Recovers.

J. Frank Frysinger, the organist and composer, resumed his duties at the First Presbyterian Church of York, Pa., June 19. He was forced to relinquish his work Feb. 20 because of illness. During his period of sickness he was a patient at the York Hospital on two occasions and submitted to an operation. Mr. Frysinger's many friends will be pleased to hear that his health has been greatly improved.

WILLIAM H. BARNES

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C.C.O. Convention Aug. 30 to Sept. 1.

The annual convention of the Canadian College of Organists will be held Aug. 30 to Sept. 1, with the Kitchener Center acting as hosts. Kitchener and Guelph, Ont., a few miles apart, will be the cities visited and an attractive program of recitals, lectures, discussions and social events is being planned. The opportunities for drives and outdoor social events in the country of fine roads and beautiful rural scenery in which these cities lie should be an added attraction to the delegates.

Convention headquarters will be at St. John's Church, Kitchener, and the Canadian College of Organists wishes to extend not only to its own members but to members of the American Guild of Organists and other interested visitors a cordial invitation to attend this convention.

Guelph and Kitchener are sixty and seventy miles, respectively, west of Toronto and are approached by fine highways over two different routes, with many attractive side trips possible to nearby beauty spots on the Grand River and its tributaries. Detailed notice of the program of events at the convention will appear in the August issue of THE DIAPASON. H.G.L.

Toronto Center.

Members of the Toronto Center enjoyed a musical treat on Monday, May 30, in the form of a recital at St. Paul's Church, under the auspices of the center, by the distinguished English organist and composer, Harold Darke, Mus.D., F.R.C.O. The comment of all present was unanimous in praise of the splendid performance of the recitalist and his mastery of all the elements which constitute fine organ playing. Dr. Darke's program follows: Fantasia in G, Fugue (a la Gigue), Chorale Preludes, "Nun komm, der Heiden Heiland" and "Allein Gott in der Höh' sei Ehr'," and Passacaglia and Fugue, Bach; Fantasia, Chorale No. 2, Percy Whitlock; "A Fantasy," Darke; Sonata in G, Elgar.

After the recital a meeting of the center was held, at which the following were elected to office for 1938-39:

Chairman—Dr. Charles Peaker, F. R. C. O.
 Vice-Chairman—W. Wells Hewitt, A. R. C. O.

Secretary-Treasurer—T. M. Sargent, Committee—A. E. Clarke, T. J. Crawford, Mus.B., F. R. C. O., Dr. T. Alexander Davies, J. W. Donson, Maitland Farmer, F.R.C.O., Otto James, A.R.C.O., Henry Rosevear, F.C.C.O., Frederick Silvester, William Thomason, F.C.C.O., H. G. Williams and W. R. Young.

On the following Tuesday, at noon, the organists had the opportunity of meeting Dr. Darke at a luncheon of the center, after which the guest spoke briefly on his impressions of Canada and gave various interesting reminiscences. Short remarks were also made by Sir Ernest MacMillan, Maitland Farmer, organist of St. Paul's, and other members of the center. H.G.L.

Montreal Center.

The Montreal Center held a dinner May 23 in honor of Dr. Harold Darke, organist and choirmaster of St. Michael's Church, Cornhill, London; conductor of the St. Michael Singers, and well-known English recitalist and composer. Several guests of the center were present, among them Dr. Wilfrid Pelletier of the Metropolitan Opera House, New York, who has been spending some time recently in the city in connection with his work as director of the music

festival at St. Laurent; Dr. Arthur Letondal, organist of the Catholic Cathedral of Montreal; Mme. Roger Maillet, founder of the Casavant Society of Montreal; Mrs. Raoul Paquet, organist of the Church of St. Jean Baptiste; Mr. Goldburgh, examiner of the Associated Board of the Royal Schools of Music, London; H. P. Bell, music critic of the *Montreal Daily Star*, and Thomas Archer, music critic of the *Montreal Daily Gazette*.

George M. Brewer, chairman of the center, presided. Dr. Darke was introduced by Dr. Arthur H. Egerton, organist and choirmaster of Trinity Memorial Church (Anglican). Dr. Darke made some timely remarks about his visit to Canada and the condition of music on both sides of the Atlantic. He was thanked by John J. Weatherseed, organist and choirmaster of St. George's Church.

Dr. Wilfrid Pelletier enlarged on the musical needs of Montreal and the manner in which the festival at St. Laurent was meeting those needs. Short addresses were made by Dr. Arthur Letondal and others, who spoke in impeccable English and with convincing Gallic oratory.

On the following Saturday afternoon the center held its annual meeting, after a luncheon at Scott's restaurant. Reports were received from the secretary, William Bulford, and the treasurer, Edward Sweeting. D. M. Herbert, ex-chairman, then replaced George M. Brewer in the chair and the meeting proceeded to the election of officers for the ensuing year. Mr. Brewer was unanimously re-elected and resumed the chair. The list of officers for 1938-39 is as follows:

Chairman—George M. Brewer.
 Ex-Chairman—D. M. Herbert.
 Secretary—William Bulford.
 Treasurer—Edward Sweeting.
 Librarian—George M. Brewer.
 Executive committee—H. E. Colcomb, Arthur H. Egerton, J. McL. Marshall, Phillips Motley, Alfred Whitehead and John J. Weatherseed.

The guest on this occasion was Dr. Sydney Nicholson, formerly organist of Westminster Abbey and at present warden of St. Nicolas College and founder of the School of English Church Music. Other guests present were: Hibbert H. Troop, a former Montreal organist, who has returned to the city after an absence of sixteen years; Dr. Fred Pelletier, music critic of *Le Devoir*, French morning paper; H. P. Bell, critic of the *Montreal Star*; Thomas Archer, critic of the *Montreal Gazette*, and Mrs. J. J. Weatherseed. Dr. Nicholson was introduced by John J. Weatherseed, organist and choirmaster of St. George's Church (Anglican). Dr. Nicholson gave an intimate and illuminating account of the activities of the School of English Church Music from its inauguration to the present day. Dr. Arthur H. Egerton thanked the speaker and enlarged on the far-reaching effects of this movement.

GEORGE M. BREWER, Chairman.

Hamilton Center.

The annual meeting of the Hamilton Center was held May 26 at the home of the secretary, Dr. Harry Martin. Paul Ambrose, chairman, in reviewing the season's activities, noted the many fine recitals under the auspices of the center and particularly by guest organists—Miss Muriel Gidley, Toronto Center; Charles E. Wheeler, London Center, and Robert Noehren, Buffalo Chapter, A.G.O. Dr. W. H. Hewlett presided at the election of officers for the 1938-39 season. The following were elected: Dr. W. H. Hewlett, honorary chairman; Paul Ambrose, chairman; Miss Nellie M. Hamm, Mus. B., vice-chairman; Paul Daniels, treasurer; Dr. Harry Martin, secretary. The following were elected to serve on the executive committee: Egerton Boyce, past chairman; Miss Mary Townsend, Harry J. Allen and Charles H. Pritchard.

HARRY MARTIN, Secretary.

Brantford Center.

A largely attended meeting of the Brantford Center was held on the evening of May 21 in Knox Presbyterian Church, Galt. The Brantford members were out en bloc, with the Galt members, the latter belonging to the Brantford Center.

The meeting took the form of a recital by George Veary, A.R.C.O., or-

ganist and choirmaster of Zion United Church and chairman of the local center, and Eric Dowling, F.C.C.O., Galt, supplemented by tenor solos by Edward Johnstone, organist of Knox Church, Galt. The organ in Knox Church, a four-manual Casavant, is an exceptionally fine instrument and the recital was thoroughly enjoyed. The selections by Mr. Johnstone enhanced the success of the event. Mr. Dowling was the able accompanist. Several organists from Kitchener attended the meeting, at the conclusion of which luncheon was served by members of the Parent-Teachers' Association. A. G. Merriman, chairman of the program committee of the center, announced the program and his comments on certain composers were interesting. The program follows: Largo in E, "Concerto Grosso" No. 12, Handel-Ley; Fugue in C minor, Bach; Scherzo and "Folk-tune," Percy Whitlock; "Carillon," Vierne (Mr. Veary); "Comfort Ye My People" and "Every Valley Shall Be Exalted" ("Messiah"), Handel (Mr. Johnstone); B minor Prelude and Fugue, Bach; "Harmonies du Soir," Karg-Elert; "Epilogue," Willan (Mr. Dowling); "In Native Worth" ("Creation"), Haydn (Mr. Johnstone); D minor Toccata and Fugue, Bach (Mr. Veary).

Ottawa Center.

A large and representative group of church musicians and enthusiasts gathered at a meeting of the Ottawa Center May 23 to banquet Dr. Sydney Nicholson of Chislehurst, England. Dr. Nicholson, as the head of the School of English Church Music, needs no introduction to Canadian audiences and is fast becoming a well-known and admired authority in his special field in America. The C.C.O. was honored by the presence of Dr. James Lyon, examiner for Trinity College, London, at the same meeting. He was the guest of Allanson G. Y. Brown, F.R.C.O. Dr. Nicholson's talk was of interest principally to Anglican organists, but his observations on just what constituted good church music and what had been so "pat" and simple that we all wondered why we had previously heard so

many complicated and involved standards for judging music suitable or otherwise for our services.

This large and representative gathering closed our meetings for the year 1937-1938.

MYRON McTAVISH, Mus. B.,
 Corresponding Secretary.

London, Ont., Center.

With Dr. Frederic T. Egner in the chair, the London Center held its closing meeting of the season at Wong's Cafe June 1. Charles E. Wheeler, C. C. O., registrar, gave a gratifying report of the different centers. Plans were made for the annual dinner at Glen Allen June 20 for the members and their friends.

In an address on "Teaching" Ivor S. Brake suggested that it would be an advantage to students of music and a protection to teachers to have music examinations set by the government for teachers of music as well as teachers of other subjects. Mr. Brake's remarks were followed by a general discussion.

ETHEL L. MATTHEWS, Secretary.

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Sheep and Lambs	O the Holly
Give to My Restless Heart	Bread of the World

LEO SOWERBY

Like the Beams	Now There Lightens
Great Is the Lord	O Light, from Age to Age
When the Lord Turned	O Jesu, Thou the Beauty (S.S.A.)
All They from Saba	Communion in E (Unison)

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Shepherd's Story	For All Who Watch
Earth and Man	Shadows of Evening
List to the Lark	Bow Down Thine Ear
Beneath the Shadow	Great and Glorious

T. TERTIUS NOBLE

Grieve Not the Holy Spirit	Fierce Was the Wild Billow
Go to Dark Gethsemane	Come, O Thou Traveller
The Risen Christ	Souls of the Righteous
O Love That Wilt Not	When I Consider

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FRIEDA A. OPT HOLT

AT ST. PETER'S IN CHICAGO

Catholic Parish on South Clark Street,
in the Industrial District
—Specification of the New
Instrument.

One of the historic churches of Chicago—St. Peter's Catholic—is having a new three-manual Austin organ installed. The work is under the direction of Calvin B. Brown, representative in Chicago for Austin Organs, Inc. The church is at South Clark and Polk streets, in a district at present occupied by industrial establishments and railroads. The parish is believed to be the oldest in that part of the city and its two towers are a landmark.

The specifications of the new instrument provide for a great part of which is open and the remainder under expression. The stoplist is as follows:

GREAT ORGAN.

Open Section.

- First Open Diapason, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

Enclosed Section.

- Second Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 12 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant (electric).

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant (electric).
- Celestial Harp (prepared for).

PEDAL ORGAN.

- Open Diapason (Great Open extended), 16 ft., 12 pipes, 20 notes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt (Swell), 16 ft., 32 notes.
- Dulciana (Choir Dulciana extended), 16 ft., 12 pipes, 20 notes.
- Dolce Flute (Bourdon extended), 8 ft., 12 pipes, 20 notes.



**DETROIT WOMEN'S PRIZE WON
BY MISS FRIEDA OPT HOLT**

At the fourth annual contest for young woman organists, sponsored by the Woman Organists' Club of Detroit May 24, Miss Frieda A. Op't Holt of Ann Arbor, a pupil of Palmer Christian, was awarded the first prize. Miss Beatrice Johnson of Flint, a pupil of Wilfred Layton, received the second prize. Each contestant played the F minor Prelude and Fugue by Bach and one number of her own choice. Miss Op't Holt played "Thou Art the Rock," Mulet, and Miss Johnson chose the Chorale Prelude No. 2 on "Andernach" by Healey Willan. Those who judged the competition were Charles L. Wuerth, organist and choirmaster of the Woodward Avenue Baptist Church, where the contest took place; John L. Edwards, organist and choirmaster of St. John's Episcopal Church, and Dr. Edward B. Manville, organist and choirmaster of the Fort Street Presbyterian Church.

After completing her high school course at Kalamazoo Miss Op't Holt attended Western State Teachers' College for two years and finished at Kalamazoo College in 1936. She studied piano and organ with Henry Overley, organist and choirmaster of St. Luke's Episcopal Church, for about fourteen years. At the age of 12 she began her musical career as accompanist for the St. Luke's Choristers, later becoming assistant to Mr. Overley. She held this position until the fall of 1936, when she went to the North Park Reformed Church. Here she had a junior and senior choir of thirty voices. While at Kalamazoo College she was director of the girls' glee club and for the last four years she has been director of another local girls' glee club. For two years she has been director of music for Congregation B'Nai Israel, Kalamazoo.

Last fall Miss Op't Holt entered the school of music at the University of Michigan, majoring in organ with Palmer Christian. She expects to play her graduation recital this summer and receive her bachelor of music degree in August. This summer she is serving as organist and choirmaster at St. Andrew's Episcopal Church, Ann Arbor. Besides organ and piano she has studied voice for six years with Ellen Buckley of Battle Creek and won first prize in the Michigan Music Teachers' Association contest.

Mrs. David A. Keller died suddenly at Corydon, Ind., May 14. She had been organist of the Methodist Church for the last forty years and was a prominent teacher of music. Mrs. Keller was born in 1878 and had studied music in Louisville and Greencastle, Ind. She is survived by her husband and two sisters.

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Programs of Organ Recitals of the Month

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman of the University of Redlands is playing the recitals at the University of California at Los Angeles for the summer session in the absence of Alexander Schreiner. June 29 his program included these works: "Petite Suite," Edward Shippen Barnes; Two Negro Spirituals, arranged by James R. Gillette; "Mammy," R. Nathaniel Dett; "Thakay-Yama" (Japanese Chime Clock), Horace Alden Miller; "Canyon Walls," Joseph W. Clokey; "A Vesper Prayer," Roland Diggle; "Rejoice, Ye Pure in Heart," Leo Sowerby. The composers represented on this program are all contemporary Americans and Messrs. Barnes, Clokey, Miller and Diggle reside in southern California.

Mr. Spelman's July offerings on Wednesdays at 2 o'clock will include:

July 6—Overture to the Occasional Oratorio, Handel; Air from "Orpheus," Gluck; Gavotta, Martini; Chorale Preludes, "Come, Thou Spirit of Truth" and "Deck Thyself, My Soul," Karg-Elert; Passacaglia and Fugue in C minor, Bach.

July 13—Toccata in F major, Bach; Trio-Sonata No. 1, Bach; Sonata 2, Hindemith; Third Chorale, Franck.

July 20—Toccata and Fugue in D minor, Bach; "Toccata per l'Eleyazione," Frescobaldi; "Good News from Heaven," Pachelbel; "Sonata da Chiesa," Andriessen; "Chapel of the Dead" and "Thou Art the Rock," Mulet.

Parvin Titus, Cincinnati, Ohio—In an "hour of organ music" at Christ Church June 27, under the auspices of the Cincinnati Conservatory of Music, Mr. Titus played these works: Prelude and Fugue ("St. Anne's") in E flat, Bach; Chorale Preludes, "The Cross, Our True and Only Hope" and "O God in Heaven, Look Down on Me," R. Cochrane Penick; "Symphonic Variations on a Sarabande of Chambonnières," Parker Bailey; Cantabile and Scherzo, Eighth Symphony, Widor; Finale in B flat, Franck.

Ernest J. Kossow, Detroit, Mich.—Mr. Kossow was heard in a Bach program played from memory at Grace Lutheran Church in Highland Park June 12. He was assisted by Miss Catherine Lynch, violinist, accompanied by Dr. William G. Schenk, and the Detroit Conservatory Ladies' Choral Club, directed by George McLeod, for whom Mr. Kossow played the accompaniment. Organ numbers were: Toccata and Fugue in D minor; Fugue in the Ancient Aeolian Mode; Chorale Preludes, "O Man, Bemoan Thy Sins," "Christum wir sollen loben," "Sleepers, Wake" and "O Sacred Head Now Wounded"; First Movement from First Trio-Sonata in E flat major; Passacaglia in C minor. Miss Lynch's violin solo was the Arioso in G major and the anthem was "Jesu, Joy of Man's Desiring." The organ is an excellent two-manual built by A. J. Schantz, Sons & Co.

William Self, Worcester, Mass.—Mr. Self, organist and choirmaster of All Saints' Church, was invited to give a recital June 5 at the Groton School and presented the following program: Chorale in B minor, Franck; "Vitrail" ("Esquisses Byzantines"), Mulet; "Westminster Carillon," Vierne.

Mr. Self's choir went to the Groton School June 1 and presented a beautiful *a cappella* program.

Gilman E. Chase, Chicago—Mr. Chase, minister of music at the Warren Avenue Congregational Church, will give a recital at Rockefeller Memorial Chapel, University of Chicago, July 14 at 7 o'clock. His program will consist of the following compositions: "A Fancy," John Stanley; Air, "Water Music," Handel; "Pantomime," Jopson; Passacaglia and Fugue in C minor, Bach.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman gave a recital under the auspices of the Church and Choral Music Institute at Calvary Episcopal Church on the afternoon of June 8, playing these compositions: Toccata and Fugue in D minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; "Harmonies du Soir," Karg-Elert; Fantasia on the Hymn "Saviour, Breathe an Evening Blessing," Steuterman; Color Print, "A Young Girl in the Wind," Marsh; "Dreams," McAnis; "Carillon," Vierne.

Robert Wilson Hays, Muskegon, Mich.—Mr. Hays was guest organist at Hope College, Holland, Mich., May 22 and played

the following program: First Movement, Symphony 1, Widor; Cathedral Prelude, Clokey; Intermezzo, Sonata 3, Borowski; Fantasia (MS.), George L. Scott; "Exultemus," Whitlock; "Benedictus," Reger; "Jesu, Priceless Treasure," Bach; Prelude and Fugue in F minor, Bach.

Ernest A. Blick, Calgary, Alberta—At a special dedicatory service May 29 for two stained-glass windows dedicated to the memory of the Rev. E. C. Paget in the Church of St. John the Evangelist, Mr. Blick, organist and choir director, played the following program: Chorale Preludes, "In Death's Strong Grasp the Saviour Lay," "In Thee, Lord, Have I Put My Trust," "Hark! A Voice Saith, All Are Mortal" and "Jesu, Joy of Man's Desiring," Bach; Andante Grazioso, Dethier; "In Memoriam," Macfarlane.

Ronald Hall, New York City—Mr. Hall was heard in a recital at New York University, playing the Sunday afternoon program in the chapel of the Gould Memorial Library May 29. His program was made up as follows: "In dulci Jubilo," Bach; "Wer nur den lieben Gott lässt walten," Bach; "Nun freut Euch," Bach; Fugue in G minor (Great), Bach; "Chant de May," Jongen; Scherzo in E major, Widor; "Piece Heroique," Franck; Canon in B minor, Schumann; "Vitrail" and Toccata, from "Esquisses Byzantines," Mulet.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland gave his tenth annual Bach recital at the Church of the New Jerusalem, May 25, offering the following program: Prelude and Fugue in D major; Adagio in A minor; Chorale Preludes, "In Thee Is Gladness," "Come, Redeemer of Our Race" and "Comest Thou, Jesu, From Heaven to Earth"; Prelude and Fugue in E minor (the Wedge); Fugue a la Gigue; Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "Sleepers, Wake"; Allegro from First Trio-Sonata; Passacaglia and Fugue in C minor.

Robert Elmore, Philadelphia, Pa.—Mr. Elmore's programs on the air from station WFJL, from 10 to 10:30 p. m. Sundays in July, will be as follows:

July 3—"Piece Heroique," Franck; "The Bells of St. Anne," Russell (requested); "The Squirrel," Weaver (requested); American Rhapsody, Yon.

July 10—Spanish Rhapsody, Gigout; "Cortege," Debussy; "Ave Maria," Bossi; Toccata (E minor Sonata), de la Tombe.

July 17—Finale ("Sonata Romantica"), Yon; "A Summer Morning," Kinder; "Frere Jacques! Dormez-Vous?" Ungerer; "In dulci Jubilo," Karg-Elert.

July 24—Allegro (Second Sonata), de la Tombe; "Canto Elegiaco," Yon; Passacaglia, Bach.

July 31—Music of American composers: American Indian Fantasia, Skilton; "An Old Irish Air," Clokey; "Eklog," Kramer; "A Joyous March," Sowerby.

Edward H. Johe, Meadville, Pa.—As a part of the commencement activities of Allegheny College Mr. Johe played a recital in the Ford Memorial Chapel June 11. His program was made up of the following numbers: Concerto in B flat major, Handel; Chorale, "Jesu, Joy of Man's Desiring," arranged by Hokanson; Prelude in B minor, Bach; Prelude and Farandole, from "L'Arlesienne" Suite, Bizet; Andante Cantabile from Fifth Symphony, Widor; Military March in D major, Schubert.

Frank J. Schultz, Springfield, Ill.—At the commencement exercises of Concordia Seminary June 6 Mr. Schultz played a preliminary recital in which he included the following selections: March, "Athalie," Mendelssohn; "Jubilant Deo," Silver; Sketch in F, Schultz; Third Sonata, Guilmant.

Charles E. Gauss, A.A.G.O., Washington, D. C.—On Sunday evening, June 19, Mr. Gauss played the following numbers at Grace Reformed Church: First Movement from Concerto 1, Bach; Three Mountain Sketches ("Jagged Peaks," "Wind in the Pines" and "Canyon Walls"), Clokey; Prelude, Clerambault; Largo, Dvorak; Hymn-tune, Morecambe.

Helen Searles Westbrook, Chicago—Mrs. Westbrook presented the program of the Beaux Arts Salon at the Medinah Club May 15 and played the following compositions on the Hammond electronic organ, winning enthusiastic praise from the audi-

ence and the critics of the press: "Caprice Heroique," Bonnet; "Menuet in Olden Style," Westbrook; "Divertissement," Vierne; Concerto in F major (first movement), Handel; "Poem," Westbrook; Toccata in D major, Westbrook; "Mr. Ben Johnson's Pleasure," Mulford; "Clair de Lune," Debussy; Symphonic Etude, Bossi.

F. Rayner Brown, Los Angeles, Cal.—In a recital at St. Paul's Cathedral on the evening of May 30 Mr. Brown played: Fantasy on the Hymn-tune "Amsterdam," McKinley; "Skyland," Vardell; Musette, de Maleingreau; Cantilene, Frederick M. Barnes; "A Gothic Prelude," DeLamarter; Carol, Whitlock; "South Wind," Rowley; "Legende," Clokey; "Comes Autumn Time," Sowerby.

Max G. Miranda, Mus. B., A.A.G.O., Beloit, Wis.—Mr. Miranda of the Beloit College faculty played the following short program at the commencement exercises of the college in the First Congregational Church June 13: "Fiat Lux," Dubois; "Jesu, Joy of Man's Desiring," Bach; March from "Capriccio Brilliant," Op. 22, Mendelssohn; "Marche Religieuse," Guilmant.

At the baccalaureate service June 12 he played: "Finlandia," Sibelius; Caprice, H. Alexander Matthews; Overture to "Alicia," Handel; Festival Toccata, Fletcher.

Wilhelm Middelschulte, LL.D., Chicago—Dr. Middelschulte, who in addition to his work in Chicago is a member of the faculty of the Detroit Foundation School of Music, played the following program at the commencement exercises of the school in the Jefferson Avenue Presbyterian Church, Detroit, June 10: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Sleepers, Awake!" Bach; Theme, Variations and Finale, Thiele; "Goldberg Variations," Bach; Largo (from "Musical Offering"), Bach; Aria, "Come, Sweet Death," Bach (in memoriam Mrs. Etta Clements); Contrapuntal Symphony on Themes by Bach, Middelschulte.

Miles I.A. Martin, F.A.G.O., Waterbury, Conn.—Mr. Martin played the following program for the convention of the Connecticut State Federation of Music Clubs at St. John's Episcopal Church on May 20, with Miss Elizabeth Belcher Priest, violoncellist, assisting: Second Concerto, Handel; Prelude and Fugue in E minor, Bach; violoncello and organ, "Ave Maria," Bruch, and Adagio, Jeral; "Evensong at Solesmes" (MS.), Miles I.A. Martin; "Sportive Fauns" (Scherzo), d'Antalfy. A part of the recital was broadcast from station WATR, Waterbury.

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

June 5—"Alleluia," Op. 90, M. J. Erb; Rhapsody No. 4, Harold E. Darke.

June 12—Prelude and Allegro from Symphony, Op. 18, E. S. Barnes.

June 19—Scherzo and Andante from Symphony, Op. 18, Barnes.

June 26—Toccata from Symphony, Op. 18, E. S. Barnes; Reverie, Vierne.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner played the final Sunday recital of the season at the University of California at Los Angeles May 29. His recitals will be resumed in September. The program included the following: Adagio Molto, from Sonata in C minor, Beethoven; Fourth Sonata, in D minor, Guilmant; "Romance" and Scherzo from Fourth Symphony, Schumann; "Pilgrim's Song of Hope," Batiste; "Fuga Fanfare," Lemmens; Andante and Finale from First Symphony, Vierne.

Florence A. Kinley, Pittsburgh, Pa.—Miss Kinley, a student under William H. Oetting at the Pittsburgh Musical Institute, played her graduation recital in the recital room at the institute May 17. Her program consisted of: Sixth Symphony (three movements), Widor; Concert Variations, Bonnet; Fugue in D major, Bach; "Benedictus," Reger; Canon in B minor, Schumann; "The Squirrel," Weaver; Concert Overture, Hollins.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, the University of Florida organist, opened his summer school series of recitals Sunday afternoon, June 19, with the following program: Sonata for Three Instruments, Sammartini; Symphony in D, C. F. E. Bach; "Jupiter" Symphony (Andante, Minuet),

Mozart; Andante, Fifth Symphony, Beethoven; Scherzo, Italian Symphony, Mendelssohn; Bohemian Dances, Smetana; "Dream Pantomime" ("Hänsel and Gretel"), Humperdinck; "Till Eulenspiegel's Merry Pranks," R. Strauss; Finale, Fourth Symphony, Tschalkowsky.

Frank Collins, Jr., Baton Rouge, La.—In a vesper program at Louisiana State University June 12 Mr. Collins played: Chorale Preludes, "Ich ruf' zu Dir," Bach; "Ich ruf' zu Dir," Dupré; "In Dir ist Freude," Bach, and "The Cross, Our True and Only Hope," R. Cochrane Penick; Fugue in E flat major ("St. Anne's"), Bach; Cantabile and Chorale in E major, Cesar Franck; "Benediction," Karg-Elert; "In Paradisum," Daniel-Lesur; "La Filieuse," Marcel Dupré; "The Bells of St. Anne de Beaupre," Russell; Allegro Vivace (Fifth Symphony), Widor.

Albin D. McDermott, New York City—Mr. McDermott has played a series of short recitals on the large new Möller organ at the Catholic Church of the Holy Name during the nine days of the Novena which ended on the Feast of the Sacred Heart June 24. Twice every day he played a program and as each exercise was attended by approximately 2,000 worshippers, Mr. McDermott was heard by a total of about 35,000 people. The recitals elicited many favorable comments and proved valuable in acquainting many people with good organ music. Mr. McDermott played:

June 16—Concerto No. 10, in D minor, Handel; Coronation March, Meyerbeer.

June 17—Air for the G String, Bach; Caprice, Guilmant; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Finale from Second Symphony, Widor.

June 18—Nocturne in E flat, Chopin; "Cathedral Echoes," Brahms; Andante Cantabile from String Quartet, Op. 11, Tschalkowsky; March in D, Ganne.

June 19—Adagio from "Moonlight" Sonata, Beethoven; Allegretto in E flat, Bizet; "The Bells of St. Anne de Beaupre," Russell; "Marche Pontificale," Gounod.

June 20—Andante con moto from Symphony 5, Beethoven; "Carillon," DeLamarter; "The Swan," Saint-Saens; "Jubilant Deo," Silver.

June 21—Prelude and Fugue in E minor (the Wedge), Bach; Finale from First Sonata, Guilmant.

June 22—"Suite Gothique," Boellmann; Fugue in D major, Bach.

June 23—Intermezzo from Sonata in A minor, Rheinberger; Scherzo from Fifth Sonata, Guilmant; "Kamennoi-Ostrow," Rubinstein; Toccata in G, Dubois.

June 24—Allegro Cantabile and Adagio from Fifth Symphony, Widor; Toccata from Fifth Symphony, Widor.

John M. Klein, A.A.G.O., Columbus, Ohio—At a dedicatory recital on a Möller organ in the First Christian Church of Georgetown, Ky., June 23 Mr. Klein played the following selections: "Now Thank We All Our God," Karg-Elert; Scherzo from Fourth Symphony, Anton Bruckner; Trumpet Tune and Air, Purcell; Allegro from Trio-Sonata 6, "Christ Lay in the Bonds of Death" and "Badinerie," from B minor Suite, Bach; American compositions: "Elevation," Bedell; "In Moonlight," Kinder, and "Will-o'-the-Wisp," Nevin; Impromptu, from "Pieces de Fantaisie," Vierne; Toccata from Fifth Symphony, Widor.

For his short recital preceding the service at the Broad Street Presbyterian Church of Columbus June 26 Mr. Klein played these compositions: Scherzo from Fifth Sonata, Guilmant; Caprice, H. A. Matthews; "Romanza" in C minor, Matthews; Sarabande, Karg-Elert.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Mr. Boothroyd's recital in the Thursday afternoon series at Grace Church May 26 was marked by the performance of the following works: Prelude on the Dutch Tune "Laet Ons met Herten Reijne," John Bull; Variations on an English Tune, Scheidt; Variations on a Theme by Tallis, Harold Darke; "Fisherman's Song" and "Pantomime," from "El Amor Brujo," De Falla; Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

June 23 Mr. Boothroyd's program at Grace Church consisted of the following: First Movement, Symphony 5, Widor; Air, with Variations and Fugue, Hollins; Fugue and Chorale, Honegger; Scherzo from Sonata 5, Guilmant.

Programs of Organ Recitals of the Month

Irving D. Bartley, F.A.G.O., Baldwin, Kan.—Mr. Bartley played June 2 for the dedication service at the First Methodist Church in Burlington, Kan., on a two-manual Reuter organ, and in the evening gave a recital. On June 19 he played for a dedication service in the morning at the First Methodist Church at Osawatomie, Kan., and gave a recital in the evening on a three-manual rebuilt Robert Morton organ. His program at Osawatomie was as follows: "Jubilate Deo," Silver; Melody in C, Bartley; "Cathedral Shadows," Mason; "Romance sans Paroles," Bonnet; Preludio and Adagio, Third Sonata, Guilman; "The Squirrel," Weaver; "The Bells of St. Anne de Beaupre," Russell; "Within a Chinese Garden," Stoughton; Italian Rhapsody, Yon.

Robert Campbell, Marion, Ohio—Mr. Campbell gave a recital on the new Kilgen organ at Bowling Green State University June 15 and presented a program made up of the following compositions: Toccata and Fugue in D minor, Air from the Orchestral Suite in D, and Fughetta in G, Bach; Largo from "Xerxes," and Allegro from Tenth Concerto, Handel; Concert Variations, Bonnet; Scherzetto, Vierne; Berceuse from "Jocelyn," Godard; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Benediction," Karg-Elert; Toccata, "Thou Art the Rock," Mulet.

Dr. Ray Hastings, Los Angeles, Cal.—In recent popular programs at the Philharmonic Auditorium Dr. Hastings played: Prelude to "King Manfred," Reinecke; "By the Sea," Schubert; "On Wings of Song," Mendelssohn; Funeral March, Chopin; Serenade, "Love in Idleness," Macbeth; "Serenity" and "Album Leaf," Ross Hastings; Triumphal March from "Norma," Bellini.

Frank C. Taylor, Richmond, Ind.—Mrs. Mary Carman Slade presented Mr. Taylor in a recital at Reid Memorial United Presbyterian Church May 18. Mr. Taylor, a high school senior, played the following program from memory: Adagio in A minor, Bach; Fugue in G minor (the "Great"),

Bach; "Dreams," McAmis; Toccata, Callaerts; "Idylle," Bossi; Chorale Prelude, "Rhosymedre," Vaughan Williams; "Imagery in Tableaux," Edmundson. Joseph Longstreth, pianist, assisted.

Homer Wickline, Pittsburgh, Pa.—Mr. Wickline was the guest recitalist at Carnegie Hall Sunday afternoon, May 29, and his program was made up of the following selections: Fantasia and Fugue in G minor, Bach; Toccata in C major and Ciacona in D minor, Pachelbel; "Meditation in a Cathedral," Bossi; "Harmonies of Florence," Bingham; Sonata in G minor, Handel; "In Memoriam," Homer Wickline; Toccata in D major, Yon.

Valentina Woshner, Pittsburgh, Pa.—Miss Woshner played the Sunday afternoon recital at Carnegie Hall May 22 and presented a program made up as follows: Introduction and Passacaglia, Reger; "Before the Image of a Saint," Karg-Elert; Toccata on "O Filii et Filiae," Farnam; "Arpa Notturna," Yon; "Elves," Bonnet; "The Little Bells of Our Lady of Lourdes," Gaul; Finale from Second Symphony, Widor.

Arthur C. Becker, A.A.G.O., Chicago—Mr. Becker, dean of the school of music of DePaul University, was presented by St. John's Academy in a recital played at St. James' Catholic Church, Jamestown, N. D., May 15. The program was as follows: Concert Overture, Hollins; Andante con moto, Boely; Toccata and Fugue in D minor, Bach; "Summer Fancies," Cole; Sonata in B minor (Allegro Molto), Arthur C. Becker; Londonderry Air, arranged by Orem; Caprice ("The Brook"), Dethier; "Liebestraum," Liszt; "Variations de Concert," Bonnet; Arabesque, Debussy; "Ave Maria," Bossi; Toccata from Fifth Symphony, Widor.

Arthur W. Poister, Minneapolis, Minn.—The Sioux City Music Week Association presented Mr. Poister at the First Presbyterian Church, Sioux City, Iowa, May 1, as the first number of music week. Mr. Poister is the former organist and choirmaster of the First Congregational

Church in Sioux City. The following program was presented: Toccata and Fugue in D minor, Bach; Chorales, "Come, Gentle Death" and "Be Joyful, All Ye Christian Men," Bach; Andante in F major, Mozart; Fragments from "The Stations of the Cross," Dupré; Fantasia in C major, Franck; Sketch in D flat, Schumann; "A Bohemian Cradle Song," Poister; Finale from Seventh Symphony, Widor.

Ann Ross Brooks, Saratoga Springs, N. Y.—Miss Brooks, a resident of Poughkeepsie, gave her graduation recital at Skidmore College May 9 and played from memory the following program in a manner that elicited the praise of the critics for her work and for the instruction she received from Stanley E. Saxton: Passacaglia in C minor, Bach; Magnificat, Bach; Prelude, Fugue and Variation, Franck; Toccata from Fourth Symphony, Widor; "The Citadel at Quebec," Russell; "Harmonies du Soir," Karg-Elert; Finale from Seventh Sonata, Guilman.

Claire Coci, Ann Arbor, Mich.—Miss Coci, who in private life is Mrs. Bernard LaBerge, was heard in a recital at Hill Auditorium, University of Michigan, April 28, playing this program: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Dies sind die Heiligen Zehn Gebot" (Fughetta) and "O Mensch, bewein Dein Sünde gross," Bach; Chorale in B minor, Franck; Scherzetto, Vierne; Fugue, Honnegger; Toccata (Symphony 5), Widor; Fantasia and Fugue, "Ad Nos, ad salutarem undam," Liszt.

Florence E. Anderson, Chicago—Miss Anderson was presented in a recital June 14 at Kimball Hall by Dr. Wilhelm Middelschulte, under whom she studied at the Cosmopolitan School of Music for the degree of bachelor of music. Miss Anderson's program was as follows: Prelude and Fugue in E flat major ("St. Anne's"), Bach; "Litany," Schubert; Prelude and Variation, Franck; Finale from Second Symphony, Widor; "Dreams" (arranged by Middelschulte), Wagner; "The Chapel

of San Miguel," Seder; Chromatic Fantasia, Thiele.

June Cook, Holland, Mich.—On June 5 Miss Cook played her senior recital at Hope College, where she has studied under Kenneth R. Osborne. She played these selections: Allegro, Symphony No. 6, Widor; "Pastel" in B, Karg-Elert; Fantasia and Fugue in G minor, Bach; "Dawn," Jenkins; "Sportive Fauns," d'Antalfy; "Twilight in Fiesole" ("Harmonies of Florence"), Bingham; Toccata, "Thou Art the Rock," Mulet.

Minor C. Baldwin, Asheville, N. C.—In a recital at Calvary Baptist Church May 18 Dr. Baldwin, the veteran of the console, played: Scherzo, Bossi; Reverie, Baldwin; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "At Evening," Baldwin; Adagio, Bach; Overture, Rossini; Second Movement from Tenth Sonata, Bononcini; "By the Sea," Schubert; "Hallelujah Chorus," from "The Messiah," Handel.

Charles Tritt, Greencastle, Ind.—Mr. Tritt played his senior recital for the DePauw University School of Music in Gobin Memorial Church on the afternoon of May 29. His program included: Instrumental Movements from the Cantatas (Sinfonia to "Ich steh' mit einem Fuss im Grabe," March from "Dramma per Musica" and Sinfonia to "Wir danken Dir"), Bach; "Corrente e Siciliano," Karg-Elert; "Chant de May," Jongen; "Ariel," Thompson; Fifth Symphony, Widor.

Doctor's Degree for Earl V. Moore.

Earl V. Moore, director of the University of Michigan School of Music, and at one time an active organist, received the degree of doctor of music June 14 at the fifty-second annual commencement of the American Conservatory of Music in Chicago. The presentation was made by Allen Spencer, dean of the conservatory, who then conferred degrees and certificates upon the 1938 graduating class. Mr. Moore delivered the address.

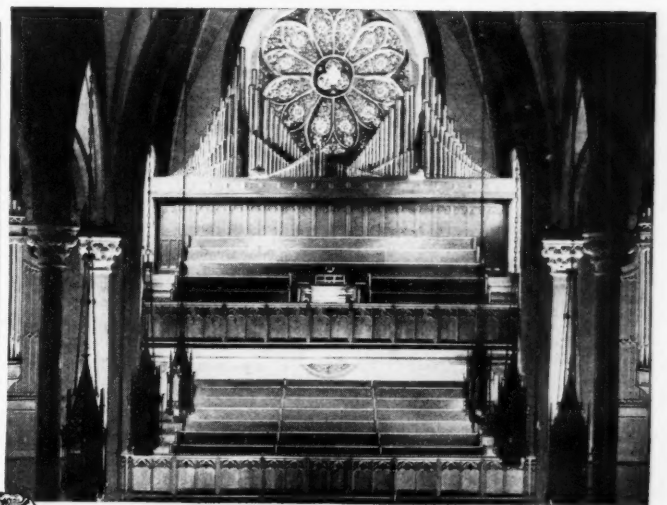
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PHILIP HAUSER DEAD; VETERAN OF CONSOLE

FIFTY YEARS AT HIS CHURCH

His Jubilee Celebrated Last Fall by Historic Reformed Parish, of Which John Jacob Astor Was the First Treasurer.

Philip Hauser, for more than half a century organist and choirmaster of the Sixty-eighth Street German Evangelical and Reformed Church, New York City, died June 21 in the New York Hospital after an illness of two months. He was 67 years old.

Mr. Hauser was born in San Francisco, Sept. 30, 1870, a son of E. A. Hauser, a veteran of the California gold rush of '49. He came to New York in childhood and was a choir boy who occasionally played the organ in the Norfolk Street Reformed Church, when its pastor, the Rev. F. C. Earhardt, appointed him organist and choirmaster in October, 1887. He continued to fulfill the duties of these positions until his fatal illness.

The church which Mr. Hauser served so long is one of the oldest in New York, having been founded in 1758. John Jacob Astor was its first treasurer and one of the Revolutionary communicants was Baron von Steuben. In 1897 the congregation moved from Norfolk street to its present building on East Sixty-eighth street.

For two years, during the conductorship of Safonoff, Mr. Hauser was organist of the New York Philharmonic Society. He was accompanist and assistant director of the Liederkrantz Society in 1915 and 1916. In 1907 and 1908 he was president of Local 310 of the Musical Mutual Protective Union. At his residence and studio, 880 Faile street, the Bronx, he had taught piano and organ to many pupils.

Mr. Hauser is survived by his widow, the former Frieda Reinmann; a son, Alfred, and three daughters, the Misses Thelma, Edith and Gladys Hauser.

Mr. Hauser's fiftieth anniversary at his church was observed Sept. 28, 1937, when he was guest of honor at a reception arranged by the pastor and members of the church at the New York Turner Hall. Dr. Edwin Franko Goldman was one of the speakers. Letters of congratulation were received from Governor Herbert H. Lehman of New York, Mayor Fiorello La Guardia, Dr. Walter Damrosch, Justice Edward J. Gavegan of the New York State Supreme Court, Theodore Roosevelt, Jr., and others.

Mr. Hauser was a charter member of the N.A.O. and since the merging of that organization with the A.G.O. had been a member of the latter organization.

Two Doctor's Degrees for Peery.

Within one week Rob Roy Peery, composer, music editor and author, twice received the honorary degree of doctor of music. Midland College, Fremont, Neb., conferred the title June 1. It was from Midland College that Mr. Peery was graduated in 1920. Wittenberg College, Springfield, Ohio, likewise honored Dr. Peery June 6. Dr. Peery is editor-in-chief of the publication department of the Theodore Presser Company. Only a few weeks ago he enjoyed the rare honor of receiving the award from the Franklin Institute for a prize winning composition, "America, My Wondrous Land," a choral composition that would suitably commemorate the unveiling of the statue of Benjamin Franklin.

Kimball Orders of the Month.

Organ contracts closed by the W. W. Kimball Company in June include one for a three-manual instrument for the Church of Christ the King in Atlanta, Ga. Orders for two-manuals include the following: Convent of Mercy, Manchester, N. H.; First Church of Christ, Scientist, Winnetka, Ill.; Grove City College, Grove City, Pa., and the First Methodist Church of Peabody, Kan.

Our Lady of the Rosary at Detroit has ordered extensive rebuilding of its organ, to be done by George Kilgen & Son, Inc.

MISS FLORA M. STAPS, BACK AT CONSOLE AFTER ILLNESS



THE MANY FRIENDS of Miss Flora M. Staps of Binghamton, N. Y., throughout the land will be glad to hear that she has made a remarkable recovery after a major operation which she was compelled to undergo recently. After two months' absence she was able to return to the organ bench. Miss Staps has served Trinity Memorial Church for nearly twenty years and never before her recent experience had missed a service because of illness—a record far out of the ordinary.

Trinity is the largest Episcopal

church in Binghamton, having more than a thousand communicants. Miss Staps has a mixed choir of fourteen women and eleven men and she is kept busy with the services of the church and with recitals at various times during the year, in addition to a class of organ and voice pupils.

Miss Staps is a sister of Karl O. Staps, organist and choirmaster of St. John's Cathedral, Denver. Before going to Binghamton she was organist and director at St. Paul's, Muskegon, Mich., and St. James', Piqua, Ohio.

Course by Miss Sackett in Maine.

Under the auspices of the American Guild of Organists, in cooperation with the church music department of the Maine Federation of Music Clubs and the Maine Council of Religious Education, an intensive course in junior choir methods and training will be given by Edith Elgar Sackett July 18 to 22 in Portland, Maine. The response to this announcement has been gratifying, showing the wide interest in this field of service. Miss Sackett will conduct her second summer course in New York City July 5 to 19 at the Fort George Presbyterian Church, where she

first won recognition in her children's work and where she laid a foundation in choral work that has continued through the years. The course has been planned over a period of years out of experience in summer schools and at the Westminster Choir School. Letters from directors in the states and as far away as India and Korea, telling about their success with children's choirs, demonstrate the value of these courses. In addition to the activities mentioned, Miss Sackett will direct a discussion in August on junior choir training at the voice forum being held in New York City.

EDWARD W. ANGELL IS DEAD; FIFTY YEARS A PIPE MAKER

Edward W. Angell, head pipemaker for the George W. Badger Company, died suddenly June 17 at his home in Merrick, Long Island, N. Y. He was 68 years old. Mr. Angell was born at Blackstone, Mass., in the old family homestead which extended across the state border line, one half being on Massachusetts soil and the other half in Rhode Island. He was a direct descendant of John Alden on his mother's side and of the Angell family, which settled at Scituate, Mass., only a short time after the Mayflower's Pilgrims settled at Plymouth. As a young man Mr. Angell entered the pipe shop of Steere & Turner at Springfield, Mass., and learned pipemaking under the late George W. Badger, and when Mr. Badger moved to Brooklyn to engage in pipe manufacturing in 1890, Mr. Angell went with him. He remained after the business was moved to Merrick, and built his home in that village. When Mr. Badger died in 1920 and the business was moved to Rockville Center, Long Island, Mr. Angell continued with the present management as head of the pipemaking department. In the best tradition of New England artisanship, Mr. Angell took great pride in producing organ pipes of remarkable accuracy and beautiful workmanship. His work was greatly admired by experts in the industry, and pipes made by him are to be found in the organs of a large number of churches in this country and in Europe. Surviving are his widow, Mrs. May Angell, a daughter, Mrs. Bessie Smith, and a son, Walter E. Angell of Brooklyn.

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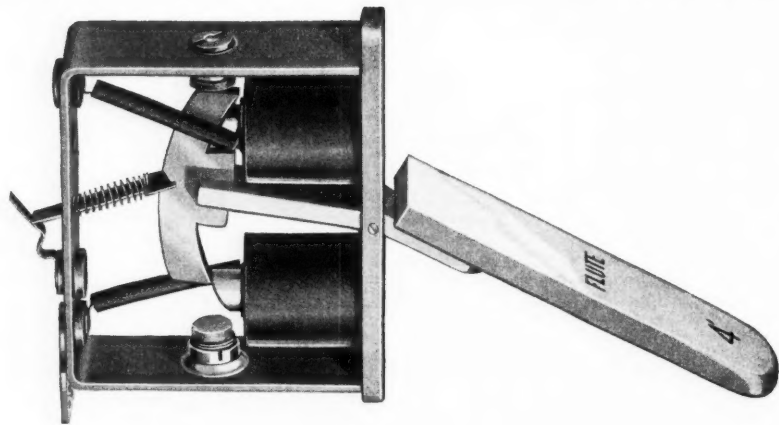
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TWO DAYS' FEAST OF MUSIC

Celebrates the Completion of Important Additions to Organ in St. James' Church—Orchestra Assists the Choir.

By CHARLES H. FINNEY

A festival of church music that proved an extraordinary feast took place June 3 and 4 at St. James' Church, Cleveland, under the direction of Walter Blodgett, organist and choirmaster of the church. The occasion celebrated the completion of the redecoration of the church and a number of additions to the organ, resulting in a fine three-manual instrument of modest size. Walter Holtkamp of Cleveland is the builder and the additions include a 16-ft. dulzian (reed) imported from Germany. The third manual is a positiv hung on the wall at one side of the choir, in the rear of the church, while the main organ is on the opposite side. For the festival the console was moved to the side and an orchestra of twenty did most of the accompanying. Laura Louise Bender, dean-elect of the Northern Ohio Chapter of the Guild, assisted at the harp, Alvina Wochele played the Challis harpsichord and Arthur R. Croley of the Oberlin Conservatory faculty was at the organ, in addition to the orchestra, which consisted of two first and two second violins, two violas, two cellos, two flutes, two oboes, clarinet, English horn and bassoon, directed by Mr. Blodgett.

Such an elaborate array of instrumental talent, with a choir which has been rehearsing since January, and soloists of repute, would entice one to attend, but even more inviting is the list of works performed—truly constituting a magnificent festival. The first program, Friday evening, June 3, opened with a group of five organ numbers played by Mr. Blodgett. His selections were the Allegro from the G major Concerto, Bach; Sinfonia to "I Stand with One Foot in the Grave," Bach; Prelude and Fugue in D major, Bach; Minuet from Vierne's Fourth Symphony and the Karg-Elert "Nun danket." Following the organ numbers the choir, with Katharine Karnes and Gordon McKinnon as soloists, gave the Faure "Requiem," with accompaniment of strings, organ and harp, all of which was scored for the performance by Mr. Blodgett. The exquisite music so splendidly rendered under ideal conditions deeply affected the audience, which taxed the capacity of the church.

Saturday afternoon the second program was presented. It consisted entirely of Bach's works. Church cantata 169, "Gott soll allein mein Herze haben," principally for alto soloist and orchestra, was splendidly performed by Miss Irene Beamer, accompanied by strings, two oboes, taille (played by the English horn), organ and harpsichord, the last-named instrument being effective in the recitatives. Mr. Blodgett played the "St. Anne" Fugue, displaying the possibilities of the new organ in excellent fashion. The choir and orchestra, with harpsichord and organ, then gave the cantata "God's Time Is Best" (No. 106), with Miss Beamer, Edward Gressle and Laurence Jenkins as soloists. Mr. Blodgett directing in his vigorous style. The per-

WALTER BLODGETT



formance evidenced conscientious rehearsing, with real attention paid to nuance and a sincere interpretation faithful to the score.

Saturday evening the final program was given. It consisted of Buxtehude's Magnificat, written for five-part chorus, five-part string orchestra and organ. This is music by a composer who deserves a wider vogue than he has been accorded. His works are not of unusual difficulty, but provide music suitable for church which is of great beauty, dignity and worth.

Following the Buxtehude Dr. Harold Darke's magnificent harvest cantata "The Sower" was given. This is superb modern music—not ultra-modern—beautiful and deeply moving. By this cantata alone the writer was amply repaid for the 200 miles he journeyed to attend the festival. Mr. Blodgett orchestrated the score for his entire orchestra and organ. Miss Karnes, Mr. Gressle and Mr. Jenkins were soloists. Interesting was the invitation to the audience to join in singing the hymn "Ye Watchers and Ye Holy Ones," which closes the work.

How rare indeed it is to find such a wealth of real music offered in so short a time! The work of arranging the orchestral scores, the marshaling of a competent group of musicians, the endless rehearsing and attention to details of the festival—all concluded so triumphantly and brilliantly—constituted a great accomplishment by Mr. Blodgett and a magnificent service rendered to the cause of the highest in church music.

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By ARTHUR C. BECKER, A.A.G.O.

Two worthwhile masses from the pen of the Rev. Carlo Rossini have been received. "Missa Salve Regina," for voices in unison, is very simple and singable and there is an English translation of the Latin text which should help the choir to sing intelligently and with expression. The second mass, the Requiem, the Libera and the prescribed chants, is also for voices in unison. For those who desire a Requiem other than the Gregorian this should prove very satisfactory. The "Dies Irae" is an alternation of figured music and "Recto Tono," which considerably shortens the length of this section. These two masses are published by J. Fischer & Bro.

From McLaughlin & Reilly come two benediction motets. "Jesu, Rex Admirabilis" and "Tantum Ergo," by Sister M. Cherubim, O.S.F., for three female voices, are very beautiful. "Adoro Te," by Frederick Short, and "Cruz Fidelis," by Melchiorre Mauro-Cottone, are for four male voices and are ideally suited for the Lenten season.

A motet from the pen of the well-known composer Joseph J. McGrath is a "Jubilate Deo" for four mixed voices.

In the "Providence Collection," edited by the Rev. Leo Rowland, the "Magnum Mysterium" by Vittoria is published. This edition of the exquisite polyphonic motet for Christmas is adequate in every way.

The "Gregorian Missa cum Jubilo," with Credo No. 3, and the "Missa Alme Pater," harmonized by Achille P. Bragers, should be welcomed by organists who desire an authentic accompaniment to these Gregorian masses.

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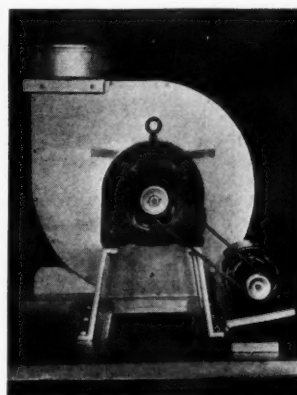
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Hymn Playing Keeps Organist in Closest Touch with People

[A paper prepared for and read at the Oregon-Washington Guild convention, held in Portland, Ore., May 2 and 3, by the organist of the Metropolitan United Church, Victoria, B. C.]

By EDWARD PARSONS

One of the great difficulties of a subject like this is to know how to compress so vast an amount of information into a reasonable length. One could go into the history of the hymns of the church and learn in what circumstances some of our greatest hymns and tunes were written. The romance of hymnody is a thrilling subject and it is surprising to find how many of the fine old hymns composed centuries ago are still in everyday use.

A study of hymns naturally leads to a study of the great men who composed them—some of the saintliest, most courageous men of Christian times. Singing hymns was practiced from the earliest days of the Christian Church, for we read that before going to the Mount of Olives Christ and His disciples "sang a hymn." We also read that Paul and Silas sang hymns when prisoners at Philippi. Before the Christian era the hymns in the Jewish worship undoubtedly were the Psalms of David. Three great hymns of the church were first sung at or about the time of Christ's birth—the "Magnificat," "Benedictus" and "Nunc Dimittis." These have come down through the ages, being indeed—together with the great "Te Deum"—a recognized part of the Anglican and other services. As the church grew, so great men arose whose influence in church hymns is still felt today—names such as Hilary, Bishops Ambrose and Augustine (fourth century); Pope Gregory and Fortunatus (sixth century); Bernard of Clairvaux and Francis of Assisi and other monks of the Latin church, and so down to the Reformation, with Luther and Calvin. Up to this time public worship had been conducted in the Latin or Greek tongue. After the Reformation hymns were sung in the language of the country using them. Time will not permit us to dwell on this most important part of the development of hymns, but one can just mention such names as Bishop Ken, Keble, Isaac Watts, John and Charles Wesley, the poets Milton, Longfellow, Whittier, Cowper, Browning and others. So we come down to modern times, when we get such great hymns as Lyte's "Abide with Me," Lynch's "Gracious Spirit, Dwell with Me," Matheson's "O Love That Wilt Not Let Me Go," Newman's "Lead, Kindly Light," and others.

A new type of hymn, strong and virile, has developed recently, concerned with humanitarian and social aspects of the Gospel, such as Dr. North's "Where Cross the Crowded Ways of Life," Whittier's "O Brother Man, Fold to Thy Heart Thy Brother," Merrill's "Rise Up, O Men of God." In this connection one might also mention Blake's "Jerusalem," a hymn which, with Parry's strong music, has become almost a national anthem in England.

Now to turn for a moment to the question of tunes. Dr. Bridges, the late poet-laureate of England, has expressed the opinion that the hymn-tune is more important than the hymn itself. Even if we are not prepared to go that far—and in some cases this is undoubtedly a fact—it will be generally admitted that the hymn-tune is a very influential factor in worship. For good or for ill, and whether it pleases the musical purist or not, the fortunes of a hymn-book are determined largely by the popularity of its tunes. Some great hymns are wed to equally great tunes. For example, "The Doxology" to "Old Hundredth"; "O God, Our Help in Ages Past" to "St. Anne"; "When I Survey the Wondrous Cross" to "Rockingham"; "Abide with Me" to "Eventide." Little is known about the music of the early church. Many of the early Christians must have been acquainted with the music of the temple and have carried it into other countries. The type of music in use in the time of Ambrose and Gregory, and greatly

added to by the latter, was what we know as plainsong and the Gregorian tones, which are regarded by many as ideal for worship, and there is a tendency to reintroduce plainsong and free rhythm into our hymnals.

Some of our finest tunes were German chorales, harmonized and extensively used by Bach in his church music. The next source from which hymn-tunes sprang was Geneva, where the refugees from Scotland and England gathered and produced the Scottish Psalter in the sixteenth century. Some very fine tunes came this way and are still in general use, such as "York," "Tallis Ordinal," "Tallis Canon," "London New," "Farrant," "Winchester," "Dundee" and others; strong and dignified tunes, notable for lack of ornamentation and show. Then came Watts and the Wesleys, and with them new tunes, such as "St. Anne," "Hanover" and "St. Matthew," all composed by William Croft, seventeenth century.

About this time a new type of tune made its appearance, a type which has developed considerably and become very popular—a type which got away from the stern severity of tunes and put more life into them. Among these may be mentioned "Easter Hymn," "Diadem," "Duke Street" and others. Then in the nineteenth century we got the tunes of Dykes, Sullivan, Lowell Mason, Henry Smart, Parry and others; and in the twentieth century Martin Shaw, Geoffrey Shaw and Vaughan Williams have composed some fine tunes.

This skimming over the gradual growth and development of our hymns and tunes brings us by natural, though perhaps unduly lengthy, steps to the more immediate subject of our paper—"The Organist and His Hymn Playing."

There are certain essentials which should be considered, such as:

- (a) The attitude of the organist toward hymn singing.
- (b) The attitude of the congregation toward hymn singing.
- (c) The organ he plays and how he plays it.
- (d) The tunes selected.

In discussing these points it should be stated that I do so largely from the viewpoint of one whose experience has been chiefly in what are styled nonconformist churches, in which hearty congregational singing is encouraged. In saying this I trust that those who belong to the great Anglican and Roman Catholic Churches may nevertheless be able to find something of interest in what follows.

(a) *The attitude of the organist toward hymn singing.*

Someone has said that "the first and most important requisite for successful hymn singing is that the organist is himself in sympathy with the poet; that he has caught a vision of the inner meaning of the hymn and knows how to convey a suggestion of that meaning to the singers." I am inclined to agree with that statement and to suggest it might have gone farther and said that the suitability of the tune was also of first importance.

Speaking of studying the hymns reminds me that I once asked an organist how he prepared his Sunday hymns. "No preparation necessary, my boy," he said; "play the first and last verses loud and the others quietly, and you will be all right." Such an organist entirely fails to realize the opportunity he has of making hymn singing a thing of interest and pleasure to the congregation, and he loses the thrill of leading a great congregation in intelligent and thoughtful singing. Hymn singing is not just a matter of standing up and bawling through the tune so many times, as our organist friend seemed to think. It is as much an act of worship as any other part of the service, and the thoughts of the hymn writer, beautifully expressed in poetry, are intended surely to help the worshiper to a higher and more exalted frame of mind. Hence the supreme importance of the tune being suited to the words. I cannot imagine anything much more disastrous to the atmosphere of worship than a beautiful hymn sung to a cheap or dreary tune, one altogether unworthy the majesty of the hymn.

After having studied the hymn the organist will lead the congregation, by his playing and phrasing, in thoughtful and hearty singing. One of the best ways to accomplish this is by way of

the choir. Practice new hymns and tunes with the choir, and let it be understood that the choir is expected to observe proper phrasing of both words and music, marks of expression and punctuation. These can all be controlled from the organ, and the choir will soon be on the lookout for these marks of expression and be ready for the slightest hint from the organist. Having achieved this desirable result with the choir, it is surprising how soon the congregation will catch on, and thus get a new interest in hymn singing. The attitude of the organist toward hymn singing is all-important.

(b) *The attitude of the people toward hymn singing.*

This is largely the result of the attitude of the organist. But the organist cannot do everything, not even with a good choir to help him. If the people will not sing, the hymn singing becomes a matter for organist and choir alone, which is to be deplored. Given a hymn with a popular tune, and it is not difficult, as a rule, to induce the congregation to sing. But let the organist select a new tune and nine congregations out of ten will stand dumb. Of course they will. You would not spring a new tune upon your choir without practice first if you could help it. Now your choir is supposed to be made up of singers who can read music. The congregation are not by any means all singers and have no particular enthusiasm for new tunes. It is, therefore, necessary to take steps to make the congregation familiar with the new tune. There are several ways of doing this, such as:

- (a) Have the choir sing it alone as an offertory number. This might be done more than once.
- (b) Get the minister to tell the congregation about the tune, stressing anything there may be of special interest in its history, or the history of its composer, and urging them to sing even if they make mistakes.
- (c) Have the tune used frequently until it is learned.

John Wesley's rules for singing might be quoted here and applied to both choir and congregation. In fact, I might suggest that they be framed and hung up in every choir vestry. Here they are:

1. Learn the tunes.
2. Sing them as printed.
3. Sing all, and all sing.
4. Sing lustily and with a good courage.
5. Sing moderately. Do not bawl.
6. Keep time. Do not run before or stay behind.
7. Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually.

(c) *The organ he plays upon and how he plays it.*

Greatly handicapped is he who is responsible for leading congregational singing and has but a poor and inadequate instrument to play. I can fancy someone will say that it does not matter much provided he has a good choir. Very true, but allow me to remind you that our theme is "The Organist and His Hymn Playing," and if you allow him to have a very poor organ his work becomes much more difficult. That is why I look upon some of our organists as real heroes. They have to struggle along with awkward and difficult instruments and are expected to produce good results and keep cheerful. Those of us who are more fortunate and have magnificent instruments have no right to allow poor and heartless singing. I know few things more thrilling than to feel a large congregation lifting on some great crescendo to a great climax, or gently hushing to a pianissimo at the will of the organist.

The tempo at which a hymn is sung is another very important point. I wonder if my brother organists and choir leaders will agree with me when I state that every tune has its own particular tempo. I don't mean such tempo as slow, moderate or fast, but fine degrees of these tempi, which, if correctly hit, swing the singing along so much more easily. We all agree that "St. Anne" should be slow and dignified, but there are degrees of slow-

ness, and if taken too slowly it drags, whereas if too fast it loses its dignity and majesty, which so befits the splendid hymn to which it is wedded. If the correct shade or degree of slowness is set it will be found that the tune will lift itself along with a stateliness and majesty which nothing but the final "amen" can stop. It is the responsibility of the organist to hit this tempo exactly, and when he does so, what a thrill he and the whole congregation get! And it will be found that a real, warm and worshipful atmosphere has been created. The same thing applies to tunes of moderate and fast tempi. Study to set the exact shade of tempo in all your hymn playing.

A few simple rules on hymn playing may be useful:

1. As far as possible play the tune over at the tempo it is to be sung.
2. Make a good start on the first verse. This does not mean play loudly, but play with decision and confidence.
3. Vary the organ tone. Too much of one tone becomes uninteresting.
4. Avoid staccato playing except in exceptional cases, such as when one wishes to bring a dragging congregation up to time.
5. Avoid booming pedals all through the hymn, and as far as possible play them at the pitch written and not an octave below. Booming pedals will tire the nerves sooner than anything and so spoil the singing.
6. Use ingenuity to keep hymn singing alive. A verse sung in unison now and then with free accompaniment on the organ or descant for sopranos can be made very effective. Also an occasional verse unaccompanied. To play according to the sense of the words is admissible, but do not overdo it. I knew an organist once who, whenever the word "birds" appeared in a hymn, would trill high up on a two-foot stop. Use discretion and, above all, be artistic.

7. In making crescendos to big climaxes always strive to lift the singers, not draw them. If you lift them you will experience the wonderful thrill of increasing volume of tone until the climax is reached and you can hardly hear the organ because the singers are over it—you are lifting them. If you draw them, the danger is that the organ will be too loud and the singers will give up, saying "What's the use?"

(d) *The tunes selected.*
This is a very delicate subject and sometimes a vexing question. In a paper like this it would be unwise, even if possible, to lay down hard and fast rules. There is so much difference of opinion. For instance, take the hymn "Sun of My Soul." The tune "Hursley" is probably the more popular, but "Abends" is the better music and a congregation that enjoys singing it can make it wonderfully effective. So also "Lead, Kindly Light" with "Sandon" and "Lux Benigna," and so on. It is perhaps best to leave this to individual taste. I would like to put in a plea for all organists, choir leaders and clergy to insist more and more on the use of good tunes—that is, tunes that carry dignity and are musically good. A good melody is desirable, but it can be spoiled by bad and weak harmony. Let the music of our churches be high-class, not necessarily high-brow. Simple music well arranged often has more effect than that which is more elaborate, though the latter may appeal to the purist more.

In conclusion let me say to organists: Give of your very best. Play your Bach and Widor, your Guilman and Cesar Franck. Study organ accompaniment both of chorus and solo voices. These things are all good and the privilege of the organist. But take the word of one who has had more than thirty-four years of church organ playing—you are in closest touch with the people in your hymn playing, and it is in your power to bring people nearer to the Throne of Grace, to help the tone of worship immeasurably, by the careful, artistic and conscientious manner in which you conduct your hymn playing.

Nita Akin Has Doctor's Degree.

Bernard R. Laberge announces that Nita Akin, one of his artists, received the degree of doctor of music from Southwestern University, Georgetown, Tex., June 6, in recognition of her accomplishments in the field of organ and church music.



By WILLIAM LESTER, D.F.A.

Fanfare, by Leo Sowerby; "Ariel," by Van Denman Thompson; Two Chorale Preludes, by R. Cochrane Penick; published by the H. W. Gray Co., New York.

Leo Sowerby's new number is one of his best. It pulsates with rhythmic vitality, is rich in that harmonic variety so typical of this composer, and is not as difficult as much of his other organ music. All these factors point to a wide use of this fine production. "Ariel" is equally good as an example of organ writing in a different genre. As is poetically consistent with the chosen title, it is a scintillating scherzo, set mostly for solo registrations, not overly difficult, but undeniably effective.

The two chorale melodies selected for treatment by the last composer enumerated in the above heading are "Die Tugend wird durch's Kreuz geübet" and "Ach Gott, vom Himmel sieh darein." These beautiful melodies are given imaginative and reverent treatment in the two pieces issued together. The composer has set down music which, while remaining (or, ending by being) simple and clear, still achieves an unusual degree of beauty and eloquence. Such masterly writing is all too rare, especially when found in union with musical imagination and poetic inspiration. These two short pieces will prove ideal for service use, and I can think of nothing better to form and improve musical taste among students.

"Song of Triumph," for organ, by Roland Diggle; published by G. Schirmer, Inc., New York.

This jubilant piece will make a splendid service postlude of the "grand chorus" type. As is always the case with this prolific composer's writing,

the setting will "play" well; it is music conceived by an organist to be effectively played by another organist. The number will serve to display to advantage pedal technique—it is full of pedal passages that lie easy for the feet but sound much harder than they really are. Rhythmically the work has many points of interest. It is alive and full of verve.

Suite from "Dioclesian," by Purcell, arranged for organ by Eric H. Thiman; Allegro Moderato in D, composed by Samuel Wesley, arranged for modern organ by Harry Wall; Two Trios by Maurice Greene, arranged for organ by Harry Wall; published by Novello & Co., London.

Here is a batch of excellent pieces for English composers of the rococo school, excellently rewritten so as to be effective when played on our modern instruments. The Purcell music was originally incidental music to a play, set for strings and a few brass and woodwind instruments. The four numbers chosen to form the suite are a maestoso forte minuet, a slow aria in D minor (almost a sarabande), a jolly major fast minuet and a larghetto in G minor. It is suggested that the brilliant first movement be repeated for a forte close, if desired. All these pieces are beautiful, attractive music, easy to project in the appropriate and effective transcriptions by Dr. Thiman. The suite will serve valiantly as a tonic to the desirable interest in pre-Bach instrumental composers now rapidly being stimulated. The arranger has kept the organ setting well below the "difficult" line. The Wesley opus is taken from the set of "Twelve Voluntaries for Organ, Op. 6." It is tuneful music of lively pace—closely akin to the fast minuets of Handel and displaying much of the open-faced jollity associated with similar movements by the great Saxon. Even closer to the Handelian style are the two Greene trios. Originally set down for inclusion in "A Collection of Lessons for the Harpsichord," published about 1750, they have stood well their transcription from that medium into that of the organ.

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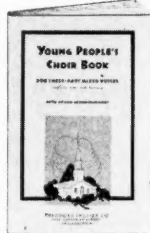
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BRITISH HYMN CONFERENCE; REVISING JULIAN DICTIONARY

A summer conference of the Hymn Society of Great Britain and Ireland will be held at Cambridge July 12 to 15. It will be opened with a service at 5:30 p. m., with hymn singing, in the chapel of King's College and each day the delegates will attend evensong there. The program will include three principal papers, "The Place of Hymns in Worship," by Canon Briggs; "The Constituents of a Good Hymn," by Dr. W. T. Cairns, and "The Interaction of Words and Music in Hymns," by Dr. W. T. Whitley. The treasurer of the Hymn Society of America, Miss Edith Holden, will be present to convey its greetings. Any organists who are going abroad and can plan their vacation so as to be present at the conference should write to Miss Dora Bargh, Amen House, Warwick Square, London, E. C. 4. Headquarters will be at the charming Garden House Hotel, Belle Vue, Cambridge.

This meeting has added interest to us because we are preparing for its consideration suggestions and inquiries relating to the project of revising the "Julian Dictionary of Hymnology." Last year we heard that the British Society was planning to undertake such a revision and we have already answered its invitation to cooperate in this work by giving assurance of our deep desire to do so, and by offering to join in surveying the scope of the whole undertaking and the character and extent of the American share in it.

The growing desire for accurate, complete information regarding the hymns in use in our churches today is indicated by the demand for the handbooks compiled as companions for some of the most important new hymn-books. The advantage of such a handbook is that it keys into the particular book on which it is based, and the information is placed in order according to the number of each hymn and tune. It usually contains condensed material on each author and composer, and on the texts and tunes themselves. The material is highly selective, and the result is a very practical if somewhat incomplete *vade mecum* for ready reference. As we examine one handbook after another we find that nearly all the hymnological material in them comes from a few general authorities, one of whom is always Julian—for those facts which lie within the period covered by his last edition of 1907.

At present we have no authoritative source to which we can refer for similar light on the work done since that date. The importance of this to the American student is obvious. During the last thirty years American hymnody has had a new birth.

No wonder that we feel impelled to undergird the available resources concerning the work done in this century for the hymn student of today with an authority equal to that lying within the covers of Canon Julian's masterpiece. For masterpiece it was, a monument of consecrated scholarship. Literally hundreds of "readers" and writers contributed to it, and the watchful eye of the editor was on all their work. The fact that thirty-one years after the appearance of the edition of 1907 it is still generally consulted in our study of hymnology attests its great value. But to conserve that value the record of these intervening years must be gathered in similar fashion, and it must be so grafted to the existing volume that the result may bear worthy fruit.

We hope the readers of THE DIAPASON will follow us as we state the problems involved, for the object is to fashion a book that will be of practical value to

them. In the account that follows the word "alphabet" refers to one reference unit of information, alphabetically arranged.

In the original work, published in 1892, the main contents occupy 1,525 pages, of which more than 200 are used for the complicated but necessary index. Two small appendices, each arranged alphabetically, with a combined index, occupy up to page 1616. Thus the first edition had three alphabets and two indices.

The edition of 1907 retained the existing material up to the end of the third alphabet. Its new material was placed in another alphabet 132 pages in length, but the old second index was merged with that for the new material, so that there were now four alphabets and two indices. The principle of grafting was applied only for greater convenience in search through the new consolidated index.

The problem now is entirely different from that whose solution in 1907 is described above, because of the realization that the ground to be covered since 1907 cannot be compressed into another minor addition of—at the most—200 pages. The march of the Christian Church since the turn of the century is recorded in a great hymnic revival, and regardless of the desirability of including collateral material of various kinds the new work may well occupy 400 pages or more, to say nothing of its index.

The alternative methods of meeting the problem have been well stated by the Rev. W. W. Rockwell, D. Th., who not only serves as our librarian, but is the librarian of Union Theological Seminary. He describes four plans, in the following terms:

The first plan would recast the whole work—old and new—in one alphabet, with one index. This is obviously more than a revision; it is a completely new work, in which the old matter is absorbed. It allows a flexible policy regarding additional features, but as it supersedes both the existing editions, every purchaser must invest in the entire work. It is a very large undertaking, specially difficult at the present time, and possible only through substantial grants by foundations or individuals.

The second and third plans are similar to each other in that the new material would be combined with the second, third and fourth alphabets as they appeared in 1907 in one comprehensive alphabet. But the second plan also involves combining the indices, so that there will be two alphabets with only one index of perhaps 350 pages; while in the third plan the new comprehensive alphabet would have its own merged index, thus making two alphabets and two indices. The fourth plan merely adds a new alphabet and its own index, making five alphabets and three indices. This is felt to be thoroughly inadequate.

The practical questions involved in these plans concern their cost—the cost of production, the probable sales, and thus the net cost of the work; the policy to be followed, as to inclusion of new types of collateral information; and the resources both of scholarship and finance required to make the finished work meet modern needs, thus becoming an indispensable tool for a far wider circle of users than that which now consults the present outworn dictionary.

We believe that every reader of THE DIAPASON will enjoy the habit of examining and consulting "Julian," as well as a few modern handbooks of hymns. At any rate these questions are in order: What value does such material have in the routine of preparing church services? In your efforts for better church singing do you have occasion to speak or write about hymns and their tunes?

The Hymn Society would greatly appreciate hearing from those who have had practical experience in fostering congregational singing, including the selection of fine material, for the aim is to serve present-day needs. The president, the Rev. Oliver Huckel, S. T. D., 47 Claremont Avenue, New York, or Miss Emily Perkins, Riverdale-on-Hudson, New York City, or the writer will be glad to receive such comments.

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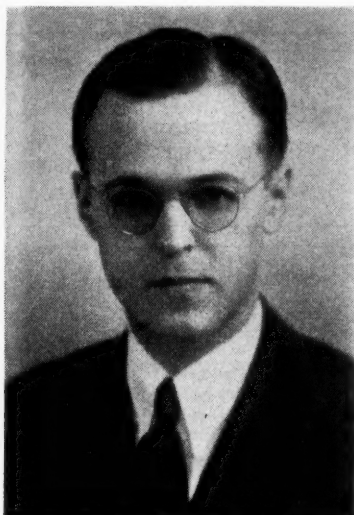
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Who's Who Among the Organists of America

RICHARD R. JESSON



RICHARD R. JESSON.

Richard R. Jesson, who for nearly a decade has been doing valuable work as a teacher, organ recitalist and church musician in Kansas, was endowed with a musical heritage. His mother, whose maiden name was Nicholson, is a descendant of a family of organ builders of that name in Manchester, England. His father, Charles R. Jesson, is a distant relative of the Charles R. Jesson who founded the musicians' union in England.

Mr. Jesson was born in Mansfield, Ohio, July 1, 1906. When he was 9 years old the family moved to Ashland, Ohio. He played his first organ recital when he was only 11 years old in the Church of Christ at Ashland. Upon graduating from the Ashland high school he was awarded the John C. Myers scholarship and the Belle Osborne scholarship for advanced music study, held throughout his years at Oberlin Conservatory. He was pianist and organist with the Chater Concert Company from 1926 to 1928. In 1929 Mr. Jesson was graduated from the Oberlin Conservatory of Music with the degree of bachelor of music, having studied organ with George O. Lillich, piano with William K. Breckenridge, singing with Charles Edward Mayhew and theory with A. E. Heacox and F. J. Lehmann.

Immediately following his graduation he was appointed instructor in piano at Kansas State College, Manhattan. After two years he was promoted to assistant professor of organ and theory and college organist, and this post he has held since 1931. Ever since he began work at Kansas State College he has been organist of the First Christian Church of Manhattan and he has been also organ recitalist for radio station KSAC.

Mr. Jesson is a member of the American Guild of Organists and was sub-

dean of the Kansas Chapter from 1932 to 1934 and dean in 1935-36. He was recitalist at the tri-state conventions of the A. G. O. at Independence, Kan., in 1931; Tulsa, Okla., 1932, and Lawrence, Kan., 1935, and at the southwest regional convention in Dallas in 1938. He is a member of Pi Kappa Lambda, Phi Mu Alpha and the Kansas State Music Teachers' Association. His compositions (in manuscript) include anthems, sacred and secular solos and pieces for organ and for piano.

GEORGE GASKILL ASHTON.

George Gaskill Ashton, the Philadelphia organist, serves music in a dual capacity, as do nearly all organists, but instead of spending his weekdays in teaching or composition he helps the cause by spreading knowledge through his connection with the large Strawbridge & Clothier store, whose head, incidentally, is an organist and conductor of note. Mr. Ashton is organist and choirmaster of the Bryn Mawr Presbyterian Church, one of the largest churches of a prominent suburb, the seat of Bryn Mawr College and the home of hundreds of prominent Philadelphians. Mr. Ashton was appointed to this position in November, 1935, and at the same time became connected with Strawbridge & Clothier, where he demonstrates and sells organs and pianos. The store deals in the M. P. Möller portable organs and is the Baldwin piano dealer for the Philadelphia territory.

Mr. Ashton's church seats 1,400 people and at the musical services he presents there is an average attendance of 1,000—a statement that will make the majority even of the most successful organists sit up and take notice. The church has a solo quartet and a professional chorus of sixteen voices. The organ is a four-manual Welte, one of the largest instruments in the vicinity of Philadelphia. As an example of the musical offerings under Mr. Ashton's direction it may be stated that last November he gave Mendelssohn's "Elijah," preceded by an organ recital of works of Bach, Wagner and Widor; that in December Handel's "Messiah" was sung, preceded by an organ program of compositions of Rheinberger, Mulet and Franck, and that there was a beautiful candlelight carol service Dec. 24.

George Gaskill Ashton was born March 2, 1909. His home is in Swedes-

GEORGE GASKILL ASHTON



boro, N. J., another Philadelphia suburb. He is not married. Mr. Ashton is distinctly a musical product of Philadelphia. He received the degrees of bachelor of arts and bachelor of music from the University of Pennsylvania and all of his organ study has been under the guidance of Russell King Miller, Philadelphia composer.

Margaret White, Dallas Veteran, Dies.

Miss Margaret A. White, organist and musical director at Sacred Heart Cathedral, Dallas, Tex., for forty-two years, died May 20 after a long illness. Miss White, a native of Marshall, Mich., was educated at St. Mary's Academy in Michigan and at St. Joseph's College, Emmettsburg, Md. She later studied piano and organ at Michigan University. She went to the Dallas cathedral in 1895 after being organist at St. Mary's Church, Marshall, Mich., for six years.

Mrs. Nellie Risher Roberts Dead.

Mrs. Nellie Risher Roberts, Pittsburgh organist, died suddenly April 28. She leaves her husband, Samuel S.; two sons, Stanton S., and Daniel R., of Pittsburgh, and two daughters, Mrs. Paul Hannen, Washington, D. C., and Mrs. Linville Crick of Denver, Colo.

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**E. Harold Geer and
His Work at Vassar,
With an Interview**

By T. CARL WHITMER

The Vassar choir had just finished singing one of its distinguished programs. I remarked on the rarely fine tone, tune and diction—in four languages. The one to whom I spoke said: "What really does one mean by diction? Well, diction is singing something so that a cultured person likes the sounds of the words and anybody and everybody understands them." All of which brings up the subject of these paragraphs.

E. Harold Geer was a pupil of Gédalge and Widor. Perhaps you can't pass a test on Gédalge. All organists know Widor, Dupré and the others, for our American kist-o-whistlers have been in close touch with the French school. This for many years—indeed, since Guilmant made his first visit in the nineties. The late André Gédalge followed Dubois as professor of counterpoint in 1905. During that time he wrote among other things a most thorough and scholarly work on academic fugue—the kind to make the hair curl—or take it out. He was the teacher of Ravel, Honegger, Milhaud and many others. So much for the theoretical background of the organist of Vassar College. This basic education tops off work under his parents in Nebraska and Iowa, graduation from Doane College, with an M. A. to follow, music study at the same place, a music degree from Oberlin, where he majored in violin, which study then was dropped "never to go again." Then came short sessions with T. Tertius Noble, Ernest Hutcheson, André Bloch (Fontainebleau) and Bairstow at York Cathedral.

College experience before coming to Vassar was at Lake Erie and Albion Colleges. There were, of course, all sorts of organ positions, but the chief and last was at the First Congregational Church, Fall River, Mass.

In 1916 Harold Geer went to Vassar College, where he has the title of organist and professor of music and where, in twenty-two years, he has built up a massive and really national work. Mental and physical energy, sympathy, an openness to the new and virile, together with a broad appraising of values in others, characterize his long service. Indeed, such characteristics seem to be the marks of breadth of influence in those who are leaders of life in any line of work.

As organist he has given many recitals at the college—about thirty each season. Around 600 that would be—programs of great catholicity. However, it is his mastery of the choir which has especially brought about the present sketch.

In this relation first is to be noted his extensive contribution to works for women's voices. Indeed, everything is for the treble clef except an original Cantabile for organ and three transcriptions. The edition of "Vassar Choral Music" (E. C. Schirmer) includes 114 items, all of which are edited by Professor Geer, most of them arranged by him and the text of many translated by him. Eight Bach titles, in addition to two books of chorales, ten carol titles, four Brahms, three Praetorius, four Russian, to say nothing of most everybody from Palestrina to Menegali, Beethoven and Franck to Peter Warlock.

I think the reader will see by this time where the Vassar choir stands: right on the top list of choral bodies, whether collegiate or professional. There is nothing too difficult, too elevated (generally known as highbrow!), too tough or refined in fibre for these singers to undertake and carry off with impressive results, whether in their own programs or in those where Harvard and Columbia choral units join with

them. I know, for I have heard them repeatedly.

But now we come to the most interesting of all—the result of a long evening's interview. I can give but a few things said, but these few are indicative of a live personality. Each line is an answer to a specific question, for Harold Geer does not talk about himself and his ideas unless questioned. Listen:

"We Americans study our pupils and try to find out what they as individuals should have. Europeans rarely do that."

"Widor? Widor gave me flexibility of rhythm."

"Our best organists are either under French influence or that of Farnam. As to the weaknesses in American playing, they seem to me to be: Unworthy programs, lack of grounding in fundamentals, slovenly treatment and (note this) effects without basic cause. That is, musical conception is not followed up logically in registration and phrasing. There should be, must be, a relation of phrasing and registration to the texture and the style of the idea. Individual color and not synthetic color must be applied to themes."

"Unaccompanied numbers are rehearsed entirely unaccompanied from the start. Most flattening is due to an accumulation of small errors, some of which are shown in half-steps downward being too small and whole steps upward being too large. I usually transpose pieces higher where flattening occurs. Incidentally, the piano is used very little even in accompanied works in the early stages."

"When I started with my choir years ago I reduced the number of singers. I went on the basis of smaller and better. When 'good' became 'much better' I increased the number of singers, until now I use about 115 or 120."

"You ask about the purity of tone I get from the students, few of whom have vocal training. I see that the vocal line remains constant or continuous. Compare organ and piano tone to understand what I mean by 'constant.' I stress this continuity and so achieve what you have noted."

"As to the loyalty that you speak of as being obvious, that is due to concentration on works of highest calibre which are worthy of their and my best efforts."

And read this one twice:

"The text should be studied so minutely that the mood may reflect itself in the tone quality."

What E. Harold Geer indicates tersely in the foregoing would easily expand into a valuable book on the handling of choral bodies. He always takes into consideration the heart as well as the mind, and thereby illustrates his oneness with the poet Hermann Hagedorn who says (in his recent Harvard poem): "Light is not light that lights the mind alone."

**AUGUSTINE SMITH INSPIRES
EVERY TRIBE AND CLIME**

Negro minstrelsy under a Boston University professor, Dr. H. Augustine Smith of the College of Music, is covering 11,200 miles this summer. He is to be at Hampton Institute, Va., directing 500 Negro ministers and 100 choirmasters and singers in worship, choral music, hymns and spirituals and in a pageant. Next he preaches the fine arts at Juniata College, center of Dunkard training. Later come dates at Kansas City, Newton, Kan., Michigan music schools and a Buffalo school of methods. Foremost will be the Church of Jesus Christ of Latter-Day Saints (Mormon), 3,000 strong, in Kansas City suburbs; then the Mennonites of Kansas at Bethel College; later the Evangelicals in suburban Buffalo, and community churches on the way. The Michigan State School of Church Music will claim a week of Professor Smith's time. Everywhere he will organize congregational singing, choral music by massed choirs, visual programs of color pictures with appropriate music, and pageants with a maximum of 400

SUSAN SHEDD HEMINGWAY



SUSAN SHEDD HEMINGWAY, A.A.G.O., newly-elected president of the Chicago Club of Woman Organists, who is to preside over that organization during its eleventh and twelfth years, is Mrs. George R. Hemingway, Jr., in private life, and her home is in Oak Park. Mrs. Hemingway is a graduate of Oberlin College and of the Oberlin Conservatory of Music and studied organ there under the late Professor George W. Andrews and George O. Lillich. Later she studied under Carl Weirich in New York. Mrs. Hemingway is a member of Omega Chapter of Sigma Alpha Iota, national musical fraternity.

singers at Kansas City and Buffalo. As guest conductor of choirs he has been busy through the spring, leading choral forces in Tulsa, Enid and Ponca City, Okla., Arkansas City and Kansas City, Kan., the Alabama Woman's College, rural choirs at Peterboro, N. H., Protestant choirs in Detroit, the State Federation of Glee Clubs at Berea, Ky., 200 singers in Grace Church, Providence, and United Protestant singers in Anderson, Ind., Findlay, Ohio, and Springfield, Mass.

Alumni of Trinity Choir Sing.

More than sixty members of the Trinity Choir Alumni Association, including several white-haired men who had entered the choir more than sixty years ago, returned June 5 to sing at their sixteenth annual service in Trinity Church, New York. The musical program, directed by Dr. Channing Lefebvre, included the Magnificat and Nunc Dimittis in D minor, by Walmisley; "Lauda Anima," composed for the alumni association by Mark Andrews; "Spirit Divine, Attend Our Prayers," by Dr. Edward Hodges, organist of Trinity from 1839 to 1858, and "The Son of God Goes Forth to War," by Dr. Henry Stephen Cutler, organist between 1858 and 1865. The prelude and postlude were played by John Bainbridge and Clifford Megerlin, former choir boys. After the services more than 1700 members of the association attended the annual dinner in the Hotel Brevoort.

William Self Visits Cathedrals.

William Self, organist and choirmaster of All Saints' Church at Worcester, Mass., sailed for England June 15 and plans to visit several of the cathedrals and to hear their organs and choirs. Later he will go to France and Germany, returning to Worcester in August.

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FRANK A. MEYER



FRANK A. MEYER, VETERAN
PIPEMAKER, DIES AT AGE OF 80

Frank A. Meyer, a veteran organ builder and pipemaker, died in Cleveland May 27 at the age of 80 years.

Mr. Meyer was born in Alsace-Lorraine in 1858 and began his organ career at the age of 16 when he served his apprenticeship with the Martin Rinckebach Organ Company, noted builders in Alsace. Later he held a position with E. F. Walcker in Germany. Coming to this country over fifty years ago, he was connected with the industry in Salem, Ohio, Alliance, Ohio, and Chicago. At the time of his retirement in 1929 he was head of the metal pipe division of the W. W. Kimball Company, with which he had been associated since 1912.

Mr. Meyer, since his retirement a resident of Long Beach, Cal., became ill five months ago. In April his daughter, Mrs. Edward Sinclair of Cleveland, and his brother, Jerome B. Meyer of Milwaukee, went to Long Beach to bring him back East. His health failed to improve and he was taken to St. Luke's Hospital, where he died.

Surviving are a son, Norman, of San Francisco; a daughter, Mrs. Sinclair, and a brother, who is head of Jerome B. Meyer & Sons, Inc., Milwaukee.

The third season of the regular summer choir of Grace Church, Broadway and Tenth street, New York City, begins at the morning service June 19. The choir is made up of eleven adults, all professional singers, and is under the leadership of Robert W. Schmidt, assistant organist and choirmaster at Grace Church. Anthems by Bach, Mendelssohn, Beethoven and Williams will play an important part in the services, and music on the harp will be featured by Stefano di Stefano.

Henry F. Seibert played at the Town Hall, New York, for the commencement exercises of the New York Law School June 2 and at the same place June 4 for the commencement of the First Institute of Podiatry. June 12, on the Feast of Roses, Mr. Seibert played at Tulpehocken Trinity Reformed Church, near Richland, Pa.

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GEORGE M. THOMPSON



GEORGE M. THOMPSON, head of the organ department and director of the college choir at the Woman's College of the University of North Carolina, in Greensboro, achieved the musical climax of the academic year when the choir of 116 voices gave its annual concert May 22. The program was one of great variety, including a composition written in 1240 by John of Forneste as well as contemporary works.

This choir is one of the largest of women's voices to be found in any Southern institution. Over 200 girls from a student body of 1,937 tried out for the forty vacancies in the choir last September. The girls rehearse twice a week and the college grants academic credit. The choir is expected to sing in chapel at all important college functions, for the university services and for the baccalaureate sermon at commencement time. In addition it gives three concerts a year—the annual Christmas concert, a spring concert in May and a commencement concert. Mr. Thompson has been at the college since 1923 as head of the organ department and has been the director of various choral groups in the college. He organized the choir four years ago. He was also organist and choirmaster of the First Presbyterian Church of Greensboro until a few months ago, when he resigned to devote all his time to the college.

Mr. Thompson was a pupil of Clarence Eddy and of Joseph Bonnet.

Twaddell Choral School at Durham.

The second annual Twaddell Choral School was held during the week of June 5 at the First Presbyterian Church in Durham, N. C. Choral directors, music supervisors, directors of high school choirs and choruses and music students from normal colleges from North and South Carolina and Tennessee made up the group. Choral groups of various types were present for demonstration purposes. The pre-adolescent music was represented by the choristers of the Durham Children's Choir School. The choirs of the East Durham Junior High School, Mrs. Wesley Beavers, director, represented the changing voice of early adolescence. The senior high school age was represented by singers from the choral classes of the Durham Senior High School. The choir of the First Presbyterian Church represented adult organizations. The singing of these groups provided a thrilling experience for the members of the conference.

AMERICAN CONSERVATORY GIVES ORGANISTS DEGREES

The annual commencement concert of the American Conservatory of Music was given in Orchestra Hall, Chicago, June 14. The program included piano, violin and organ concertos and vocal solos, accompanied by the conservatory symphony orchestra, Herbert Butler, conductor. The organ part of the "Piece Heroic" for organ and orchestra by Dr. Rosseter G. Cole was played by Robert Griswold of New York City, a pupil of Frank Van Dusen. The 1938 class included twenty-two candidates for the master of music degree and forty who received bachelor of music degrees. The organ department was represented by the following graduates: James Culliff, master of music; Mario Salvador, bachelor of music; Hazel Quinney, bachelor of music, and Charles Forlines, bachelor of music, all pupils of Frank Van Dusen.

Win in Junior Choir Contest.

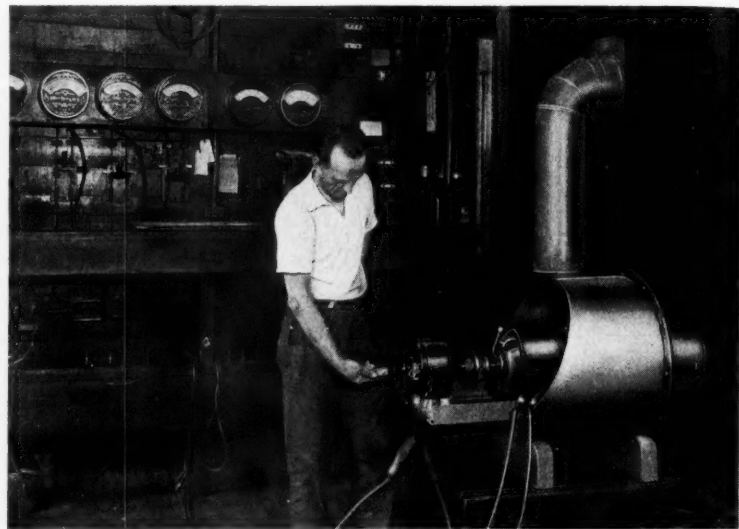
The finals of the annual junior choir contests sponsored by the Music Education League, Miss Isabel Lowden, president, were held at Union Theological Seminary, New York, June 7. Four choirs competed in the two-part section. The silver cup was won by the girls' choir of the First Baptist Church, White Plains, for the second successive year, with a rating of 96½ per cent. The unison junior choir of the Summerfield M. E. Church, Port Chester, won the silver cup in the unison division with 93 per cent. The judges were Dr. Charles Heinroth, Oscar Franklin Comstock, Charles E. Fellows, Walter Bogart and Duncan McKenzie. The cups were presented at the Center Theater, Rockefeller Center, June 16, at which time both choirs sang.

Special Service at Jamesburg, N. J.

A choir of eighty voices, consisting of the regular choirs and former singers of the church, took part in the last of a series of special musical services in the Presbyterian Church of Jamesburg, N. J., on the evening of May 22. Ralph E. Marryott, organist and director, played two Bach chorale preludes, Purcell's Trumpet Voluntary and a part of the Chorale in A minor of Cesar Franck, and conducted the chorus in the following anthems: "O Lamb of God," McCollin; "Saviour, Hear Us," Brahms; "Steal Away," Spiritual; "Lo, a Voice to Heaven Sounding," Bortniansky; "God That Madest Earth and Heaven," Welsh Melody; "Night Shadows Falling," Flemming; "God So Loved the World," Stainer, and "We Praise Thee, O God," Netherlands Melody.

Cannarsa Work Is Dedicated.

The Cannarsa Organ Company of Pittsburgh recently completed the installation of a two-manual organ in the Presbyterian Church of Clearfield, Pa. It is an instrument of nineteen sets of pipes, besides chimes and harp, and the total number of pipes is 1,074. At the dedicatory service March 13 Gordon Balch Nevin of New Wilmington, Pa., prominent organist and composer, was the guest organist and he gave a recital, the program of which was as follows: Suite from "Water Music," Handel; "Melody for the Bells of Berghall Church," Sibelius; "Will-o'-the-Wisp," Nevin; Largo from Symphony "The New World," Dvorak; "The Sun's Evensong," Karg-Elert; "Arpa Notturna," Yon; Scherzo-Pastorale, Federlein; Londonderry Air, Old Irish Air; Toccata from Fifth Symphony, Widor.



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**PRESTON WARE OREM,
MUSICAL EDITOR, DIES**

STRICKEN AS HE CONDUCTS

End Comes in Midst of Premiere of His Work "Out of the West"—Long Connected with Presser and Then with Summy.

Dr. Preston Ware Orem, 73 years old, widely known as editor of collections of music for the organ, organist, theorist, composer and critic, died May 26 while conducting for the first time his composition "Out of the West" in the auditorium of the Mastbaum Vocational School, Philadelphia. Dr. Orem was stricken before the symphony, which depicts early life among the Indians, was three-quarters completed. The orchestration is complicated. During the concert one of the musicians in the orchestra indicated by the shaking of his head that he was in difficulty with the selection. Dr. Orem approached him and said quietly: "Don't give up." A few minutes after his return to the podium he collapsed and died of a heart attack.

Dr. Orem was born in Philadelphia and received the first degree of bachelor of music ever conferred by the University of Pennsylvania, and also received a degree from Ohio Northern University in 1930. Following his graduation from the University of Pennsylvania he taught for sixteen years at the Philadelphia Conservatory of Music and the Coombs Conservatory. In 1903 he joined the staff of the Theodore Presser Company, of which he became music editor. He also found time to conduct orchestras throughout the city, among them that of the old Broad Street Theater.

In 1931 Dr. Orem went to Chicago, where he became associated with the Clayton F. Summy Company as vice-president and editor. He remained there five years. Failing health led to his return to Philadelphia and he became a contributing editor of *The Etude*.

Through his writings on musical matters and through his series of theoretical textbooks, culminating in the recently published "Student's Harmony Book," Dr. Orem achieved an international reputation. This volume recently was translated into Chinese. He had served as organist in a number of prominent churches. Dr. Orem compiled many volumes of organ and piano music, and educational works of all kinds. In his career as a publisher and musical critic he examined hundreds of thousands of manuscripts.

The suite "Out of the West," which Dr. Orem completed a month before he died, is said to be one of the most difficult works of its kind. It is played horizontally, while the majority of other compositions are played vertically. Dr. Orem also wrote "The American Indian Rhapsody."

Dr. Orem is survived by his widow, three sons and a daughter.

**TO SHOW NEW ELECTRONIC;
DETAILS KEPT A MYSTERY**

The Valaudion Company will show a new electronic organ in the largest and most costly exhibit space under reservation for this year's musical instrument trade convention and show, scheduled for the first week in August in Chicago. It is said that the instrument has been under development for several years. The new instrument will not be available for dealer inspection before the convention, and no information about it will be released in advance of the showing, it is reported.

**NOTES FROM LOS ANGELES;
MEMORIAL TO SMALLMAN**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., June 20.—The memorial service for John Smallman at the First Congregational Church featured the first performance in America of Vaughan Williams' "Sancta Civitas" ("The Holy City") under the direction of Arthur Leslie Jacobs. The work is tremendously difficult and Mr. Jacobs scored a triumph through his handling of his choral forces. I have never heard the choir sing better, tone and volume were all that could be desired and the work was given with a finish that was remarkable, especially when we realize that Mr. Jacobs had been working with the choir only a short time.

As to the work itself I do not feel that it is Vaughan Williams at his best. His technical equipment seems to run away with his inspiration. Parts there are that are beautiful, but the long stretches of monotonous writing between these beauty spots rubbed me the wrong way. However, I should like to hear the work with full orchestral accompaniment before making up my mind as to its lasting musical value.

The many friends of Clarence Kellogg will regret his retirement from the position of organist at the First Congregational Church after many years of efficient work. He will be succeeded for the present by Brown L. Martin of Trenton, N. J.

Warren D. Allen is to give a recital at U.C.L.A. in July and it is expected his many friends in southern California will be on hand to hear him, for it is many years since he has played here.

Beatrice Hatton Fisk in Recital.

Beatrice Hatton Fisk gave a recital June 14 at the First Church of Christ, Congregational, New London, Conn., of which she is the organist, under the auspices of the Hartford Chapter of the A. G. O. She presented an interesting program which opened with a fugue in four parts by Frescobaldi, played with fine effect. This was followed by the Bach chorale "Wachet auf" and the Toccata and Fugue in D minor. The Chorale in A minor by Franck received a fine interpretation, with a registration which enhanced its beauty. This may also be said of the delicate "Clair de Lune" by Karg-Elert and of the "Rhapsody of the Sun" by Mauro-Cottone. In the last piece the organist was at her best in all its difficult passages and intricate registration. The program concluded with a spirited rendition of Vierne's "Carillon de Westminster." Beatrice Hatton Fisk, who was born in England, is the first organist to offer a New London recital for the A. G. O. The recital was attended by a large and appreciative audience and the A. G. O. was well represented by organists from Hartford and nearby towns.

Work of Duncan McKenzie.

Duncan McKenzie of the staff of Carl Fischer, Inc., whose knowledge and activities cover every field of music, but who is known especially to the organ fraternity, edited the summer issue of the *Bulletin of the Oxford Piano Teachers' Guild of America*. This valuable magazine contains matter of interest to all the many organists who also teach piano. The entire issue is devoted to special articles dealing with the work of the Oxford School of Piano Playing.

Estey for Old New England Church.

Holy Name Catholic Church, Chicopee, Mass., one of the oldest parishes in western New England, has awarded the contract for a large two-manual Estey organ, which will be installed late this summer.

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ON PAGE 31 OF THIS ISSUE

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