

THE DIAPASON



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

Thirtieth Year—Number Six

CHICAGO, U. S. A., MAY 1, 1939

Subscription \$1.50 a Year—15 Cents a Copy

GAMMONS AT CONSOLE OF NEW TEXAS ORGAN

PLACED IN HOUSTON EDIFICE

Aeolian-Skinner Work of Sixty Stops and 3,703 Pipes Installed in Christ Church Is Dedicated—Classic Design Is Carried Out.

Edward B. Gammons, organist, organ designer and commentator on organ topics, who left Boston not long ago to become organist and choirmaster of Christ Church at Houston, Tex., now presides over a large three-manual organ built by the Aeolian-Skinner Company to his design, under the supervision and with the cooperation of G. Donald Harrison. The instrument is of the classic type and is a noteworthy addition to the list of large instruments in the Southwest. There are sixty speaking stops, with a total of 3,703 pipes and twenty-five chimes. The mechanical equipment includes thirty couplers, forty-three combination pistons and fifty-six other accessories.

Writing about the new instrument Mr. Gammons points out that the scheme embodies "a notable innovation found in several organs recently built. This is a positiv organ, composed of nine sets of pipes on extremely low wind pressure, giving charming effects in organ music and choir accompaniment that have been largely unheard for two centuries. This section stands in the open directly behind the grilles and is most useful in choir accompaniment and particularly effective in music of the seventeenth and eighteenth centuries. This division is almost invariably found in German and French organs as well as in many English cathedral organs, and represents a tremendous addition to the resources of our organ."

"The pedal organ too, is composed in the main of entirely independent or separate sets of pipes, instead of a few sets, electrically extended to many stops," writes Mr. Gammons. "This gives more variety and a better balance, as the pedal organ is a distinct entity, as are the various manual sections. In all divisions of the organ are found beautiful modern solo and accompanimental stops, so that the instrument, while incorporating the virtues of the older European organs, is not a copy of them. It is both classic and modern in the best sense, for although it is retrospective, it is an original and constructive artistic creation and we owe Mr. Harrison much for his painstaking care in building such a magnificent organ."

The organ is a memorial to Edwin R. Spotts and was given to the church by Mrs. Spotts.

The specification is as follows:

GREAT (Unenclosed).

Violone, 16 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Diapason Conique, 8 ft., 61 pipes.
 Hohlflöte, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Rohrflöte, 4 ft., 61 pipes.
 Quinte, 2½ ft., 61 pipes.
 Superoctave, 2 ft., 61 pipes.
 Fourniture, 4 rks., 244 pipes.
 Chimes, 25 tubes.

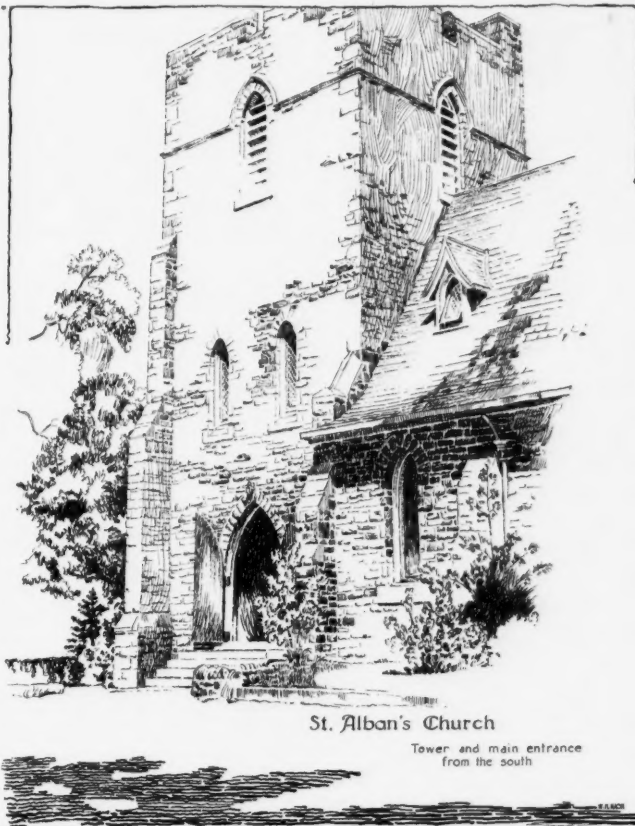
POSITIV (Unenclosed).

Gedeckt, 8 ft., 61 pipes.
 Nachthorn, 4 ft., 61 pipes.
 Nasat, 2½ ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Terz, 1½ ft., 61 pipes.
 Sifföte, 1 ft., 61 pipes.
 Zimbel, 3 rks., 183 pipes.

SWELL.

Geigen Principal, 8 ft., 73 pipes.
 Viole de Gambe, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 Echo Salicional, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Fugenoctav, 4 ft., 73 pipes.
 Geigena, 4 ft., 73 pipes.
 Flute Harmonique, 4 ft., 73 pipes.
 Nasard, 2½ ft., 61 pipes.
 Octavin, 2 ft., 61 pipes.

ST. ALBAN'S CHURCH, WASHINGTON, SKETCHED BY WALTER H. NASH



St. Alban's Church

Tower and main entrance from the south

See page 7.

Grave Mixture, 2 rks., 122 pipes.
 Plein Jeu, 3 rks., 153 pipes.
 Fagotto, 16 ft., 73 pipes.
 Trumpeit, 8 ft., 73 pipes.
 Hautbois, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremulant.

CHOIR.
 Quintaton, 16 ft., 73 pipes.
 Viola, 8 ft., 73 pipes.
 Dolcan, 8 ft., 73 pipes.
 Dolcan Celeste, 8 ft., 66 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Zauberflöte, 4 ft., 73 pipes.
 Flageolet, 2 ft., 61 pipes.
 Corno di Bassetto, 8 ft., 73 pipes.
 Trompette en Chamade (unenclosed), 8 ft., 73 pipes.

PEDAL.

Soubasse (12 resultant), 32 ft.
 Principal, 16 ft., 32 pipes.
 Violone (from Great), 16 ft.
 Quintaton (from Choir), 16 ft.
 Bourdon, 16 ft., 32 pipes.
 Principal, 8 ft., 32 pipes.
 Violone (from Great), 8 ft.
 Quintaton (from Choir), 8 ft.
 Flute Conique, 8 ft., 32 pipes.
 Quinte, 5½ ft., 32 pipes.
 Nachthorn, 4 ft., 32 pipes.
 Blockflöte, 2 ft., 32 pipes.
 Fourniture, 4 rks., 128 pipes.
 Posaune, 16 ft., 32 pipes.
 Trumpeit, 8 ft., 12 pipes.
 Clarion, 4 ft., 12 pipes.
 Chimes (from Great).

Dedication of the organ took place at a choral evensong, with a recital by Mr. Gammons, March 12. For this occasion Mr. Gammons chose the following compositions to bring out the tone qualities of the new instrument: Toccata, Pachelbel; "Aria da Chiesa," Anon; "Les Fiffres," Dandrieu; Chorale Prelude, "I Call upon Thee, Lord Jesus Christ," Chorale Prelude, "In Sweetest Joy," and Fugue in E flat major ("St. Anne"), Bach; Improvisation on the Plainchant "Cibavit Eos," Titcomb; "Carillon," De Lamarter; Gavotte, Wesley; Adagio from Fantasie in C, Franck; Allegro appassionato from Fifth Sonata, Guilmant.

USELMA CLARKE SMITH OF PHILADELPHIA DEAD

END OF PROMINENT CAREER

Was One of the Leading Organists of City, Former Dean of A. G. O. Chapter and Descendant of a Distinguished Family.

Uselma Clarke Smith, one of the leading organists of Philadelphia, former dean of the Pennsylvania Chapter, A. G. O., and a descendant of one of the most prominent old Philadelphia families, died at his home in Chestnut Hill, Philadelphia, April 10 after a long illness. He had been organist and choirmaster of large churches in his home city ever since his boyhood and was held in high esteem by the entire organ fraternity.

Mr. Smith, who was 60 years old, was the son of a noted lawyer, Uselma Clarke Smith, a direct descendant of Robert Stockton, a signer of the Declaration of Independence, of Colonel Loxley of Washington's staff and of William Jones, Secretary of the Navy during the war of 1812.

Funeral services were held in St. Thomas' Church, Whitemarsh, Pa., April 13. Rollo F. Maitland, associated with Mr. Smith through their having been long-time pupils of Dr. David D. Wood, was guest organist. Before the service he played Brahms' Chorale Prelude on "O World, I E'en Must Leave Thee," Bach's Chorale Preludes on "Hark, a Voice Saith All 'Are Mortal," "My Heart Is Filled with Longing" and "Before Thy Throne I Now Appear," also a portion of Dr. Wood's anthem "There Shall Be No More Night There." During the service Dr. Maitland improvised softly on themes from compositions of Mozart, Tschaiakowsky and Dr. Wood which were favorites of Mr. Smith. There was no vocal music. The postlude was an improvisation on Smart's tune to "Hark, Hark, My Soul." Members of the organists' associations with which Mr. Smith was connected attended in a body. Burial was in St. Thomas' Churchyard.

Mr. Smith was born in Philadelphia Feb. 28, 1879, and had been a resident of that city all his life. He was graduated from the University of Pennsylvania in 1905, with the degree of bachelor of music. Two years later he became a fellow of the American Guild of Organists. He studied piano with Maurits Leeftson of Philadelphia and Katherine Goodson of London, theory and composition with Gustav Hille, improvisation with Dr. Frederick Schlieder, and voice with Frederick Leonard. The greater part of Mr. Smith's organ instruction was received from Dr. David D. Wood. This was supplemented by a few months' study with Charles Marie Widor in Paris.

Mr. Smith was active in the Pennsylvania Chapter of the American Guild of Organists. For many years he was a member of the executive committee, several times an examiner, and from 1933 to 1936 dean of the chapter. Under his guidance the chapter experienced a period of marked growth and activity. He also took an important part in the national organization of the Guild and his work as chairman of the committee on expansion in 1934 was of great benefit to the A.G.O. at large. He was a member for many years of the American Organ Players' Club, representing this organization in 1919 at the convention of the National Association of Organists in Pittsburgh. He was also a member of the Art Alliance of Philadelphia.

Mr. Smith's first organ position was at Old Grace Church in Philadelphia. Later he was organist and choirmaster of the Church of Our Saviour, Jenkintown, Pa., St. Martin's-in-the-Field, Chestnut Hill, and the Church of the Redeemer, Bryn Mawr. At the time of his passing he was organist and choirmaster of Calvary

WILLIS TO BUILD BIG ORGAN FOR ST. GILES' IN EDINBURGH

The contract for building a new organ for St. Giles' Cathedral, Edinburgh, Scotland, has been placed with Henry Willis & Sons, Ltd. The best parts of the old organ will be used. A small Willis organ has been installed temporarily for the accompaniment of the services. The new instrument will have two consoles—a large four-manual grand console and a small two-manual console in the Moray aisle to control selected stops. An entirely new case is to be provided.

CLAIRE COCI IS BOOKED FOR TOUR OF CONTINENT

Claire Coci is to make a transcontinental tour of America this spring. She is already booked to appear in the following cities:
 April 11—Memphis, Tenn.
 April 15—Wichita Falls, Tex.
 May 4—Hollywood, Cal.
 May 10—Oakland, Cal.
 May 12—San Jose, Cal.
 May 16—Eugene, Ore.
 May 17—Portland, Ore.
 May 18—Portland.
 May 25—Denver.
 June 21—Philadelphia (A. G. O. convention).
 July 2—New York world's fair.

ERNEST MITCHELL PLAYS LARGE TOURNEMIRE WORK

Ernest Mitchell played the "Seven Chorale Poems" by Charles Tournemire on the seven last words of Christ at Grace Church, New York City, in a noteworthy recital on the afternoon of March 29. This was the first performance in America of the complete work, which is inscribed to Mr. Mitchell. The performance took an hour.

Church, Germantown. Besides his church activities he taught piano, organ, voice, theory and composition. For several seasons he taught at the School of Church Music of the Wellesley Summer Conference. In 1916 the Boston Music Company published Mr. Smith's book "Keyboard Harmony." His compositions include a sonata for piano, a number of piano and organ pieces, songs, anthems and canticles.

Mr. Smith had a kindly disposition, a genial personality and a keen sense of humor, which endeared him to his many friends. His indefatigable capacity for hard work and thoroughness is indicated by the fact that only last summer he took an intensive course at Columbia University in the aesthetics and psychology of music, also a course in acoustics.

In 1904 Mr. Smith married Harriet Marshall Bear, who survives. Other survivors are a son, Marshall Mitcheson Smith; a grandson, Jordan Marshall Smith; two brothers, Robert M. and William J. Smith, and a sister, Mrs. Charlotte Smith Dilks.

FRIEND PAYS WARM TRIBUTE TO USELMA CLARKE SMITH

By PERCY CHASE MILLER

Uselma Clarke Smith might well have said with Papa Haydn that he had a talent given him and had been diligent in its cultivation. Without much initial encouragement from his own people, who were not over-enthusiastic about a musical career for him, but who provided excellent preliminary training in his chosen field when their attempts at discouragement were not fruitful, he carried through life a constant devotion to music, always practicing, studying, writing, never resting on achievement, but striving always to make progress, unlike the far too many who, having once attained, after a spurt of effort, to a certain degree of success are content to take in their oars and drift along with the current forever after. Continual attention to detail made him a conspicuously effective teacher and to his pupils he passed on not only the precepts of his own teachers but the results of his own wide experience.

One of G. B. S.'s best-known satiric jibes is to the effect that "He who can, does; he who can not, teaches." This dichotomy did not apply in Mr. Smith's case, for he was not only an excellent teacher but an accomplished performer on both organ and piano, as well as a highly successful choir trainer, with a record of conspicuous achievement both with bands of mixed voices and with boy choirs.

The earliest chapter of the American Guild of Organists to be established was that of Pennsylvania, in 1902, and he was one of the first in Philadelphia to take the examination for the associateship, proceeding in due course to the fellowship, of which he won the certificate in 1907. Unlike some who have earned Guild diplomas and who afterward have dropped all further contact with the organization and its activities, he remained always a loyal member of the chapter and served for some years as its dean, leaving a name here, as elsewhere, for devotion, efficiency and tangible achievement. He was respected and admired not alone as teacher, executant, choir trainer and officer of the Guild, but as a great gentleman and a loyal friend, leaving a place that it will be hard to fill and a memory that it will be impossible to forget.

Van Dusen Scholarship Fund Recital.

The Van Dusen Organ Club will present Edward Eigenschenk and William H. and Edith Barnes in a recital of organ solos and piano and organ duets at Kimball Hall May 15 at 8:15. The proceeds from the recital will be used for a student's scholarship fund. The program will be as follows: "Salmo," Marcello; Prelude, Clerambault; Chorale, Bach, and Fantasia and Fugue in G minor, Bach (Dr. Eigenschenk); Adagio and Canzona, Purcell; Chorale Preludes, "Jesu, Joy of Man's Desiring" and "Jesu, Der Du meine Seele," Bach; "Romance" and Scherzo (Fourth Symphony), Schumann (Dr. and Mrs. Barnes); Prelude and Fugue in G minor, Dupré; "The Windmill," Cellier; Reverie, Hokanson, and Finale (Sixth Symphony), Vierne (Dr. Eigenschenk); "The Afternoon of a Faun," Debussy; "The Dreamer," Arensky, and Prelude, Chorale and Finale, Franck (Dr. and Mrs. Barnes).

USELMA CLARKE SMITH



JOHN K. ZORIAN PRESENTS WILLIAMSPORT, PA., SERIES

A series of Lenten recitals was arranged by John K. Zorian, F.A.G.O., A.R.C.O., at Christ Church, Williamsport, Pa., and all of the programs were played by Mr. Zorian except the one on March 11 by Gordon Breary and the one on April 1 by Austin R. Winder. Mr. Winder's offerings were: Trumpet Tune and Air, Purcell; Largo, Handel; Fanfare, Lemmens; "Ave Maria," Schubert; Prelude and Fugue in C minor, Bach; "Priere et Berceuse," Guilmant; "Marche Solennelle," Mailly; "Will-o'-the-Wisp," Nevin; Finale in A minor, Harris.

Mr. Breary, of Trinity Episcopal Church, played these selections: Processional, Dubois; "Dawn," Jenkins; Adagio, Fifth Symphony, Widor; "The Sea of Galilee," R. Deane Shure; Reverie, Dickinson; Evensong, Johnston; Largo, Handel; Little Preludes and Fugues (No. 2 and 8), Bach.

Among Mr. Zorian's programs were the following:

April 8—Concerto in F major, Handel; Chorale Prelude, "Sleepers, Awake," Bach; Sonata (Adagio and Finale), Arne; "Marche Funebre et Chant Seraphique," Guilmant; "Imagery in Tableaux," Edmundson; Scherzo in A flat, Bairstow; Caprice in B flat, Guilmant; Toccata from Fifth Symphony, Widor.

March 25—"Canzonetta del Salvatore Rosa," Liszt; Prelude in D minor, Clerambault; "Cantilena Pastorale," Guilmant; Passacaglia and Fugue in C minor, Bach; Concerto in F major (Adagio and Allegro), Handel; "Cortege," from "Petite Suite," Debussy; Barcarolle from Fourth Concerto, Bennett; March, "Pomp and Circumstance," Elgar.

March 18—Toccata in C major (Adagio), Bach; "Praeludium," Jarnefelt; "Nachtstück," Schumann; Sonata in C minor (three movements), Mendelssohn; Gavotte, Martini; Festival Overture, Liszt-Nicolai; Folk tune, Whitlock; "Cantilena Pastorale," Grison; Tuba Tune, Cocker.

Biggs to Teach at Longy School.

At the Longy School summer session of 1939 in Cambridge, Mass., E. Power Biggs will again hold an organ class which includes, in addition to private organ lessons and recitals, a series of lectures on organ technique, registration, methods of practice and analysis and interpretation of the different schools of organ literature. This class has become an interesting part of the summer session. A lecture course presenting an unusual opportunity at this time will be given by Erwin Bodky of the faculty on "Early Keyboard and Chamber Music." Mr. Bodky will give examples of the music of this period on the harpsichord and clavichord, assisted by a chamber music group. Dr. Willi Apel, musicologist and lecturer, will deliver a series of lectures on choral music of the fifteenth and sixteenth centuries. Students in these two lecture courses will have a joint session weekly in which they will perform the music studied in the lecture periods. Many music students have found it of interest to combine study at the Longy School with courses at the Harvard Summer School, as these two institutions are situated within easy walking distance of each other.

ORGANIST FALLS DEAD IN MIDST OF SERVICE

END COMES ON EASTER DAY

Charles J. Schlicker, 60 Years Old, for Forty Years Active in Baltimore Churches, Victim of Heart Disease at Console.

In the presence of a congregation of more than 500 people attending Easter services at Immanuel Reformed Church, Baltimore, Md., Charles J. Schlicker, organist of the church, collapsed while seated at the console. He was carried to the choir room and died in a few minutes. Mr. Schlicker was a veteran organist of Baltimore and highly respected by all of his colleagues. He was a member of the Chesapeake Chapter, American Guild of Organists.

As Mr. Schlicker suffered the fatal heart attack he fell over the manuals, causing a sound that startled the congregation. Where he sat the organist could be seen only by the choir, however, because of the Easter decorations banked about the choir gallery. Not until the conclusion of the service did the congregation learn from the pastor, the Rev. J. F. Grauel, what had happened.

Mr. Schlicker had been hard at work through the Lenten season rehearsing the choir for services of Palm Sunday, Easter, etc. Last Easter, after similar rehearsals, he had a recurrence of an old heart ailment.

Mr. Schlicker had been an organist for about forty years and had been at Immanuel Church for nearly three. Previously he was organist at St. John's Evangelical Lutheran Church for ten years. He was organist at St. John's Reformed Church before it united with another congregation.

Mr. Schlicker was born in Baltimore sixty years ago and had lived in the same house all his life. He was educated in the public schools and at Polytechnic Institute. His widow, Mrs. Margaret Ruelh Schlicker, and one brother, Nicholas, survive.

IN THIS MONTH'S ISSUE

Uselma Clarke Smith, one of the most prominent organists of Philadelphia, died in that city April 10 after a long illness.

New Aeolian-Skinner instrument in Christ Church, Houston, Tex., is opened by Edward B. Gammons.

Fritz Heitmann, distinguished Berlin organist, is heard in American cities in the course of his tour of this country.

Latest installment of Louis Vierne's reminiscences tells of a long list of his pupils, a number of whom have won international fame as organists and composers.

Many organ recitals mark the Lenten season throughout the nation.

Music suitable for weddings is subject of a paper by William S. Bailey, F.A.G.O.

THE DIAPASON.

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

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

John S. Gridley's Bach Tribute.

John S. Gridley is making a practical demonstration of his admiration for Johann Sebastian Bach by presenting all of the master's organ compositions in a series of twelve annual recitals. The first of these is on the schedule for May 8 at Mr. Gridley's church, the First Presbyterian of Cumberland, Md. The program includes the entire first volume of the new Dupré edition, consisting of nine preludes and fugues. On Easter morning Mr. Gridley for the third time played as his prelude the D major Fugue and for the offertory he made use of the Air for the G string, in the Nevin arrangement.

FIRST NATIONAL BIENNIAL CONVENTION

AMERICAN GUILD OF ORGANISTS

(17th General Convention)

Philadelphia, Pa., June 20th-23rd, 1939

HEADQUARTERS

Hotel Philadelphian, 3900 Chestnut St.

ORGAN RECITALS
CHORAL FEATURES
STIMULATING CONFERENCES
FRIENDLY FELLOWSHIP

PLAN NOW to attend, and help make this Convention the largest gathering of organists in the history of our organization.

For further details, write
James C. Warhurst, General Convention Chairman
225 South 17th St., Philadelphia, Pa.

Fritz Heitmann Gives Americans Example of Best German Playing

FRITZ HEITMANN



Professor Fritz Heitmann, distinguished German organist, incumbent of the important post at the Dom in Berlin, came to American shores this spring and in the course of a brief recital tour brought us an example of the best that the Germany of the present day has achieved in organ performance. He impressed his audiences with the scholarliness and German efficiency of his playing. His Chicago visit was made April 11, when he gave a recital on the great organ in the Rockefeller Memorial Chapel at the University of Chicago. Here he was heard by a large audience—one of the largest Chicago ever could draw to an organ recital. This audience, which included the city's leading organists, noted Mr. Heitmann's virile performance and his crisp technique in playing the works of Bach. It also took note of the fact that he had acquired familiarity with the resources of the university organ and made use of them. He was not afraid to let the echo division be heard and to inject color into his performance.

In his selections Herr Heitmann showed a severity that does not make for popular appeal. It was a presentation of organ music from the time of Scheidt to that of Bach—the classical period of German organ music—as announced at the outset on the program, and all along the way throughout its course never got to a point preceding or following the seventeenth century. For the American digestion three preludes and fugues in a row by men all of whom were born between 1637 and 1665 is a case of gorging with roast beef.

The complete program consisted of the following compositions: "Modus Ludendi Pleno Organo Pedaliter" and "Cantilena Anglica Fortunae," Samuel Scheidt; "Toccata Nona," George Muffat; Chorale Variations on the tune "Awake, My

Soul," Johann Pachelbel; Prelude and Fugue in C major, George Böhm; Prelude and Fugue in E minor, Nicolaus Bruhns; Prelude and Fugue in D major, Dietrich Buxtehude; Doric Toccata, Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "Wake, Awake, the Night Is Flying," Bach; Passacaglia and Fugue in C minor, Bach.

Fritz Heitmann has been proclaimed to be one of the greatest Bach interpreters. Beginning his training under his father, who was organist at Ochsenwarder, near Hamburg, he later studied at Hamburg and Leipzig Conservatories, where Max Reger was one of his teachers. At the age of 21 he was appointed organist and director at the cathedral in Schleswig. Within a short time came his appointment as organist at the Berlin Kaiser Wilhelm Gedächtniss Kirche. He also became director of the organ department of the State Academy for Religious and Secular Music in Berlin-Charlottenburg, where he was appointed to a professorship in 1925.

Professor Heitmann accepted his present appointment at the Berlin Dom in 1932, where his field of activity includes the strictly liturgical Dom vespers that take place every Friday evening.

Heitmann Recital in New York

One of the finest and most unusual recitals to be given in New York in years was the program of Professor Fritz Heitmann, organist of the Berlin Dom, April 20 at Calvary Church. It consisted of the third part of Bach's "Klavierübung," which is seldom heard in its original form.

Professor Heitmann is one of the leading exponents in Germany of the music of Bach and the old masters and his playing set forth the principles of style and registration which are considered traditional. The result was a recital which was engrossing from the first note to the last. The varying and complex canonical forms were clearly revealed by excellent phrasing and skillful as well as straightforward registrations, which never offended or tired the ear by excessive use of the upperwork or too constant use of full organ.

FIELD DAY IN NEW YORK MAY 22 FOR CHURCH MUSICIANS

Hugh Porter, president of the alumni association of the School of Sacred Music of Union Theological Seminary, New York, announces a one-day conference at the seminary for Monday, May 22, which is to include many items of great interest for all those interested in the work of the church musician. At 11 o'clock in the morning there will be an address by Roy Harris on "Modern Trends of Sacred Choral Composition." After a luncheon at which Dr. and Mrs. Clarence Dickinson will make reports of the progress of the school for the year, there will be a discussion of junior choir methods conducted by Miss Roberta Bitgood of the Westminster Presbyterian Church, Bloomfield, N. J., and James Lowell Harris of Glens Falls, N. Y. At 4:30 there will be an organ recital in the James Memorial Chapel by Mrs. Jessie Newgeon Hawkes and Boies T. Whitcomb of St. Luke's Episcopal Church, New York. Following the annual dinner of all the alumni of the seminary there will be a three-choir program in the seminary chapel at 9 o'clock.

The Most Recent Choral Composition

by
JEAN SIBELIUS
"ONWARD, YE PEOPLES!"

Published for
MIXED VOICES (S.A.T.B.) WOMEN'S VOICES (S.S.A.)
MEN'S VOICES (T.T.B.B.) TWO PART (S.A.)

15 cents a copy

Orchestral Accompaniment published

An inspirational composition—suitable for use in churches of all denominations—simple, melodious, equally effective for small and large choirs.

Transcribed for ORGAN SOLO
by CHANNING LEFEBVRE —60 cents

GALAXY MUSIC CORPORATION
17 West 46th Street New York

ST. MARY'S CATHOLIC CHURCH

Jersey City, N. J.

Reverend Thomas F. Burke, S.T.D., Pastor

selects

AEOLIAN-SKINNER



The instrument will comprise thirty-two stops, including an unenclosed Positiv division on light wind.

The organ will extend across the rear of the West gallery.

The specification was drawn in consultation with Dr. Charles M. Courboin and Mr. Hugh McEdwards.



AEOLIAN-SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

SKINNER ORGANS AEOLIAN ORGANS

CHURCH RESIDENCE AUDITORIUM UNIVERSITY

677 Fifth Avenue, New York

FACTORY: Boston, Mass.

**TWO RECITALS A WEEK
AT FAIR IN NEW YORK**

INITIAL PROGRAM ON MAY 4

E. Power Biggs First Performer on Organ in Temple of Religion—Will Be Followed by Long List of Distinguished Players.

Beginning May 4 two organ recitals will be given every week in the Temple of Religion at the world's fair in New York, William Church Osborn, president of the Temple of Religion, announces. Every Sunday and Thursday night an American organist will be heard. The programs will cover organ literature from the old masters up to the modern composers.

The series will begin on Thursday with a program played by E. Power Biggs of Boston and Mary Anne Matthewson, New York. Mr. Biggs is familiar with the new classical organ which John W. Haussermann has presented to the temple through the organ at the Germanic Museum in Cambridge.

The regular series of recitals, starting May 7, features, among others, the following American organists:

Charles H. Doersam, Rutgers Presbyterian Church, New York.

David McK. Williams, St. Bartholomew's, New York.

William Strickland, St. Bartholomew's, New York.

Carl Weinrich, Westminster Choir College, Princeton, N. J.

Winslow Cheney, New York.

Ernest Mitchell, Grace Church, New York.

W. Judson Rand, Cathedral of St. John the Divine, New York.

William Self, All Saints' Church, Worcester, Mass.

Ernest White, St. Mary the Virgin, New York.

Julian R. Williams, St. Stephen's, Sewickley, Pa.

H. William Hawke, St. Mark's Church, Philadelphia.

Parvin Titus, Christ Church, Cincinnati, Ohio.

Walter Blodgett, St. James' Church, Cleveland.

Harold Heeremans, New York.

Claire Coci, New York.

Francis W. Snow, Trinity Church, Boston.

Henry Seibert, Holy Trinity Lutheran, New York.

Clarence Dickinson, Brick Church, New York.

Charlotte Klein, St. Margaret's, Washington.

Paul Callaway, St. Mark's Church, Grand Rapids, Mich.

Charles A. H. Pearson, Pittsburgh, Pa.

Virgil Fox, Peabody Conservatory, Baltimore.

Lilian Carpenter, New York.

Marshall S. Bidwell, Carnegie Institute, Pittsburgh.

Harold Fink, New York.

Arthur Poister, Oberlin College.

William E. Zeuch, Old First Church, Boston, Mass.

Willard I. Nevins, First Presbyterian Church, New York.

Frederick Johnson, Advent Church, Boston.

Archer Gibson, New York.

Alexander McCurdy, Curtis Institute, Philadelphia.

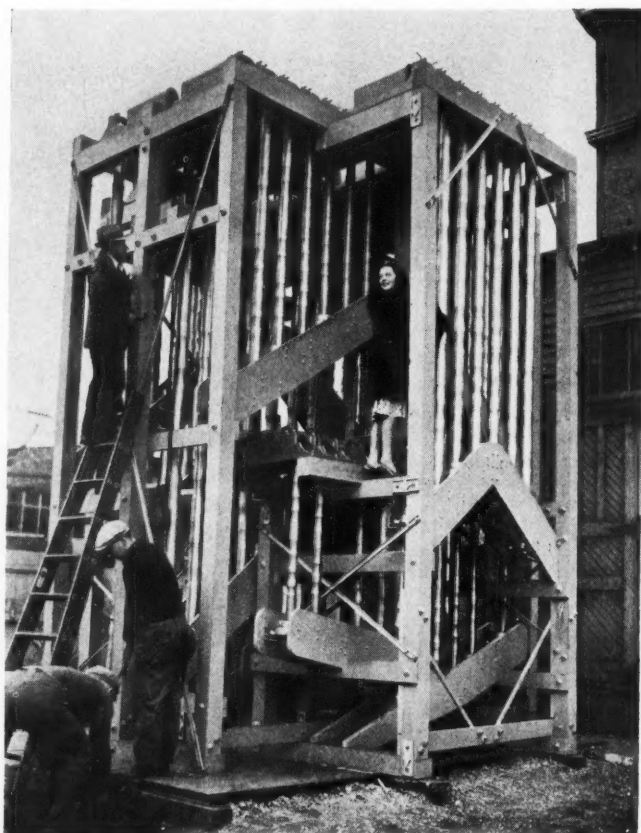
George W. Volkel, Brooklyn.

Hugh Porter, St. Nicholas' Collegiate Church, New York.

Many churches are still sending in contributions to the music program fund of the Temple of Religion. The greatest response has been in the metropolitan area, but replies have come from nearly all the states east of the Rockies. There is still, however, urgent need for substantial support of these recitals of church and organ music.

A preliminary announcement of the choral events to be held in the Temple of Religion during the month of May has just been made by the choral committee. They include the twilight hours every week-day and sacred choral recitals Sunday afternoon and Wednesday evening. During the first week, ending May 6, the Paulist Choristers and the choirs of St. Thomas' Church, Temple Emanuel, the Convent of the Sacred Heart and the Brick Presbyterian Church will be heard. The second week will bring the choir of

CHIMES IN MEMORY OF FOSTER READY FOR NEW YORK FAIR



THIS PICTURE SHOWS THE SEVENTY-FIVE-BELL CARILLON WHICH WILL HONOR THE MEMORY OF STEPHEN FOSTER, BELOVED AMERICAN COMPOSER. THE HUGE INSTRUMENT WAS PHOTOGRAPHED IN THE FACTORY YARD OF J. C. DEAGAN, INC., IN CHICAGO, MAKERS OF ORGAN PRESSIONS, WHERE IT WAS TEMPORARILY ERECTED FOR FINAL TESTING. IT WAS THEN DISMANTLED AND SENT TO THE NEW YORK WORLD'S FAIR, WHERE IT WILL RING FROM THE SPIRE OF THE FLORIDA BUILDING FOR THE DURATION OF THE EXPOSITION. AT

its close it will be placed permanently in the campanile of the Stephen Foster Memorial at White Springs, Fla., overlooking the banks of the Suwanee river.

The carillon is of the tubular bell type. It is played electrically either from a manual or from an automatic player using rolls similar to those of the player-piano. It contains 600 feet of tubular bells, has sixty miles of electrical wiring and 58,000 individual parts and weighs, complete, just below twenty-five tons.

the First Presbyterian Church of Brooklyn, the Academy Singers of Erie, Pa., the choir of the Free Synagogue, the Boston University Seminary Singers and the choir of the Second Presbyterian Church of Philadelphia. For the third week the Negro Chorus of Brooklyn, the Plymouth Church Choir and the Concord Church choir, with the High School A Cappella Choir of Allentown, Pa., have been selected. During the rest of the month the list includes the Contemporary Singers of White Plains, N. Y., the Stout Institute of Menomonie, Wis., the junior choir of the Women's Federation of Music Clubs, the Lutheran Choir of Brooklyn and the choirs of the First Presbyterian Church of New York, the College of St. Elizabeth's Convent, in New Jersey, and Washington College.

Organizations appearing in the Sunday afternoon recitals are the Branscombe Choral May 7, the Brick Church choir May 14, the Allentown High School A Cappella Chorus on May 21 and the Westminster Choir May 28. The Boston University Choral Art Society and the Lutheran Chorus of Brooklyn are announced among the organizations giving Wednesday evening recitals.

**SIX RECITALS MARK LENT
AT HARRISBURG CATHEDRAL**

Harrisburg, Pa., had a series of Lenten recitals, played on Saturday afternoons just before the dinner hour at the Cathedral Church of St. Stephen on the large new Möller organ over which Alfred C. Kuschwa presides. Mr. Kuschwa opened the series Feb. 25 with the following offerings: Trumpet Voluntary, Purcell; Tenth Concerto, Handel; Fantasie, Franck; Nocturne, Ferrata; "The Bells of St. Anne de Beaupre," Russell; "Scherzo Symphonique," Faulkes. Frank A. McCarrell of the Pine Street Presbyterian Church, the recitalist March 4, played this program: "Grand Choer"

in E flat major, Guilman; Offertoire in D flat, Salome; "Behold the Saviour Comes" and "A Mighty Fortress," Bach; "In a Norwegian Village," Clokey; "The Nightingale and the Rose," Saint-Saens-Curtade; Festival Toccata, Fletcher.

March 11 Mr. Kuschwa presented these works: Prelude and Meditation-Elegie, First Suite, Borowski; Springtime Sketch, Brewer; "Liebestod" ("Tristan and Isolde"), Wagner; Intermezzo, Reger; "Along the Way," Sanders; Finale (Second Symphony), Widor.

Miss Violette E. Cassel of the Camp Curtin Methodist Church was heard March 18 in the following selections: "Angelus," Kreckel; Prelude and Fugue on "B-A-C-H," Liszt; Intermezzo (Op. 117, No. 1), Brahms; Chorale, "Freu Dich sehr, O meine Seele," Rinck; Reverie, Dickinson; Oriental Sketch in C minor, Bird; "Etude Symphonique," Bossi.

Miss Marion Fern Hackman, assistant organist of St. Stephen's, played March 25 and her numbers were: Prelude, Fugue and Chaconne, Buxtehude; Sixth Sonata, Mendelssohn; Chorale Prelude, "We All Believe in One God," Bach; "Gibavit Eos" ("Corpus Christi"), Titcomb; Intermezzo, Callaerts; "Evening Shadows," de Launay.

Mr. Kuschwa's program April 1 was as follows: Chorale Fantasia on "Come, Holy Ghost," Bach; Fugue in E flat ("St. Anne's"), Bach; Air for the G string, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "Benediction," Karg-Elert.

Brahms' "Requiem" was presented at a Palm Sunday afternoon service of music of the New England Congregational Church, Chicago, in St. James' Episcopal Church, by the North Shore Choral Society. Madi Bacon directed the performance and Porter Heaps was at the organ. As a prelude Mr. Heaps played Cesar Franck's Chorale in B major.

**THREE
RECITALS**
by
ERNEST WHITE

at the

Church of
Saint Mary the Virgin
139 West 46th Street
New York



Mondays at 8:30

May 1—

Bach and His Forerunners

May 8—

The Transition Period
in Organ Literature

May 15—

Old English and Modern Music



**JUST ONE OF MANY
SUCH TESTIMONIALS**

MR. C. E. STUKES, shown above, writes as follows: "I want to say that in my eighty-six years nothing has given me so much pleasure as my Wicks pipe organ and I fully realize what I've missed by not having it sooner."

Hundreds of letters have been received from Wicks owners voicing their praise of this fine instrument. Wicks organs are found in many residences, in churches of every denomination throughout the country, and in public buildings and institutes of learning. Today's great organists, who know, unreservedly recommend the Wicks organ.



Hear the WICKS at San Francisco Fair

**WICKS
ORGANS**

WICKS ORGAN COMPANY
HIGHLAND • ILLINOIS • Dept. Dia.

Julian R. Williams
*Gives First Five of
 Fifteen Programs*

Julian R. Williams is giving the people of Sewickley, Pa., and the entire Pittsburgh region a splendid offering in a series of fifteen recitals he has undertaken at St. Stephen's Church. The first five performances are taking place on the Wednesday evenings of April and May and the programs are historical, running the gamut from the forerunners and contemporaries of Bach in the late seventeenth century to composers of the twentieth century, the majority of them among living men. Mr. Williams' appearances throughout the country have won for him national fame as a recitalist, which fact enhances interest in this new series.

The initial program, April 12, consisted of the following works: Larghetto, Bassani; Fuga, Pollaroli; "Toccata per l'Elevazione," Frescobaldi; Diapason Movement, Stanley; Flute Solo (from a Sonata), Arne; Allegro Pomposo, Roseingrave; Prelude in D minor, Clerambault; "Recit de Tierce en Taille," de Grigny; Passacaglia in D minor, Buxtehude; Fugue in C major, Buxtehude; Toccata in F, Pachelbel; Chorale, "Lass mich Dein sein und bleiben," Strungk; Concerto in A minor, Vivaldi-Bach.

The program April 19 was devoted to Bach, with these compositions listed: Prelude and Fugue in A minor; "Come, Saviour of the Gentiles"; "O Thou, of God the Father"; "I Call to Thee, Lord Jesus Christ"; Toccata, Adagio and Fugue in C major; Allegro, First Trio-Sonata; "Hark, a Voice Saith, All Are Mortal"; "Today God's Only-begotten Son"; "By the Waters of Babylon"; Toccata and Fugue in D minor.

On April 26 the following works of later eighteenth and early nineteenth century writers were heard: Concerto in F major, Handel; Larghetto, Wesley; Fantasia in F minor, Mozart; "O God, Hear My Sighing," Krebs; Short Prelude and Fugue in C, Krebs; Sketch in D flat, Schumann; Canon in B minor, Schumann; Adagio and Fugue (Sonata on the Ninety-fourth Psalm), Reubke; Adagio (Sonata 2), Mendelssohn; Finale (Concerto in G minor), Camidge.

The next two programs will include later eighteenth century and twentieth century compositions and will be as follows:

May 3—Chorale in B minor, Pastorale and "Piece Heroique," Franck; "Schmücke Dich, O liebe Seele," "Herzlich thut mich verlangen" and "O Welt, ich muss Dich lassen," Brahms; Moderato ("Symphonie Romaine"), Adagio (Symphony 6) and Toccata (Symphony 5), Widor.

May 10—Chorale on a Theme of Decius, Edmundson; Prelude-Pastorale on a Twelfth Century Melody, Edmundson; "Requiescat in Pace," Sowerby; Four Versets on "Ave Maris Stella," Dupré; Chorale, Honegger; Allegro Vivace (Symphony 1) and Finale (Symphony 3), Vierne; "Benedictus," Reger; "Legend of the Mountain," "Benediction," "Angelus" and Toccata, "Herr Jesu Christ, Dich zu uns wend," Karg-Elert.

The remaining ten programs are to be presented next season.

**H. AUGUSTINE SMITH TAKES
 BOSTON CHOIR ON TOUR**

The Boston University Choral Art Society, under the direction of Dr. H. Augustine Smith, started out as a cathedral choir of thirty-six singers April 14 on a 1,700-mile tour of the South, stopping first at Hartford, Conn., to sing sixteen choral numbers ranging from Arkadelt and Palestrina to Gretchaninoff and Noble Cain. In Washington April 15, 16 and 20 Senator Walsh and Congressman Dewey Short arranged to have the chorus sing at the national capitol. They appeared also at the National City Christian Church, the Metropolitan Methodist and Calvary Baptist. April 17 to 19 were spent in Raleigh, Durham and High Point, N. C., with the united churches of the city sponsoring the concert. They also sang in the Duke University chapel. After a final concert in Washington they were to return to Boston to give concerts at Milford, N. H., Middleboro, Mass., Providence, R. I., and Allston, Mass. The singers come from six different schools of the university.

Guilmant Organ School

Dr. William C. Carl, Founder
 Willard Irving Nevins, Director

FORTIETH YEAR

Opens October 4



Annual Commencement Exercises June 5

Summer Course July 5 to August 5



Write for Information

12 West 12th St., New York

MONTREAL CHOIRS JOIN IN MAJESTIC SERVICE

FOUR CHURCHES COOPERATE

Canadian College of Organists Sponsors Impressive Choral Program at Church of St. Andrew and St. Paul on March 21.

By GEORGE M. BREWER

One of the chief features of the extensive program of activities of the Canadian College of Organists in Montreal was a colorful and dignified choral service held in the Church of St. Andrew and St. Paul March 21. The cooperation of many members and the choirs of four large city churches served to make the event one of far-reaching interest. Architecturally one of the finest churches in Montreal, St. Andrew's and St. Paul's offered a magnificent setting for the pageantry of the processional.

George M. Brewer played the prelude—Bach's Chorale Prelude on "Deck Thyself, My Soul, with Gladness"—after which the three choirs designated to occupy the chancel proceeded from the northeast door, down the side aisle to the west door, followed by the choir designated to occupy the west gallery. At the west door the procession divided, the choirs of the Church of St. Andrew and St. Paul, the First Baptist Church and St. James' United Church proceeding up the central aisle into the chancel, while the choir of Christ Church Cathedral made its way into the west gallery. The processional hymn was "O Worship the King," sung to the tune "Hanover."

Dr. Arthur Egerton, organist and choirmaster of Trinity Anglican Church, accompanied the service. The Rev. George D. Donald, D.D., pastor of the church, presided. Two anthems followed the Scripture lesson, the first being "Lord, for Thy Tender Mercies' Sake," of the school of Tye, being conducted by Frederick H. Blair, organist and choirmaster of the Church of St. Andrew and St. Paul, and the second, "O Saviour of the World," by Goss, being conducted by Phillips Motley of the First Baptist Church. These were rendered by the chancel choirs. Following the anthems the hymn-tune "Rockingham" was sung congregationally, with most effective use of *fauxbourdon* and *descant* by the choir of Christ Church Cathedral, in the gallery, under the direction of Dr. Alfred Whitehead. The collective effect of this massing of full choral and congregational forces was majestic.

Dr. Donald offered a prayer of thanksgiving, which was followed by two motets, "If Ye Love Me," by Thomas Tallis, and "God, O Kinsman Loved," by Alfred Whitehead. These were sung by the cathedral choir from the gallery, Dr. Whitehead conducting. The noble hymn "Lasst uns erfreuen" ("Ye Watchers and Ye Holy Ones") offered another opportunity for congregational participation,

one verse being sung with an unusual *descant* from the gallery in the rear.

Dr. Donald in his sermon emphasized the general improvement in church music over the last few decades, drawing attention to the wealth of hymnody that was the heritage of the Christian Church and making a strong plea for hearty congregational singing, an act which he pointed out was indicative of the desire of man to offer praise to his Creator. The sermon built up logically to the anthem, which by reason of its text and noble setting served as a magnificent response to Dr. Donald's message. The work was Vaughan Williams' *a cappella* setting of Psalm CXLVIII, for three choirs. The full body of chancel choirs under the direction of Hibbert Troop of St. James' United Church gave a thrilling interpretation of this impressive composition.

During the offertory the *Adagio Espressivo* from the Sonata Op. 65 by Josef Rheinberger was played by Henry E. Colcomb. All the choirs joined in the recessional hymn, "Love Divine," sung to the Welsh tune "Hyfrydol."

The organ postlude, the *Toccata* from Widor's Fifth Symphony, was played by John J. Weatherseed, organist and choirmaster of St. George's Anglican Church.

Before the service and during the offertory the service of the sidesmen was done with becoming dignity and quietness. The tone of the massed choirs was rich, even and unforced, and the majestic strains rolled through the building with what can only be described as "serene effect."

CHARLES E. WHEELER BACK IN HARNESS AT LONDON, ONT.

The adage that you cannot keep a good man down—which in the case of an organist means off the bench—is illustrated in the appointment of Charles E. Wheeler, F.C.C.O., to the post at the Dundas Center Church, London, Ont. Mr. Wheeler retired from the position at St. Andrew's Church in the same city in 1938, after forty-seven years' service, as recorded in THE DIAPASON in February of that year. Last fall J. Parnell Morris of the Dundas Center Church died suddenly and Mr. Wheeler was asked to fill his place temporarily. As a result of a pleasant association in the interim the official board of the church has extended to Mr. Wheeler a unanimous invitation to become permanent organist and director. The Dundas Center Church is one of the strongest parishes in the city and has a large chorus choir and a Casavant organ. Mr. Wheeler is registrar of the Canadian College of Organists.

"Elijah" Sung at Burlington, Iowa. Mendelssohn's "Elijah" was sung at the First Methodist Church of Burlington, Iowa, on Easter afternoon under the direction of Juanita M. Jamison, organist and director. The church was filled to capacity, as it always is at the musical events arranged by Mrs. Jamison, many coming from nearby towns. A string ensemble of sixteen pieces supplemented the organ accompaniment.

NOTICE

A NEW CATALOGUE
56 PAGES 200 ILLUSTRATIONS
PIPE ORGAN PARTS AND SUPPLIES

If you are an organ repairman or builder, and have not received your copy of this new catalogue, write to either company on your business stationery for your copy of the same.

A CONSOLIDATED CATALOGUE
ISSUED BY

National Organ Supply Co.
17th & Cascade Street
Erie, Pennsylvania

Organ Supply Corporation
540-550 East Second St.
Erie, Pennsylvania

M. P. MÖLLER, INC.

will build
new organ in

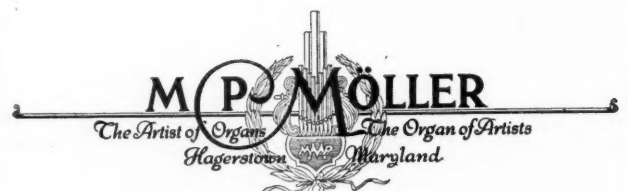
ST. MARK'S LUTHERAN CHURCH

Williamsport, Pa.

(Mr. Frederick A. Snell, Organist and Choir Director)

This instrument really consists of two separate organs—chantry division of two manuals and pedal, which will be placed at the left of the chancel for the accompanying of the adult choir, and the main organ of three manuals and pedals, which will be placed above the large children's choir, located on the gallery at the opposite end of the church. Both divisions will be playable from a three-manual console and will contain separate couplers, pistons, etc., for each division, so that the organs may be played separately or together, as desired.

As there are now more than fifteen hundred Möller organs in Pennsylvania, a number of which are definitely notable, this discriminating church had unusual opportunity for comparison of mechanisms and tonal artistry. Möller was the choice.



**Architecture Offers
Avocation to Active
Organist at Capital**

WALTER H. NASH, F.A.G.O.



Circumstances often demand that the church organist divide his time in earning a livelihood, one occupation usually offering contrast to the other. One of those thus engaged in a dual life is Walter H. Nash, F.A.G.O., CHM, now in his eighth year as organist and choir-master of St. Alban's Church, Washington, D. C. He has built the choir of volunteers up to a strength of thirty-five mixed voices—the seating capacity in the chancel. His ingenuity in making choir work interesting has led him to create several innovations at St. Alban's. For six years, under his editorship, the choir published its own monthly paper, which eventually outgrew the choir and is now carried on as the official paper of the D. C. Chapter, A.G.O. He designed and built a complete set of choir benches for practice purposes—a useful bit of church furniture that not only will hold music and hymn-books, but also accommodates ladies' handbags and other knick-knacks that have a habit of creeping into the rehearsal room. The choir has its own constitution and by-laws, with a full quota of officers elected annually.

Mr. Nash considers his greatest achievement in behalf of church music to be the founding of the National Choral Union three years ago under the direction of Hugh Ross, conductor of the Schola Cantorum in New York City.

When not practicing on the organ or rehearsing the choir, Mr. Nash is actively engaged in "practicing" architecture, and as a hobby makes pen and ink sketches of Washington churches. He has just completed a sketch of the interior of the Washington Cathedral, showing the case of the organ built by Ernest M. Skinner.

Although always a student of musical subjects, Mr. Nash claims he learned more about musical structure and form through his studies in architecture. He cites the case of the five classic orders of architecture as strictly analogous in style to the five species of counterpoint.

Further proof may be found in the facade of the Paris Opera building, which is a perfect example of the sonata form, with first subject, second subject, development section and recapitulation all clearly defined in its design.

Mr. Nash has served for two terms as dean of the District of Columbia Chapter, A.G.O., has passed all the examinations offered by the Guild, and has several published works for voice, organ, piano and 'cello with G. Schirmer, Inc.

New Work of Marion Austin Dunn.

The Theodore Presser Company has accepted Mrs. Marion Austin Dunn's trio arrangement of Messenger's "Long Ago in Alcalá," for women's voices, and it will soon be published. This same publisher will issue Mrs. Dunn's arrangement, "How Green the Groves," one of the songs chosen to be presented by the massed chorus before the Minnesota State Federation of Women's Clubs in Duluth next fall.

The St. Rose of Lima

R. C. Church

of

Littleton, New Hampshire

has purchased a new

ESTEY

for installation

during the summer months.

FOR FORTY YEARS THE FIRM OF

**HILLGREEN,
LANE & COMPANY**

ALLIANCE, OHIO

Has been building Organs
and has achieved a reputa-
tion for fair dealing and
artistic Organ production.

Inquiries Solicited



**ESTEY ORGAN
CORPORATION**

Brattleboro, Vermont

Reminiscences of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE

(Translated by Esther Jones Barrow)

Ninth Installment.

CHAPTER XI.

With Ermond Bonnal we return to a more serious plane. Here is a musician with a very personal gift, a poet sensitive to and deeply moved by nature, a simple person with the soul of an artist. He comes from Bordeaux—as do Tournemire and Bonnet—and proves that the children of that city are generously endowed. In Guilment's class he worked hard, developing his gift for both improvisation and performance in general. He came out with a sensational first prize. I have never understood why he did not succeed as a concert performer. He had all the requisites. As a composer he revealed a good deal of originality, expressing his thought in a bold but by no means eccentric style. In the line of organ music he wrote several significant pieces as, for example, "Reflets Solaires." Recently he has enriched our literature with two masterly works—three "Poèmes Euskariennes," imbued with Basque folklore tunes, and a magnificent "Symphonie." These two works, which won prizes in the competitions of the Amis de l'Orgue, do real honor to the French school.

Ermond Bonnal is at present organist at Saint-André in Bayonne and director of the School of Music in that city, where he is doing some very artistic work. This real musician, a specialist in organ, waited for years to be called to a position worthy of his great talent.

I shall mention more briefly the first prize winners who, for various reasons, stopped at the threshold of their careers.

Juliette Toutain reaped five first prizes at the Conservatoire. She was a well-educated girl, an excellent pianist, and won her organ prize by hard work. She later was married to the painter Grün.

Louis Andlauer, son of Andlauer, the organist at Notre-Dame-des-Champs and a pupil of Lemmens at the same time as Widor and Guilment, owed to his father his precocious development and revealed himself as a really fine musician and an excellent performer. He shared the first prize in organ with Juliette Toutain in 1901. He became organist and choirmaster at Saint-Floir and was for a short time my substitute at Notre Dame. He was a delightful boy. Although he had been exempted from military service, he found a way to get into the army in 1916 and was killed by the enemy a few months afterward. A great deal had been expected of him, for he had a very original personality.

Another Sacrifice of War

Joseph Boulnois, who won first prize in 1903, also promised to be a first-class performer. As soon as he left the class he appeared in several recitals in Paris and gave evidence of remarkable ability in interpretation. In addition he wrote some charming chamber music and songs which forecast a fine career in composition. But he, too, died as a result of the war; his memory is cherished still.

Émile Aviné, first prize in 1904, is an example of what stubborn perseverance can do. Only moderately gifted technically and musically, he arrived, by dint of hard work, at victory in the final test. He also substituted for me at Notre Dame for several years.

Georges Krieger, first prize in 1909, and Roger Boucher, first prize in 1910, are also martyrs of the war. The former was a pupil of Gigout. A man of culture with a fine musical sense, a conscientious player and a skilled improviser, he substituted for his teacher at Saint-Augustin. Boucher, a musician of the finest type, appealing and sensitive, gave unusual promise. He competed brilliantly and had just been appointed organist at Saint-Thomas d'Aquin when the war broke out. He did not return.

Poillot the Hope of Class

We have now arrived at the year of Guilment's death. That year the hope of the class was Émile Poillot. He had won first prize in piano in Diémer's class. His work in organ foretold an unusually good competition and the prophecy did not fail. I was not present at the contest that year. My pupils and friends gave me a detailed account of it. Poillot,

keen to emulate his predecessors, had held the banner high. He is at present organist at the Cathedral in Dijon, the region from which he came, and teaches piano in that city, doing most artistic work.

I can also claim as pupils Henri Nibelle and Ludovic Panel, who obtained the first prize at the Conservatoire after Poillot. Nibelle, choir director at Saint-François-de-Sales, is an accomplished organist and above all an individual and sensitive musician. He has enriched our organ literature with music of careful workmanship and high aesthetic value.

Panel, organist at Sacré-Coeur-de-Montmartre, is also a noteworthy instrumentalist and an excellent musician. He is the composer of some good organ music and has published a number of ancient pieces under the title "L'Orgue d'Autrefois." He appears from time to time in recital and has inaugurated several organs. He is a serious and well-informed artist, a faithful interpreter of the musical texts, scrupulous in his translation of the thought of the masters.

Until 1915 I refused to take any pupils who were preparing for the Conservatoire, but in that year I became reconciled with Gigout and Fauré and began to take such students again. Mlle. Gérard was the first to come away from the class with the first prize. In 1918 it was Pierre Auvray, who had previously earned the diploma in my class at the Schola. Pierre Auvray is a rare person, richly gifted musically, and belongs to the race of really great organists. Why must his poor health forbid him an active career and life in Paris, and oblige him to sequester himself in his native city of Le Havre, where he has the position of organist at Saint-Léon? The happy few who hear him there can judge of the richness of his imagination in improvisation and of the perfection of his instrumental technique. I had to leave Paris in July, 1916, to go to Switzerland for treatment for my sick eyes. Therefore it was Marcel Dupré who received my pupil Auvray and took over his preparation for the competition. He did it with a masterly hand and the result was sensational. He gave me an account of the work and of the result when he came to Thonon-les-Bains to visit me and to get advice for the recitals he was planning for the winter term at the Conservatoire.

Praises Brilliance of Durufé

I come now to my last pupils in the rue de Madrid. Maurice Durufé, also a pupil of Tournemire, seems to me the most brilliant and the most original of the young generation of organists. Here is a man whose equipment is absolutely complete, a first-class performer, an improviser with abundant and varied imagination. Sensitive and poetic to his fingertips, he has a rare, keen gift for composition. At the Conservatoire he won first prizes in harmony, piano accompaniment, organ, fugue and composition. He was the first winner of the prizes in performance and in advanced improvisation, and also of the one for composition given by the Amis de l'Orgue. His brilliant organ competition in 1929 at the Protestant Church of l'Étoile still lives in every memory. His "Tryptique sur le Veni Creator," which won him the prize in composition given by the Amis de l'Orgue, is now part of the repertoire of every artist capable of playing it and is in the libraries of the others. A ravishing Scherzo and an admirable Suite in three movements complete the present list of works of Durufé for his chosen instrument.

His music demands one's attention for its absolute freedom, for its complete rejection of any system displayed arbitrarily for its own sake, for great profundity of thought and a solid construction which in no way hampers its emotional unfolding or its attention to detail. His art reveals an intense personal life within, which is expressed by the most adequate means and with rare sensitivity. His modernism, although sometimes a little bold, is fully justified by the nature of the emotions he means to translate. Such success is infinitely rare. Durufé, who has already acquired considerable fame as a concert artist, is organist at Saint-Étienne-du-Mont. His organ is horrible. There is some ques-

tion now of rebuilding it; Heaven grant that the project be realized as soon as possible.

Mlle. Drouineau—now Mme. de Raucourt—won first prize in 1923. Life has removed her from an active career and it is a pity, for she is an excellent musician.

Jacques Pierson, son of the present organist of Saint-Louis at Versailles, won the first prize in 1924. He is a splendid performer and a remarkable improviser, with a fine grasp of the technique of writing. So far his modest, timid nature has kept him from the tumult of public life. He is organist at Saint-François-de-Sales. I am very fond of Pierson and would like to see him find the place a person of his ability deserves.

The year 1925 saw my pupil Souberbielle compete and win a brilliant first prize. A man with a fine background of general culture, and the peer of some of his elders as a well-rounded organist, we may expect him to have a real career. He is choirmaster at Saint-Ambroise.

Maurice Béché and André Fleury, first prize winners of 1926, close the list of my pupils at the Conservatoire. Their first teacher was my friend Henri Letocart, who gave them splendid training. Their competition was remarkable. But while Béché, an excellent pianist and a marvelous sight-reader, derives his chief livelihood from chamber music, accompanying and piano solo work, Fleury, on the contrary, has won a place among the greatest organ virtuosos of the day. His instrumental technique is formidable. Without the slightest apparent effort he makes light of the most difficult things and interprets the great repertoire as a consummate artist. His reputation is already considerable both here and elsewhere. He is also an improviser and composer, with a fertile imagination. He has already contributed to contemporary organ literature some interesting works of polished workmanship, elegant and flexible writing, and in admirable taste. He succeeded Jean Huré as organist at Saint-Augustin.

I almost forgot Gaston Singery, who won first prize in 1917. For two years he was my private pupil before entering the class of Gigout, whose assistant he became. I was in Switzerland when he competed, but was told that he proved that he knew his business thoroughly but did not give much sign of any personal musical feeling. He had won his success by hard work, as had Juliette Toutain and Émile Aviné. For some time he was organist at Saint-Étienne-du-Mont; then he went to settle in the provinces, I do not know exactly where.

Deserved Award, But Did Not Win It

This account of the Widor-Guilment school of students would seem incomplete if I did not mention those who, to my way of thinking, merited the supreme reward but who, for reasons which I have never been able to understand, never received it. They were worthy of the first prize, not only on account of their actual ability, but for the quality of their competitions, which is not always a corollary.

Achille Runner, who studied with Widor when I did, has proved that he was a well-rounded and conscientious artist. He directs with success the choir at the Madeleine, where he succeeded Abbé Chérier.

Henri Mulet, organist of Saint-Philippe-du-Roule, is one of the keenest of musical personalities, a dependable performer and a fine improviser. He has written for the organ some very significant pieces which have rightly entered the repertoire of all serious organists.

Édouard Mignan, son of Adolphe Marty's successor at Saint-Paul in Orléans, was appointed to the post at Saint-Thomas-d'Aquin at the death of my poor little Roger Boucher. He has just been called [1937] to be organist at the Madeleine to replace Henri Dallier, who died in December, 1934. He is a real musician, original and discriminating. He had a second Grand Prix de Rome and his compositions have had success at the Sunday concerts in our capital.

Émile Bourdon deserves special mention. He was 10 years old when his father, who was tax collector at Bernay, asked me to give him harmony lessons

by correspondence. The child had already written by instinct several string quartet pieces which left no doubt about his musical gifts. When his father moved to Paris I took over his piano and organ instruction as well. He was an indefatigable worker, and as soon as he was ready I arranged for him to enter Guilment's class, first as an auditor and then as a regular pupil. In spite of an excellent competition in 1910 he received only second prize. For a time he was my substitute at Notre Dame. Then he was seriously ill and had to spend four years in Switzerland. He recovered completely, thanks to will power, but was forbidden to live in Paris. He obtained the post of organist at the Cathedral in Monaco, where for fifteen years he has preached the good word and has acquired an undisputed reputation throughout the country. He has written a collection of twelve pieces, "Douze Pièces," and a very fine "Symphonie" for organ, which assure him a choice place among modern composers for that instrument. In April, 1934, I saw him at Notre Dame when he came to Paris to give a recital at Saint-Germain-des-Prés for the Amis de l'Orgue. Still the same, in fine fettle, enthusiastic, he once more put his hands on his colossus, which had been rebuilt since his departure. What memories gripped us at that moment!

How can one explain the artistic rebuffs experienced by such men as Georges Ibos, a virtuoso of remarkable style and musicianship; Albert Ribollet, equally gifted, and especially Achille Philippi, an organist completely equipped from every point of view, who has made serious strides as a composer in spite of this handicap? The judges whom I have asked about it never have offered me plausible reasons. It will always be a mystery to me. They have taken refuge behind an excuse of "general level"—a poor pretext! For I still maintain that those whom I have just mentioned were as worthy of the first prize as their rival competitors.

Writes of Joys of a Teacher

For the time being I limit myself to this review of the pupils at the Conservatoire who passed through my hands under the guidance of Widor, Guilment and Gigout. Does that mean that I do not have other numerous and brilliant pupils? Indeed no! But it would take a long time to name them all here, and I shall reserve mention of them for later chapters of these reminiscences. Nearly all of them have had some part in my career as concert artist, church organist and composer. In 1911, when d'Indy asked me to come to the Schola to succeed Guilment, I accepted the position so that I could continue to train pupils according to our traditions. In succeeding pages I shall have occasion to speak of them, likewise of certain of my own private pupils, both French and foreign.

But, on the point of closing this section on the Conservatoire, let me express the emotion that I have felt in recalling those days which seem to me now so far away and yet so near. Yes, certainly I have had unusual opportunities and joys as a teacher. In the exchange of ideas with this youthful group I have found a happiness which has amply repaid the trouble it cost to instruct them. During that long period I became more convinced every day of the generosity, valiance and enthusiasm of the young. They alone give unlimited confidence to those in whom they believe. What a responsibility! But also, what a comfort! I firmly believe that our present youth is fundamentally the same as it used to be. Moreover, youth is the future, and that is why I love it.

[To be continued.]

Tre Ore Service on Air in Vermont.

At a Tre Ore service on Good Friday in St. Stephen's Church, Winooski, Vt., a chorus of sixty voices under the direction of Frederick E. Blais, with Harlie E. Wilson at the organ, sang Dubois' "Seven Last Words." For the first time in the history of the diocese of Vermont such a service was broadcast and many letters, telegrams and telephone calls were received afterward by Father McGarry from all parts of Vermont and eastern New York commending the broadcast.

**FORTY CHOIRS TO JOIN
IN ALBANY FESTIVAL**

EXTENSIVE PLAN IS FORMED

**Diocesan Service May 27, with Lesser
Events in Various Districts —
Music Composed for Occa-
sion to Be Published.**

The Albany Diocesan Choirmasters' Association announces a choir festival project embracing the entire diocese of Albany in which forty choirs are to participate. For the first time diocesan backing has been available through the cooperation of the Right Rev. G. Ashton Oldham, Bishop of Albany, who appointed a commission, of which the Rev. Charles S. Lewis, Kinderhook, N. Y., is chairman, to assist in raising funds. The plan includes the commissioning of music composed for festival use, its publication by Carl Fischer, Inc., in the special "Albany Diocesan Choir Festival Series," free distribution of this music among choirs participating, the conducting of small district festivals in various strategic points of the diocese and the final diocesan festival in the Cathedral of All Saints, Albany.

J. William Jones, founder and conductor of the festival, will conduct the diocesan festival at Albany, but the smaller district festivals are conducted by deputy conductors of the association as follows: Hoosick Falls district, Miss Elsie M. Wirth; Schenectady, David J. Woolcock; Schoharie, Mrs. M. H. B. Wright; Susquehanna, Miss Mabel Grafton, assisted by the Rev. A. J. Miller; Mohawk district, F. R. Bullock; Catskill-Hudson, Dr. F. C. Hargrave, Jr., assisted by Charles Collier; Deanery of Ogdensburg, Albert F. Robinson.

The eighth diocesan choir festival will be held May 27 in Albany, with its climax in the service of festal evensong at 4:30. The order of service will include "Psalm 95" to the plainsong tone V, 3; a new setting of the Magnificat and Nunc Dimittis by Everett Titcomb,

and the following anthems: "With a Voice of Singing," Shaw; "Come, Let Us Worship," Palestrina; "O Thou Who Dost Accord Us," Bach, and "Thy Kingdom Come," Evans.

On the eve of the festival an organ recital will be played in the cathedral by Thomas Matthews, organist and choir-master at St. Martin-in-the-Fields, Philadelphia.

**BACH CANTATA FESTIVAL
IN PHILADELPHIA IN MAY**

A Bach cantata festival is to be held at St. James' Episcopal Church in Philadelphia May 5 and 6, with the Bach Society of Delaware County assisted by the Bach Cantata Choir of Philadelphia, making a chorus of 100 voices, besides prominent soloists and accompanists. Richard Purvis will be at the organ. James Allan Dash, founder and director of the Bach Society, will conduct all the programs. The schedule of performances is as follows:

Friday, May 5, 8:15 p. m.—Cantata No. 140, "Sleepers, Wake!"; No. 1, "How Brightly Shines Yon Star of Morn"; No. 142, "For Unto Us a Child Is Born."

Saturday, May 6, 4:30 p. m.—Cantata No. 106, "God's Time Is Best"; No. 56, "Stand Ye Firm Against All Evil"; No. 180, "Deck Thyself, My Soul, with Gladness."

Saturday, May 6, 8:15 p. m.—Cantata No. 11, "My Heart and Soul Were Sore Distressed"; No. 121, "Praise to God on High in Heaven" (Ascension Oratorio).

This festival is sponsored and financed by a prominent Philadelphia Bach enthusiast and music patron. There will be no tickets available. Admission will be by invitation only.

Bach "Passion" in Grand Rapids.

Bach's "Passion according to St. Matthew" was sung at the Fountain Street Baptist Church of Grand Rapids, Mich., Sunday evening, March 26, under the direction of Emory L. Gallup, organist and director. Harold Tower was the organist of the evening and Mr. Gallup played the piano. Four chorale preludes by Bach were played by Mr. Tower as a prelude.

**The Ernest M. Skinner &
Son Company, Inc.**

Organs built for beautifying and enhancing the church service and for the performance of organ music, past and present. Not the Baroque or other outmoded types; every modern advance as represented in beauty of tone and mechanical perfection. Skinner characteristics throughout.

ORGAN HALL

METHUEN,

MASSACHUSETTS



DR. ALEXANDER

McCURDY

HEAD ORGAN DEPARTMENT, CURTIS INSTITUTE, PHILADELPHIA

SECOND TRANSCONTINENTAL TOUR

A P R I L, 1 9 4 0

ASSISTED BY

FLORA GREENWOOD

H A R P I S T

Miss Greenwood will assist Dr. McCurdy on all programs, playing the Ravel "Introduction and Allegro" and the Debussy "Danses" with organ accompaniment.



CONCERT MANAGEMENT BERNARD R. LABERGE, INC. — 2 WEST 46TH STREET — NEW YORK

BUY HOTEL BUILDING FOR OHIO CHOIR SCHOOL

AS HOME FOR WA-LI-RO CAMP

Permanent Quarters at Put-in-Bay Will Accommodate Fifty Boys—Program of Instruction and Play Planned for Summer.

Wa-Li-Ro, the summer choir school at Put-in-Bay, Ohio, has purchased the Conlen Hotel for its permanent quarters. This building, which can house about fifty boys, is at the edge of the village, with acres of play space, not far from St. Paul's Church. The Rt. Rev. Beverley D. Tucker, D.D., the new Bishop of Ohio, has been made honorary president, the Rev. E. G. Mapes is president, the Rev. Dayton Wright chaplain, Paul Allen Beymer and Laurence Jenkins are the directors of music and Ray William Green is athletic instructor.

The coming summer from June 19 to Aug. 14 the camp will be host to several hundred choir boys from Eastern states and Canada, in a combination program of musical instruction and organized play. It is the only organization of its kind in America and is affiliated with the School of English Church Music, headed by the Archbishop of Canterbury and Sir Sydney Nicholson.

A special conference on boy choirs and the music of the Episcopal Church will be held from June 26 to 30 with the following on the faculty: Dr. Healey Wilan of Toronto, Ray Brown of New York, Harold W. Gilbert of Philadelphia, the Very Rev. Chester B. Emerson, D.D., of Trinity Cathedral, Cleveland, Canon Louis E. Daniels of Cleveland and Oberlin, the Rev. John W. Norris of Philadelphia and the council of the summer school.

HUGH PORTER IN CHARGE AT THE JUILLIARD SCHOOL

Hugh Porter will be in charge of the organ department at the Juilliard Summer School. Students will receive private organ lessons and will meet for two class hours a week, at which problems in technique and interpretation will be discussed and great works for the instrument will be played. There will also be a class in interpreting and accompanying the musical numbers in the church service, beginning with hymns and chants and including selected anthems, solos and choruses from the oratorio "Elijah."

Mr. Porter will use the four-manual Casavant organ in the concert hall of the graduate school for class work and private lessons. There will also be available for the use of students the three-manual organ in the recital hall of the Institute of Musical Art and four two-manual practice organs in the school. In addition

to the regular courses available in the school, there are to be a number of comprehensive one-week forum courses planned especially for musicians and educators who plan a short period of study while in New York for the world's fair. The summer session, which will begin July 5, will continue through Aug. 11. Registration extends from July 1 to 3.

CHICAGO WOMAN ORGANISTS HEAR TALK BY WHITEHOUSE

The monthly meeting of the Chicago Club of Woman Organists was held April 3 at the Woman's University Club, in the Fine Arts building. Guest artists on the program were the Chaminade Trio (Helen Conrad, violin; Marie Palmer, cello, and Ruth Baginski, piano), Anne Krzuc, soprano, and Ruth Sanderson Phillips, pianist. Following the program Dr. Horace Whitehouse of Northwestern University gave an address on "Organ Teaching." Dr. Whitehouse said that music is more than entertainment; it is a part of general education and musicians are a definite part of society and make a distinct contribution thereto. Teachers open the way for students to realize their own power and a good teacher studies with his pupil as much as the pupil studies with the teacher. A teacher should develop in the student the ability to think music and must help the student to know what is in the score he is studying.

On Sunday afternoon, April 23, the club gave a program at the First Methodist Church of East Chicago, Ind., under the auspices of the South Shore Chapter of the American Guild of Organists. Members on this program were Ora E. Phillips, Tina Mae Haines and Esther Wunderlich.

On Sunday afternoon, May 7, a tea will be given at the home of Mrs. Florence Techtin, 796 Edgewood drive, Glen Ellyn, Ill. This will also be a reception for new members taken into the club during the year.

ORA E. PHILLIPS.

Death of Miss Clyde Capwell.

Miss Clyde Carpenter Capwell, for forty years prominent in musical circles at Binghamton, N. Y., died March 10 at her home in that city of "flu," complicated by a heart ailment. She was born in Binghamton sixty years ago and following her graduation from the Binghamton Central High School studied organ under local teachers and in New York City. Returning to Binghamton she served as organist of the North Presbyterian Church and then became organist at the First Baptist Church in 1909. She was a leader in the organization of the first junior choir in Binghamton in 1935. Miss Capwell was a past vice-president of the Binghamton Zonta Club, a member of the Monday Afternoon Club, of the Binghamton Chapter, American Guild of Organists, and of the First Baptist Church.

Sowerby's Concerto Has Chicago Hearing; Power Biggs at Organ

Leo Sowerby's new Concerto for organ and orchestra in C major had its first Chicago performance at the concerts of the Chicago Symphony Orchestra March 30 and 31. E. Power Biggs, who presided at the organ when the work had its premiere at the hands of the Boston Symphony a year ago, under Serge Koussevitzky, was the soloist in Chicago. The usual distinguished audiences heard the Chicago performance and included a large number of the organ fraternity. Both Mr. Biggs and Mr. Sowerby received hearty acclaim and had to respond to several rounds of extended applause after the concerto was played. All of this showed not only an appreciation of the composition at its first hearing, but the fact that the prophet Sowerby is not without honor in his own country. Hans Lange, associate conductor of the orchestra, led the orchestra through the interesting intricacies of the composition.

A fair appraisal of the reception of Mr. Sowerby's composition is afforded in the review of Edward Barry in the *Chicago Tribune*, in the course of which he wrote:

The audience was quick to recognize the concerto as a powerful piece of writing by a man who thinks lucidly in musical terms and who has at his finger ends the technique necessary to convey anything which he wishes.

Not that the concerto is fully comprehensible musically at first acquaintance. On the contrary, the first movement is hardly comprehensible at all. The mystical second and the clearly felt third offer far fewer aesthetic stumbling-blocks.

The audience approved the performer, too—dapper, smiling Mr. Biggs of Boston. With more eloquence even in his feet than many organists have in their hands, he dealt capably from first to last with the concerto's difficult solo part.

The selection of Mr. Biggs as the interpreter of the concerto was happy, for he is one of America's outstanding organists and one to whom the difficulties of such a work are no handicap.

Leo Sowerby, born May 1, 1895, in Grand Rapids, Mich., has been a Chicago resident since he was 14 years old. A large part of his study has been at the American Conservatory of Music. In that institution he is now a teacher of composition and orchestration. His first public appearance as a composer took place in 1913, when Glenn Dillard Gunn produced his Violin Concerto at a concert of American music. Other orchestral pieces followed, and in January, 1917, an orchestral concert was given in Orchestra Hall under the direction of Eric DeLamarter, composed entirely of Mr. Sowerby's compositions.

In 1921 Mr. Sowerby was awarded the

first fellowship in the American Academy at Rome. The organ became his chosen instrument and he is organist and choir-master at St. James' Episcopal Church.

Work at St. Mary's-in-the-Garden, N.Y.

Macfarlane's "Message from the Cross" was sung at St. Mary's-in-the-Garden, New York, by the St. Cecilia and senior choirs on Good Friday. At the New York world's fair Temple of Religion May 24 and 27 St. Mary's, with nine other junior choirs, under the auspices of the New York State Federation of Music Clubs, will sing two vesper services. The program will consist of the following: Magnificat in G, West; "Lord, Our Faith Increase," Bach-Nevin; "Fairest Lord Jesus" and "O Saviour Sweet," Bach-Munster; "Saviour, Again to Thy Dear Name," Llewellyn; "Sweet Jesu, Heaven's King," Stair; "Ancient of Days," Jeffrey; "The Church's One Foundation" (with descant), Wesley; "Hark! Hark! My Soul," Smart. June 4 at 4 o'clock the graduation service of the junior choirs will be held in St. Mary's-in-the-Garden. The largest classes in the history of the choir school will be graduated. Two graduates also will receive stripes for their five years of service. April 11 St. Mary's choirs gave Gilbert and Sullivan's "Pirates of Penzance" in public school No. 43. The performance ranked with the professional ones of the same work given in New York.

JOSEPH W.

CLOKEY

COMPOSER-ORGANIST

POMONA COLLEGE

CLAREMONT CALIFORNIA

Thomas Matthews

F.A.G.O.

Preparation for Guild
Examinations

Church of
St. Martin-in-the-Fields
Chestnut Hill
PHILADELPHIA, PA.

ARTHUR POISTER

WINS NEW ACCLAIM IN TRANSCONTINENTAL TOUR

BATON ROUGE: *Morning Advocate*—"A beautifully built program was offered by the organist, who confirmed the adjectives of 'truly great,' 'superior,' 'interesting,' 'outstanding,' which have been applied to his playing from all points of the United States."

WICHITA FALLS: *Record News*—"Handel Aria provided a lofty introduction to the sublime, devout grandeur of his Bach.—Widor's Seventh Symphony Finale brought a thrilling release of all the organ's greatest voices—technical performance remarkably smooth, both as to immaculate pedaling and fluent manual work."—*W. L. Underwood.*

BLOOMINGTON: *Illinois Wesleyan Argus*—"An enthusiastic audience confirmed that he is one of America's finest concert organists."

SAN DIEGO: *Union*—"Mr. Poister's performance last night was characterized by its high standard, technical fluency, and admirable taste in registration."

Sun—"When an artist of Arthur Poister's caliber appears here again in concert, it will be none too soon for local music-lovers."

REDLANDS: *Daily Facts*—"... surpassed even the loveliest concerts which he gave so generously while teaching at the university... played with a freedom and abandon which made it sheer delight to listen to him."

LOS ANGELES: *Times*—Re Redlands recital—"wins highest praise from audiences, musicians, and press."

MEMPHIS: *Commercial Appeal*—"POISTER SHOWS SKILL AND SYMPATHY IN CONCERT HERE."

NEXT SEASON NOW BOOKING ● MGMT. BERNARD LA BERGE, INC. — 2 West 46th St., NEW YORK

WINSLOW CHENEY



WINSLOW CHENEY WILL GIVE three courses in memorization at the Juilliard summer school in New York this year, besides a Bach lecture course. Mr. Cheney's success in teaching memorizing has caused a growth in the demand for his instruction along this line at Juilliard. Thirty per cent of those who attended the course last year were organists.

Mr. Cheney will play the recital at the New York world's fair May 21 in the series on the Aeolian-Skinner organ in the Temple of Religion and will give a program consisting of the following compositions: Toccata, Pierre; "Dreams," Wagner; "In Summer," Stebbins; "Vepres du Commun" (Verset 3), Dupré; Fugue a la Gigue, Chorale, "Jesu, Thou My Joy," Adagio in A minor and Finale from Concerto 1, Bach; "Nymph of the Lake," Karg-Elert; "Within a Chinese Garden," Stoughton; Cantilena, McKinley; "Carillon," Vierne.

Five of Mr. Cheney's pupils are giving recitals in May at the Church of the Neighbor, Brooklyn Heights. Richard Elsassor, the boy prodigy from Cleveland who is only 12 years old, and who is studying with Mr. Cheney, will play the following program at the New York Wanamaker Auditorium at 2:30 May 6: "Variations de Concert," Bonnet; Andante, Stamitz; Sketch in D flat, Schumann; "Carillon," Vierne; "The Bells of St. Anne de Beaupre," Russell; "Nymph of the Lake," Karg-Elert; "Le Coucou," d'Aquin; Cantilena, McKinley; Toccata, "Thou Art the Rock," Mulet.

CLEVELAND CHORAL FESTIVAL
ARRANGED BY BLODGETT

So great was the artistic success of the first choral festival in St. James' Church, Cleveland, Ohio, that another is to be held this year under the capable direction of Walter Blodgett, the church's musical chief. It is announced by Mr. Blodgett that the second festival will take place May 23 and 24. Four programs will be given—two a day, with time out for supper. The first program will be of chamber music—Handel, Buxtehude, Bach, Gibbons, Bull and East. The second will consist largely of modern choral works with orchestra. The third and fourth will present the Bach Mass in B minor. All works will be given with original instrumentation, except for three motets of Sowerby, Philip James and Ireland, which Mr. Blodgett has orchestrated. The soloists will be Janet Burt, Katherine Karnes Morse and Mary Marting, sopranos; Irene Beamer, contralto; Lloyd Lindner, tenor; Gordon McKinnon, George Parkinson and Laurence Jenkins, basses. Alvin Wochele of the Epworth-Euclid Church will be organist and Albert Conkey, music master of the Hawkin School, will play the harpsichord.

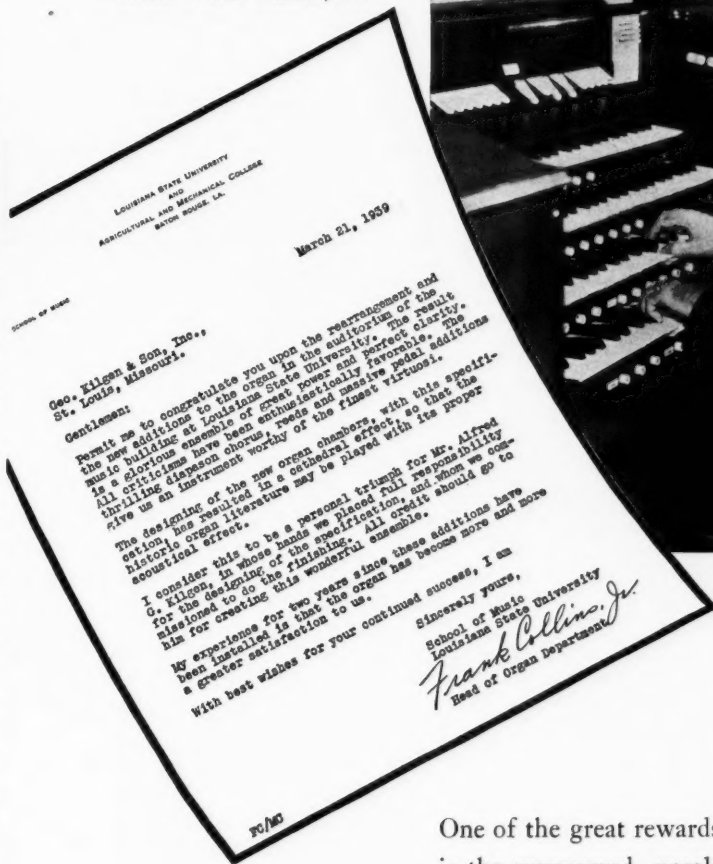
GULBRANSEN "MAGNATONE"
SMALL ORGAN OF NEW DESIGN

The latest addition to the list of small organs, pipe and electronic, is the "Magnatone," which its maker, the Gulbransen Company of Chicago, explains is built on an entirely new principle in reed organ construction.

"This principle," according to the announcement, "makes the reed organ as fast in its attack and as responsive in expression as any modern pipe organ. No bellows, reservoir, tubing, rubber cloth,

"... a glorious ensemble of great power and perfect clarity."

—writes Frank Collins, Jr.



Frank Collins, Jr., distinguished organist and pedagogue, studied at the University of Michigan, received his Master of Music degree under Palmer Christian, and spent a sabbatical year in Paris, studying with Marcel Dupré. He is Associate Professor of Music and Head of the Organ Department of Louisiana State University.

Geo. Kilgen & Son, Inc.

Established U. S. A. 1851

4010 Union Blvd., St. Louis, Mo.

New York • Chicago • Philadelphia
Cincinnati • Los Angeles • Detroit

One of the great rewards for Kilgen craftsmanship is the unreserved, unsolicited praise of the organ masters whose great delight is the perfect tonal clarity, the power, the response—the sheer classic beauty of that instrumental masterpiece, the Kilgen Pipe Organ.

leather or any of the usual reed organ mechanisms and materials are used in the 'Magnatone.' Tone is created by air pressure produced by an electric motor which drives a small eight-inch centrifugal fan, instead of suction. The valve action is direct electric and the valve is drawn open by a small electro-magnet. This magnet is controlled at the key and stop action by electrical contacts.

"The 'Magnatone' is capable of producing sufficient volume of tone for small churches, auditoriums and is more than adequate for home use," it is stated. The keyboard is standard scale, five octaves, and is divided at the center, which enables the organist to play soft accompaniments with the left hand and any solo combination with the right, or the reverse.

The fourteen English style drawknob stops are fingertip controlled while the hands are on the keyboard. Volume of sound is controlled by a swell pedal. The instrument is entirely self-contained and may be plugged into any ordinary 110-volt alternating current outlet.

NORTH SHORE FESTIVAL
MAY 16 TO 20 IN EVANSTON

The complete program for the North Shore Music Festival, which will be held May 16, 18 and 20 in the new indoor choral theater at Dyche Stadium, Evanston, Ill., has been announced by Arthur

G. Cable, president of the Northwestern University Festival Association. The soloists will be Kirsten Flagstad, soprano; Marian Anderson, contralto; Igor Gorin, baritone; Rosa Tentoni, soprano; Friedrich Schorr, bass; Frederick Jagel, tenor; Mark Love, bass; Elizabeth Wysor, contralto; Agnes Davis, soprano, and William Miller, tenor. Miss Tentoni, Miss Wysor and Messrs. Jagel, Schorr and Love will sing the solo parts in the performance of Bach's "Passion according to St. Matthew" at the opening performance of the festival. They will be assisted by the 500-voice festival chorus and the Chicago Symphony Orchestra, under Frederick Stock. Miss Tentoni will return Thursday evening to sing with Igor Gorin, the chorus and the orchestra in Wolf-Ferrari's "The New Life," which has not been performed in its entirety in Chicago since 1916. Marian Anderson will appear on Saturday afternoon with the children's chorus of 1,000 voices. Mme. Flagstad will sing Saturday evening at the closing concert.

FREDERICK MARRIOTT

Organist - Carillonneur
ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

ESTABLISHED 1898
GUTFLEISCH & SCHOPP
REED and FLUE PIPES
ORGAN SUPPLIES
ALLIANCE, OHIO

□ □

We have been in business continuously for forty years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

FRANCIS SNOW, Mus. Doc.

TRINITY CHURCH
BOSTON
RECITALS — INSTRUCTION
IN ORGAN AND CHOIR TRAINING

American Guild of Organists

United States and Canada

(Name and seal registered in U. S. Patent Office)



Organized
April 13, 1896
Charter Granted
December 17, 1896
Incorporated
December 17, 1896

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

Authorized by the Board of Regents of the State of New York
General Office: Room 3010, International Building, Rockefeller Center,
630 Fifth Avenue, New York City

Warden
CHARLES HENRY DOERSAM, F.A.G.O.
Sub-Warden
FRANK E. WARD, A.A.G.O.
General Secretary
RALPH A. HARRIS, M.S.M., F.A.G.O.
General Treasurer
HAROLD W. FRIEDEL, F.A.G.O.
General Registrar
S. LEWIS ELMER, A.A.G.O.
General Librarian
JAMES W. BLECKER, A.A.G.O.
General Auditor
OSCAR FRANKLIN COMSTOCK, F.A.G.O.
HUGH MCAMIS, F.A.G.O.
Chaplain
THE REV. HARRY EMERSON FOSDICK, D.D.

Council
SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
CHARLES O. BAKES, F.A.G.O.
SETH BINGHAM, F.A.G.O.
LILLIAN CARPENTER, F.A.G.O.
NORMAN COKE-JEPHCOTT, F.A.G.O.
CHARLES M. COURBON, MUS. D.
GRACE LEEDS DARNELL, F.A.G.O.
VERNON DE TAR, F.A.G.O.
CHARLES HEINROTH, MUS. D.
CHANNING LEFEVRE, MUS. D., F.A.G.O.
HAROLD VINCENT MILLIGAN, MUS. D., F.A.G.O.
WILLARD I. NEVINS, F.A.G.O.
T. TERTIUS NOBLE, MUS. D.
HUGH PORTER, F.A.G.O.
G. DARLINGTON RICHARDS, F.A.G.O.
HUGH ROSS, F.R.C.O.
GEORGE W. VOLKEL, MUS. B., F.A.G.O.
MORRIS W. WATKINS, M.S.M., A.A.G.O.
ERNEST WHITE, MUS. B., F.A.G.O.
DAVID MCK. WILLIAMS, MUS. D., F.A.G.O.
R. HUNTINGTON, WOODMAN, A.G.O., F.A.G.O.

DEANS OF CHAPTERS AND REGENTS OF BRANCH CHAPTERS:

- | | | | |
|---|---|---|--|
| Alabama—Mrs. Lila Belle Brooks.
Arkansas—Kate Bossinger.
Atlantic City—A. E. Weeden.
Binghamton—Michael L. Harendza.
Buffalo—Edna L. Springborn.
Lockport Branch (Buffalo)—Harland W. D. Smith.
Niagara Falls Branch (Buffalo) — Walter H. McDannel.
Camden—Dr. Rowland Ricketts.
Cedar Rapids—Eugene Devereaux, F.A.G.O.
Central California—George M. Baumgarten.
Central Missouri—Jesta L. Williams, F.A.G.O.
Central New Jersey—Mrs. John A. Peterson.
Central New York—J. Laurence Slater.
Central Ohio—Gertrude Schneider.
Central Tennessee—Paul L. McFerrin.
Chesapeake—Katharine E. Lucke, F.A.G.O.
Delaware—T. Leslie Carpenter, Mus. B.
District of Columbia—Arthur W. Howes, Jr., F.A.G.O.
Eastern New York—J. Stanley Lansing, A.A.G.O.
East Tennessee—Clifford C. Loomis.
Erie—Charles H. Finney, A.A.G.O.
Florida—Claude L. Murphee, F.A.G.O.
Jacksonville Branch (Florida)—Claude L. Murphee, F.A.G.O. | Orlando Branch (Florida)—Herman F. Siewert, F.A.G.O.
St. Petersburg Branch (Florida)—Mrs. Frank H. Broadfield.
Tallahassee Branch (Florida)—Jeanne Compton.
Tampa Branch (Florida)—Mrs. Nella Wells Durand.
Fort Worth—W. Glen Darst.
Georgia—Charles W. M. Johnson.
Harrisburg—Clarence E. Heckler.
Hartford—Donald B. Watrous.
Illinois—Wilmer Byrne.
Indiana—Chester L. Heath, M.A.
DePauw Branch (Indiana)—Anne Rose.
Kansas—Mrs. Arza J. Clark.
Kansas City—Mrs. Edna Scotten Billings.
Lehigh Valley—Frank S. Graver.
Lincoln—Donald D. Kettinger.
Long Island—Louis Harold Sanford, A.A.G.O.
Los Angeles—Alexander Schreiner, F.A.G.O.
Louisiana—Mrs. W. Carruth Jones.
Louisville—Archibald D. Jonas.
Macon—Emily Lawton.
Maine—Alfred Brinkler, F.A.G.O.
Bangor Branch (Maine)—Mrs. Grace B. Howes.
Massachusetts—Homer P. Whitford, F.A.G.O.
Miami—Mrs. E. R. Treverton. | Michigan—William I. Green.
Minnesota—C. Wesley Andersen, A.A.G.O.
Missouri—Henry H. Walser.
Monmouth—Charles Patrick.
Nebraska—Mrs. Winifred T. Flanagan, A.A.G.O.
New Haven—H. Frank Bozyan.
New Jersey—Norma Landis, A.A.G.O.
North Carolina—Eugene Craft.
North Texas—Mrs. A. H. Mahaffey.
Northern California—Harold Mueller, F.A.G.O.
Northern Ohio—Laura Louise Bender, F.A.G.O.
Toledo Branch (Northern Ohio)—Mrs. Ethel K. Aradt.
Youngstown Branch (Northern Ohio) — Walter Hirst, A.A.G.O.
Northeastern Pennsylvania — Ruth A. White, A.A.G.O.
Oklahoma—Mrs. Marle M. Hine, A.A.G.O.
Oklahoma City—Edward A. Flinn.
Southwest Branch (Oklahoma City)—Mrs. L. N. Gilliland.
Oregon—Lauren B. Sykes, A.A.G.O.
Pasadena—V. Gray Farrow, A.A.G.O.
Pennsylvania—Newell Robinson, F.A.G.O.
Rochester—Richard H. Lansing II.
Rocky Mountain—William F. Spalding.
Rhode Island—George W. Stanley, Jr. | Sacramento—Mrs. Zue G. Pease.
San Diego—Edward Borgens.
San Jose—Theresa C. M. Antonacci.
South Carolina—Fred H. Parker.
South Shore—Mrs. P. F. Roberts.
Southern Arizona—John M. McBride.
Southern Ohio—Edward G. Mead, F.A.G.O.
Staten Island—Carlos F. Newman.
Tennessee—Arthur Hays.
Texas—Mrs. Ernest E. Peoples.
Tri-City—Wilbur P. Swanson.
Union-Exsex—Harold B. Niver, A.A.G.O.
Utah—Dr. Frank W. Asper, F.A.G.O.
Vermont—New Hampshire—Harold Frantz.
Virginia—L. E. Weiss.
Petersburg Branch (Virginia) — Mrs. J. Westmore Brown.
Western Iowa—Bertha Kleckner.
Western Michigan—Harold Towser.
Western Pennsylvania—Marshall Bidwell, Mus. D., A.A.G.O.
Western Washington — Wallace M. Seely, A.A.G.O.
Wilkes-Barre—Edwin B. F. Clark.
Wisconsin—Arthur Knudsen.
York—Henry A. Bates. |
|---|---|---|--|

Dr. Henry S. Fry Plays Annual Organ Recital of the Camden Chapter

The fifteenth annual organ recital of the Camden Chapter was held April 18 in the North Baptist Church of Camden, N. J. The recital was played by Henry S. Fry, Mus.D., F.A.G.O., organist of St. Clement's Church, Philadelphia, conductor of the Choral Club of the Musical Art Society of Camden and the Crescendo Club of Atlantic City, N. J. Dr. Fry appeared in a dual role as organist and conductor, for he was assisted in his program by the Choral Club.

The program was in two parts, the first being devoted exclusively to organ works, as follows: Passacaglia, John E. West; Prelude to "La Damoselle Elue," Debussy; Prelude and Fugue in E minor, Bach; Adagio, Bach; Siciliano (requested), Fry. The second part consisted of a combination of organ solos and choral compositions woven about the birth, death and resurrection of Christ. It opened with a group of organ numbers as follows: "Christmas Pastourelle," Ferrari; "Es ist ein' Ros' entsprungen," Brahms, and the Christmas folksong "Fall on Your Knees," Lithuanian-Whitmer. The Choral Club then sang "Joseph Came Seeking," Willoughby; "Carol of the Bells," Leontovich-Wilhouisky; "Sing Ye, Sing the Saviour's Birth," Curry; "In Excelsis Gloria" (requested), Fry.

Two organ numbers served as a transition to the second part of this trilogy—"Come, Sweet Death," Bach-Duane, and Introduction to "The Passion," Haydn-Fry. The Choral Club's final group consisted of "O Sacred Head, Now Wounded," Hassler - Bach - Lundquist; "The Crucifixion," Spiritual - Robertson; "O Morn of Beauty," Sibelius-Matthews; "The Lord Is Risen Today," Billings-Clokey.

The program closed with a stirring rendition by Dr. Fry of Dubois' "Alleluia," after which the recitalist-conductor received a well-merited ovation.

ROWLAND RICKETTS, M.D.

Camden Chapter.

The February meeting of the Camden Chapter was held in the Episcopal Church of Moorestown, N. J., Feb. 21. A very interesting talk on "My Fifty Years as an Organist" was delivered by Dr. John M'E. Ward, who recently celebrated his fiftieth anniversary as organist of St. Mark's Lutheran Church in Philadelphia. Dr. Ward accompanied his talk with several pictures of early organs in the vicinity and also pictures and programs of the organ and organ music at the Centennial

GUILD IN NEW OFFICE MAY 1; NOTE CHANGE OF ADDRESS!

After May 1 the general office of the American Guild of Organists will be in Room 3010 of the International Building, in Rockefeller Center, 630 Fifth Avenue, New York City. Please address all communications in reference to Guild business henceforth to the new address.

Exposition which was held in Philadelphia in 1876.

The March meeting of the chapter was held March 21 in the Broadway M. E. Church, Camden. The meeting opened with a recital by Dr. Rowland Ricketts, former dean. The well-chosen program consisted of: "Fiat Lux," Dubois; "Autumnal," Dorothy James; Prelude (Seventh Sonata), Rheinberger; "The Fifers," d'Andrieu-Edmundson; Fugue in E flat major ("St. Anne"), Bach, and a melody of Bach arranged by Dr. Ricketts.

Following the organ music a talk on "Music in the Congregation" was given by Harry J. Ditzler, F.A.G.O., a member of the Pennsylvania Chapter and organist-director at the Universalist Messiah Church, Philadelphia. Numerous interesting and instructive points were covered, especially the duty of the organist to deliver not only good music, but music which definitely coincides with the sermon topic and lends unity to the entire service. The music at the same time, he said, should awaken a definite interest in the minds of the congregation.

A short business meeting followed by the serving of refreshments concluded the evening's activities.

JOHN H. HECKMANN.

Meetings of Texas Chapter.

The Texas Chapter met March 29 at the home of Miss Alice Knox Fergusson in Dallas. After the business session, which followed supper, the meeting was turned into a social hour and games were played far into the night.

The April meeting took place on the 18th at the home of Lois Mae Gengnagle. After supper Mrs. Pearl Wallace Chappell, who no doubt is the best-informed authority in Dallas on dramatics in the church, spoke on the subject "Drama Goes to Church," after which a business meeting was held.

Recitals scheduled by the chapter for February, March and April all were canceled because of illness in the city, but a recital was announced for May 8 at the Highland Park Methodist Church. Ap-

pearing on the program will be Dorothy Witcher Peoples, dean of the chapter; Lois Mae Gengnagle and John Huston. This recital is sponsored by the Dallas Federation of Music Clubs and is the Guild's contribution to its many music week events.

JOHN HUSTON.

Recitals for Delaware Chapter.

The Delaware Chapter has held several social meetings during the season and is now sponsoring a series of recitals. The first recital was given by Firmin Swinnen at Newark, on the large Aeolian organ at the University of Delaware, March 25. The next recital was given in the Methodist Church at Newark April 25. Organists taking part were to be Sarah Hudson White and William D. Blair. The A Cappella Choir of the University of Delaware was to assist in the program. Another recital is being planned for May 9 in St. Anthony's Catholic Church, Wilmington, and Miss Angela Curran, organist of the church, will play, assisted by the choir.

The Delaware Chapter expects to attend the convention at Philadelphia one day in a body and have a dinner meeting in the evening.

WILMER C. HIGHFIELD, Secretary.

Buffalo Volunteer Choir Contest.

The March meeting of the Buffalo Chapter was held at the Lafayette Avenue Presbyterian Church. It was the occasion of the annual volunteer choir contest. Four choirs competed, each singing Bach's setting of "Jesu, Priceless Treasure," and one number of its own choosing. The cup was awarded to the choir from the Methodist Episcopal Church in Kenmore, Mrs. Helen Maxwell, director. This is the third time the cup has been awarded to this choir and it now becomes its permanent possession. Second place was given to the choir of the Central Park Presbyterian Church, Stephen Palmer, director. Adjudicators were: Miss Ebba H. Goranson, music supervisor of the Jamestown public schools; Charles H. Finney, graduate student at the Eastman School of Music, and Francis H. Diers, head of the music department of the State Normal School in Fredonia.

New Chapter in Alabama.

Announcement is made of the formation of a Guild chapter in Alabama, with headquarters at Birmingham. The officers of the newly-organized chapter are: Dean, Lila Belle Brooks; sub-dean, Herbert C. Grieb; secretary, Frank Johnson; treasurer, Mrs. L. L. Golden.

Norman Landis Is Heard by Central New Jersey Chapter at Flemington

Norman Landis, dean of the New Jersey Council, was heard in a recital for the Central New Jersey Chapter April 10 at the Presbyterian Church, Flemington, N. J., in the following program: Allegro from First Symphony, Maquaire; Ciacona in D minor, Pachelbel; Prelude on a Lenten Chorale, Buxtehude; Prelude in E flat, Bach; Prelude on the Chorale "I Love Thee, Lord Most High," Kreckel; "The Squirrel," Weaver; Slumber Song, Landis; Finale from Third Symphony, Verne. Two anthems by Mr. Landis were sung by the choir of the church—"Our Light and Guide" and "As the Hart Paneth."

At the business meeting which followed the recital Miss Caroline Burgner, Miss Nita Sexton, Mrs. Carl Myers and W. A. White were elected to serve on the nominating committee, with Miss Jean Schlickling and James Harper on the auditing committee.

The Camden Choral Club of the Musical Art Society of Camden, N. J., will give a concert in Princeton Chapel, Princeton, N. J., May 27 at 4 o'clock, under the leadership of Dr. Henry S. Fry of Philadelphia. The numbers on the program will be grouped about the birth, the death and the resurrection of Christ. The group of choruses relating to the birth will be preceded by organ numbers on the birth, to be played by Newell Robinson, dean of the Pennsylvania Chapter, the group relating to the Passion and death will be preceded by organ numbers on that subject by Russell Snively Gilbert, past dean of the New Jersey Chapter, and the group for the Resurrection will be preceded by appropriate organ numbers by Robert Hufstader of Princeton. As the closing part of the program Rollo Maitland of Philadelphia, representing the American Organ Players' Club, will give an improvisation covering the three subjects. After the concert a dinner will be served.

ELLA M. LEQUEAR, Secretary.

Union-Exsex Hears Weinrich.

Carl Weinrich was both speaker and recitalist at the April meeting of the Union-Exsex Chapter April 17, at the Second Presbyterian Church, Newark, taking the place of Dr. John Finley Williamson. Mr. Weinrich spoke of the tonal design of the seventeenth and eighteenth century organs. Following his talk Mr. Weinrich delighted those present with an impromptu recital, drawing on the works of Buxtehude and Bach.

DAVID R. ADAMSON, Registrar.

News of the American Guild of Organists—Continued

Kimball Hall Recitals Will Come to a Close on the Last Friday in May

The spring series of Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, with the cooperation of the W. W. Kimball Company, will come to a close May 26. The attendance in April displayed the interest in organ music among many people in the loop district and especially the musicians in Kimball Hall, in the musical center of Chicago. Harold Cobb, chairman of the committee which has had the recitals in charge, announces the following performers for May:

May 5—Wilbur Held.
May 12—Burton Lawrence.
May 19—Miss Clare Gronau.
May 26—Whitmer Byrne.
Allen W. Bogen was the recitalist on April 28.

The last recital in March was played by Archer Lambuth of Central Church March 31. Mr. Lambuth paid tribute in chronological order to composers from the early days to the present, beginning with two Italian masters and closing with three modern works—the new Passacaglia and Fugue of the Chicago composer, Gardner Read; Carl K. McKinley's "Arabesque" and one movement of Candler's "Sonata Dramatica." The complete list of offerings was as follows: Allegro Vivace, Sammartini; Air, Tartini; "In Thee I Gladness" and "In Thee, Lord, Have I Put My Trust," Bach; Passacaglia and Fugue, Read; Arabesque, McKinley; "Paeon" ("Sonata Dramatica"), Candler.

Walter Flandorf demonstrated not only his command of the organ, but his creative talent, at the recital April 7, in which he presented this program: Fugue (from "Mary of Galilee"), Flandorf; Larghetto in B minor, Handel; Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Kyrie Eleison," Saar; "Good Friday Spell" (from "Parsifal"), Wagner; Overture to "Tannhäuser," Wagner. In response to enthusiastic encores he added an improvisation on the Passion Chorale. Mr. Flandorf's own fugue made a very favorable impression and the Handel numbers were probably the features of the performance.

On April 14 Dr. Wilhelm Middelschulte played the following program entirely from memory: Concerto No. 1, Handel; Preludes in form of a Suite (from the organ works, Goldberg Variations and Chaconne), Bach; Theme, Variations and Finale, Thiele; Passacaglia, Middelschulte. His playing was marked by fine taste and technique and reflected his outstanding musicianship. As an encore Dr. Middelschulte played his own brilliant "Perpetual Motion," for pedals.

Skill in achieving fine effects in registration marked the recital of Miss Marie Briel, A.A.G.O., organist and director at the Wilmette Methodist Church, who played April 21. Her varied program consisted of the following selections: Chorale in A minor, Franck; Fugue in E flat ("St. Anne's"), Bach; "The Chapel of San Miguel," Seder; "Clair de Lune," Karg-Elert; "La Concertina," Yon; "Goblin Dance," Dvorak; "Spring," Hyde.

Harrisburg Chapter.

The Harrisburg Chapter met at "Country Gardens," the home of Mrs. Charles Swartz, April 13. In illustrating a discussion of hymnology the following program was presented on the two-manual Möller organ: Prelude on "Divinum Mysterium," Candler (Irene Bressler, organist at Messiah Lutheran Church); "An Easter Alleluia," Slater; "Federal Street," Reynolds, and Missionary Hymn, "From Greenland's Icy Mountains," West (Marguerite Wharton, assistant organist of St. Peter's Lutheran Church, Middletown); Trilogy for organ, "Faith, Hope and Love," Carl F. Mueller (Helen Runkle, choirmaster and organist of Fourth Reformed Church).

After the recital a business meeting took place at which the annual election of officers resulted in the following:

Dean—Arnold S. Bowman, First

Church of God, New Cumberland.

Sub-dean—Marguerite Wharton, St. Peter's Lutheran, Middletown.

Secretary—Mrs. Marshall Brown.

Treasurer—Doris Stuart, assistant organist, Pine Street Presbyterian.

Registrar—Mrs. Nelson Maus, First United Brethren.

Additors—Miss Laura Garman and Mrs. John R. Henry.

Executive committee—Irene Bressler, Helen K. Croll and Ella May Foreman.

Refreshments were served after the business of the evening. Donald Pfaff, an organist from Hanover, was a visitor at the meeting.

SARA K. SPOTTS, Registrar.

Pennsylvania Chapter.

Activities of the Pennsylvania Chapter during the last few months have seemed to center around preparations for the forthcoming convention. March 4 a dinner was given in St. Peter's parish-house and April 15 another dinner was given in the parish-house of St. Matthew's Church. Both events were well attended and the chief item of discussion was the convention, the dinners being held to acquaint the membership at large with the progress of convention plans.

The annual meeting of the chapter is scheduled for May 13. This will also be a dinner meeting, at which it is planned to have some interesting items of entertainment. On May 27 the Pennsylvania Chapter is to participate with the New Jersey State Council, the Camden Chapter and the American Organ Players' Club in a choral and organ festival at the chapel of Princeton University.

Lecture on Schweitzer at St. Louis.

The March meeting of the Missouri Chapter was held jointly with the Musicians' Guild of St. Louis March 13 at the College Club. After dinner the dean, H. H. Walsler, presided at the business meeting. The feature of the evening was a lecture by Ernst C. Krohn, who presented a comprehensive paper on the life and works of Dr. Albert Schweitzer. In addition to the lecture Mr. Krohn presented recordings played by Dr. Schweitzer on English and French organs. Dr. Schweitzer's recordings of works of Johann Sebastian Bach were reproduced. The chorale preludes were recorded on a Silbermann organ at the Church of Ste. Aurelie, Strassburg; the fugues were recorded on an English organ at the Church of All Hallows, Barking-by-the-Tower.

HILDA M. KOENIG.

Parvin Titus Plays in Boston.

The Massachusetts Chapter presented Parvin Titus, F.A.G.O., the Cincinnati organist, in a recital March 23 at the First Church in Boston. The program, of great interest, was as follows: Chorale Preludes, "To Thee Alone, Lord Jesus Christ," Pachelbel; "Our Father, Who Art in Heaven" and "My Soul Doth Magnify the Lord," Delphin Strung; Prelude and Fugue in A minor and Lento, Trio-Sonata 6, Bach; Eighth Symphony, Cantabile and Scherzo, Widor; Fugue in C sharp minor, Honegger; Chorale Preludes, "The Cross, Our True and Only Hope" and "O God in Heaven, Look Down on Me," R. Cochrane Penick; "Scena" from "Three Gothic Sketches," John Haussermann.

Louisville Chapter Notes.

The Louisville Chapter held its April meeting on the 10th, with dinner at the French Village. A considerable amount of business occupied the after-dinner meeting.

As usual, Guild members were among the busiest people in Louisville during the latter part of Lent and Holy Week. Among the more familiar cantatas were Stainer's "Crucifixion," sung by the choir of the Market Street Methodist Church under the direction of Dr. Clarence Seibold, and Dubois' "Seven Last Words," given by the choir of the Highland Baptist Church under the direction of Mrs. F. A. Ropke, and also by the choir of the Fourth Avenue Methodist Church, under the direction of Farris A. Wilson. Among works less frequently heard were Stoughton's "Resurrection and the Life," given by the choir of the Crescent Hill

Methodist Church under the direction of Mrs. Alfred Higgins, and H. Alexander Matthews' "The Triumph of the Cross," sung by the choir of the Third Lutheran Church under the direction of W. MacDowell Horn. A part of Handel's "Messiah" was presented by the choir of the First Christian Church under the direction of Miss Florence Montz.

In addition to the cantatas and oratorios, several programs of special music were given in Lent. These included a hymn festival at St. Mark's Episcopal Church under the direction of William E. Pilcher, Jr., an organ recital by Harry William Myers at the Broadway Baptist Church, and several performances of Gounod's "Gallia" in conjunction with Palm Sunday services.

W. MACDOWELL HORN, Secretary.

Vermont-New Hampshire Chapter.

Dr. John Marshall, dean of the Boston University School of Music, addressed a joint meeting of the Vermont-New Hampshire Chapter and the In-and-Out Club of music educators at the Hotel Vermont, Burlington, Vt., April 15. Dean Marshall spoke on "American Music," sketching its history down to recent times and adding many interesting personal notes about MacDowell and Chadwick, with whom he had studied. John Alden Carpenter's "Skyscrapers" was cited as a good example of truly American music, which could not have originated in any other country. The speaker believes that the present popular music has reached such a low ebb that it can do nothing but improve.

E. C. SLACK, Secretary.

Pasadena, Cal., Chapter.

The April meeting of the Pasadena Chapter was held on the 17th at the First Seventh-Day Adventist Church in Glendale, Cal. A trio and quartet from St. Mark's Episcopal Church, Glendale, directed and accompanied by Mildred Brockway, A.A.G.O., sang several numbers. Mrs. Anna Ray Grant, organist of the host church, opened the program with Dubois' G major Toccata and "Chanson du Soir," Matthews. Edward P. Tompkins, F.A.G.O., organist and choirmaster of St. Stephen's Episcopal Church, Hollywood, concluded the program with a stunning performance of Cesar Franck's Chorale in A minor.

The Pasadena Chapter held its monthly meeting March 30 at Calvary Baptist Church, Pasadena. The Rev. B. G. Jacobson spoke of the fine work the Guild is doing, and noted how the standard of music was being raised in the churches. The program was diversified. An organ group included: "When on the Cross," Bach; Chorale, "Fairest Lord Jesus," Kreckel, and Meditation, Lang, concluding with a fine performance of "A Mighty Fortress" by Faulkes, played by Ruth Trued, organist of Messiah Lutheran Church, Pasadena. The choir of the First Methodist, Alhambra, under the direction of Frank Van Gundy, with Frances Chatem, A.A.G.O., at the organ, presented "Bow Down Thine Ear," Parker; "Holy Spirit," Jones, and "Almighty God Whose Glory," by Dr. Alfred Whitehead. The soprano soloist was Frances Van Gundy. The violin and piano Sonata by Brahms, Op. 100, with Rachel Merrill violinist, accompanied by Clarence D. Kellogg, was an outstanding contribution to the program. The arrangements were under the direction of Edward P. Tompkins.

HILDA ELLEDGE, Librarian.

Hymn Festival at Texarkana, Tex.

The Texarkana Chapter sponsored a hymn festival on the afternoon of March 5 at the Congregational Church. The central theme was "The Glory of the Christian Life." Mrs. Cozia H. Case and David H. Witt directed the festival and Mrs. William Hibbitts was at the organ. An address was delivered by the Rev. O. L. Graham, Guild chaplain. Mr. Graham gave a short outline of the history of hymnology, tracing its growth from the psalms to the present day. He explained the history and inspiration of each hymn before it was sung. A choir of about 150 voices placed at intervals in the congregation inspired the singing.

Events at Tulsa, Okla., Include Two Memorials for Mrs. Ernest Clulow

A large congregation attended an Oklahoma Chapter service at Trinity Episcopal Church in Tulsa, March 5, dedicated to the memory of Mrs. Ernest E. Clulow. The choir under the direction of Dean Marie M. Hine, A.A.G.O., sang the service. One of the anthems was "Art Thou Weary," a composition by Mrs. Hine, whose organ numbers included: Finale from "Ninety-fourth Psalm," Reubke, and the Grave and Adagio from Mendelssohn's Second Sonata. Other organists on the program were John Meldrum, A.A.G.O., from the College for the Blind at Muskogee, whose numbers were from the Second Sonata by Borowski, and John Knowles Weaver, A.A.G.O., who played the Prelude in A minor and Adagio from Second Concerto, Bach.

Easter Sunday night the choir of the Boston Avenue M. E. Church sang Gaul's "Holy City" in memory of Mrs. Clulow, who was for many years organist of this church. She died Feb. 14 and one of her last requests was that the "Holy City" be given on Easter.

The March meeting of the Oklahoma Chapter was held the night of the 13th at Trinity Episcopal Church, with nineteen members present. At this meeting a motion was made and seconded that the chapter send Dean Hine to the national convention in Philadelphia. The motion carried.

Mrs. H. H. Ryan, a former member of the chapter, has made a valuable gift to our library in the form of ensemble numbers for organ and other instruments. Miss Martha Blunk, secretary of the chapter, read an interesting paper on the topic "Hymns of the Wesleys."

The April meeting was held the night of the 10th at Trinity Episcopal Church. The usual dinner was followed by a business session. John Knowles Weaver gave a report of the chapter's sponsoring a motion picture, "The Mikado," to be given in October, the object being to raise a fund to be used in bringing celebrated organists to Tulsa in recitals and promote popularization of the organ in Tulsa. A valuable paper of unusual interest on "Famous Woman Hymn Writers" was read by Nell Doering.

The Oklahoma City Chapter is holding a joint meeting of the two state chapters the night of April 24 at St. Paul's Cathedral in Oklahoma City. Members from the Oklahoma Chapter who are to give a recital at this meeting are Mrs. John Kolstad of the Presbyterian Church in Sapulpa, Mrs. Frances Wellmon Anderson, organist of the First M. E. Church in Tulsa, and Miss Esther Handley of the Community Presbyterian Church in Sand Springs.

JOHN KNOWLES WEAVER, Registrar.

District of Columbia.

The April meeting of the District of Columbia Chapter was held as usual at Epiphany Church, following the business session of the executive committee. The musical feature of the evening was provided by the male choir of St. John's Church, under the direction of Dean Arthur W. Howes, Jr. Sacred music by Tallis, Farrant, Palestrina and other composers of the same period was sung, explanations and comments being offered by Mr. Howes. An extended discussion of the questions issued to all chapters by the national convention board followed, opinions and preferences being freely expressed. Tentative plans for a joint meeting of the chapter and clergy were announced by the dean, an out-of-town speaker and a dinner being among the attractions listed. Announcement was also made of a public service sponsored by the chapter April 13 at the Church of the Immaculate Conception, of which Harry Wheaton Howard, former dean of the chapter, is organist.

MRS. JOHN MILTON SYLVESTER,
Registrar.

News of the American Guild of Organists—Continued

GUILD MEMBERS ASKED TO SEND CORRECT ADDRESSES

Attention, Guild Members: If you have changed your address since the spring of 1937 and would like to receive a copy of the 1939 convention program, will you please send your new address at once to the A. G. O. headquarters, 630 Fifth avenue, New York.

JAMES C. WARHURST,
General Convention Chairman.

Kraft Recital in Cincinnati.

The Southern Ohio Chapter presented Edwin Arthur Kraft, F.A.G.O., of Cleveland in a recital April 12 at Christ Church, Cincinnati. His program included works by Reger, Bach, Garth Edmundson, Gardner Read, Percy Whitlock, Leo Sowerby, Robert Leech Bedell, Guy Weitz, E. Commette and Maurice Durufé, and was one which made large technical demands. Remarkable skill was displayed by Mr. Kraft in the performance of these difficult and brilliant numbers. This concluded a series of three recitals sponsored by the chapter in the current season.

EVA PEALE, Registrar.

Chesapeake Chapter News.

The monthly meeting of the Chesapeake Chapter was held at Brown Memorial Church, Baltimore, April 3. Following the usual business session Dr. Laurence A. Petran, F.A.G.O., delivered an interesting address on the subject "What the Organist Can Learn from the Orchestra," giving the chapter the benefit of some of his research work. Dr. Petran selected several orchestral works and compared the variation of tone color, volume and tempo.

The last meeting of the season will be held Monday evening, May 15, when the members will be guests of Mr. and Mrs. Howard R. Thatcher at their home in Baltimore. Reports from officers and committee chairmen will be presented at that time and the annual election of officers will be held.

RALPH H. REXROTH.

Long Island Chapter.

The March meeting of the Long Island Chapter was held on the 21st in St. Mark's Episcopal Church, Islip, with the Rev. Ralph Meadowcroft, rector, and Chester H. Beebe, organist and choir-master, the hosts. The meeting was preceded by a dinner at the Stirrup Cup Castle in Oakdale. After the business meeting Sub-Dean Pasquet took charge and conducted an open forum. Each member played and discussed several anthems he found of value and of interest. Thomas MacDonough, organist and choir-master of the Church of the Good Shepherd, Brooklyn, who was scheduled to be the guest speaker of the evening, was unable to be present, but submitted an interesting paper on "Choir Training," which was read by Mr. Pasquet. Mr. Beebe also talked on the subject of training a choir and gave the members valuable suggestions. The meeting was brought to a close when several members of Mr. Beebe's choir served refreshments.

JOANNE TUCKER, Secretary.

Louisiana Chapter.

The March program of the Louisiana Chapter was given March 6 in the home of Carleton Liddle, head of the piano department of the Louisiana State University School of Music. The program, consisting principally of piano groups, was as follows: Prelude, Fugue and Variation, Cesar Franck (Raymond de Guerin, piano); Harrison Phillips, harmonium); Nocturne in F sharp, Chopin, and Sonata in A (Theme and Variations), Mozart (Oliver Manning, piano); Andante and Minuet (from Sonatina in F for violin and piano), Mozart-Maier, and Adagio in C minor, Haydn-Berkowitz (Minerva Petty and Mary Blanche Scales at two pianos); "Suite Algerienne" ("Reverie du Soir" and "Rhapsodie

Mauresque"), Saint-Saens (Carleton Liddle, Oliver Manning, Harrison Phillips and Raymond de Guerin; two pianos, eight hands).

MAYZE VAUGHN, Registrar.

Discuss Modern Music in Utah.

The Utah Chapter held its monthly meeting Saturday, April 1. Dinner was enjoyed at the Lion House, after which the members adjourned to the Tabernacle, where Mrs. Virginia Freber gave a talk on "Modern Trends in Organ Music," touching especially on the lives and theories of Schoenberg, Stravinsky, Sowerby and Hindemith. Wade N. Stephens was then heard in the following program: "Sonata da Chiesa," Andriessen; "March of the Medici," Bingham; "Comes Autumn Time," Sowerby. Dean Frank W. Asper was in charge.

Southern Arizona Chapter.

The April meeting of the Southern Arizona Chapter was held Sunday afternoon, April 2, at the Masonic Temple in Tucson. The program was divided into two parts, the first being a very interesting lecture on organ stops and their characteristics by L. M. Davey, representative of the W. W. Kimball Company in Los Angeles. He was assisted by W. R. Voris, who played selections illustrating the stops. The second section of the program was a recital by Andrew Buchhauser of the faculty of the College of Fine Arts of the University of Arizona, who played compositions of Widor and Faulkes.

KARL W. AHLGREN, Secretary.

Oregon Hears Prize-Winning Sonata.

A private recital by Walter A. Eichinger, head of the University of Washington organ department and organist-choirmaster of the University Temple, Seattle, played at the Portland Municipal Auditorium March 25, was the March bill of fare for the Oregon Chapter. The program was divided equally between classic and modern and Mr. Eichinger's handling of the great resources of the Skinner organ was the most that could be expected. The highlight of the program was the performance of the 1939 DIAPASON prize-winning Sonata by George Frederick McKay.

Fort Worth Chapter.

Members of the Fort Worth Chapter were scheduled to go to Graham, Tex., April 30, where several Fort Worth organists were to give a recital at the First Presbyterian Church. Mrs. W. J. Gruby, organist of that church, and hostess of the day, is a member of the Fort Worth Chapter. The organ was given to the church twenty-five years ago by Mrs. Gruby's grandfather.

Mr. and Mrs. George Orum, who have an organ in their home, entertained the Guild with a "cowboy dinner party" Friday evening, April 14.

NATHALIE HENDERSON.

Central Tennessee Service.

An impressive public service of the Central Tennessee Chapter was held at the First Baptist Church of Clarksville on the evening of April 18. Thirty members from Nashville were present. Organists who played were Paul Luther McFerrin, dean of the chapter; Miss Frances Patrick of the Woodland Street Presbyterian Church, Nashville; Emma J. H. Lupton of the Madison Street Methodist Church of Clarksville; Edward Morrow of the First Baptist, Clarksville, and F. Arthur Henkel of Christ Church, Nashville.

Particularly interesting and impressive was the work of the A Cappella Choir of the Austin Peay Normal School. Guy Hague is the director. The choir consists of eighty voices.

Much of the success of the occasion was due to the co-operation of Mrs. Lupton, organist and choirmaster of the Madison Avenue M. E. Church.

After the service the members were entertained by the Monday Evening Music Club at the Women's Club.

Monmouth Chapter Program.

A large and appreciative audience enjoyed the program of the April meeting of Monmouth Chapter, held at the club-

house of the Woman's Club, Red Bank, N. J., April 18. The participating artists were members of the chapter. Miss Abbie Strickland was chairman of the committee. Those on the program were Hazel M. Storms, soprano, and Henry M. Phoenix, violinist.

Tampa, Fla., Branch.

A program directed by Nella Wells Durand was presented at the Tampa Heights Presbyterian Church Easter morning. Organ and piano duos were played by Mrs. Durand, organist, and Mildred Berry, pianist.

The Tampa branch was invited by Mrs. May Paine Wheeler and Mrs. J. P. Getzen, both of Lakeland, at the last meeting of Tampa branch, to be their guests at a recital and reception in Lakeland the last of May.

Texarkana Chapter.

The March meeting of the Texarkana Chapter was held March 29 at the First Presbyterian Church, Texarkana, Tex. A business meeting in which the forthcoming recital by Allan Bacon was uppermost preceded the program, in charge of David H. Witt. Mrs. Richard Arnold gave a talk on modern organ literature and its influence. Mr. Witt closed the program by playing "St. Anne's" Fugue, Bach, and one of his own compositions, "Cathedrals" ("Suite Characteristique").

DAVID H. WITT, Secretary.

SIX LECTURES BY BIDWELL DELIVERED IN PITTSBURGH

Instead of the usual recitals at Carnegie Music Hall from Feb. 25 to April 1, Dr. Marshall S. Bidwell delivered a series of Lenten lectures. At each lecture he was assisted by vocal and instrumental soloists. Feb. 25 Franz Liszt was the subject and two of his works for piano and orchestra were performed by Helen Elizabeth Bell and Winifred Sullivan, pianists, with Dr. Bidwell playing the

orchestra parts on the organ. March 4 "The Significance of the Concerto" was the subject and Dr. Bidwell had the assistance of the Pittsburgh Federal Symphony Orchestra in the following program: "Concerto Grosso" in D minor, Handel; Concerto No. 4, in F major, for organ and orchestra, Handel, and First Symphony, Op. 42, for organ and orchestra, Guilmant.

"The Importance of the Fugue" was the subject March 11 and Dr. Bidwell played the following organ compositions to illustrate his lecture: Canon in B minor, Schumann; Fugue in G major, Mendelssohn; Fugue in G minor (the lesser), Bach; Fugue in G minor (the greater), Bach. Dallmeyer Russell, pianist, played six fugues from Bach's "Well-Tempered Clavichord."

To illustrate the subject, "Cesar Franck," March 18 Dr. Bidwell played the Symphony in D minor and the "Grande Piece Symphonique."

NEW JOINT CATALOGUE IS A DIRECTORY OF ORGAN PARTS

Whether it is a complete console, a set of pipes, a new tremolo or merely a back for the organ bench that is required, it seems to be waiting for those who need it, according to a handsomely printed new consolidated catalogue of the National Organ Supply Company and the Organ Supply Corporation. The book of fifty-six pages has been received from Erie, Pa., where the two concerns which are cooperating in its authorship have their establishments. There is no constituent part of an organ that seems to have been omitted from the comprehensive pages of the catalogue, so that it constitutes an informative directory of all that goes to make up the complete kit of instruments. The two companies are engaged in somewhat different lines of manufacture and by issuing a joint catalogue they are better able to submit to their customers in one volume the information they desire.

Instructive Works for Student Organists

Adopted by Many Leading Teachers

THE CHIMES AND HARP IN ORGAN PLAYING

With 10 Specially Scored Pieces
Transcribed and Edited by
Gordon Balch Nevins

Complete descriptions of the construction and use of these popular accessories of modern organs and excellent compositions as illustrations.

Price, \$1.25

PRIMER OF ORGAN REGISTRATION

By Gordon Balch Nevins

Invaluable as a first aid to the amateur organist and a standard text book for organ teachers and schools. A dictionary of organ stops and numerous illustrations.

Cloth Bound—Price, \$1.50

ORGAN ACCOMPANIMENT AND REGISTRATION

Volume One Volume Two
By Charles N. Boyd

A most comprehensive course in the art of rendering satisfactory accompaniments for solo, choir and congregational singing. The excellence of the compositions used as illustrations make both volumes highly desirable for the permanent repertoire of the organist.

Cloth Bound—Price, \$2.00 Each

THEODORE PRESSER CO.

Music Publishers, Dealers, Importers
1712 CHESTNUT STREET
PHILADELPHIA PENNA.

ORGAN MASTER COURSE PIETRO YON JUNE, 1939 CARNEGIE HALL

For particulars address: 852 CARNEGIE HALL, N. Y. C.

ERNEST DOUGLAS



ERNEST DOUGLAS, as related in the Los Angeles correspondence this month, has resigned as organist and choirmaster of St. Matthias' Church in Los Angeles, after a tenure of many years. He went to St. Matthias' in 1923 from St. Paul's Cathedral, and previous to moving to the Pacific coast held important positions in Boston and Cambridge and then was organist, director and lecturer at St. John's Divinity School in Cambridge. He was one of the founders of the Southern California Chapter of the A.G.O.

As evidence that Mr. Douglas has fully recovered from a recent automobile accident, this picture shows him seated at the organ in his studio, sound of limb and in full possession of his faculties. He authorizes THE DIAPASON to assure his friends that he is still alive and that it

will take more than a motor car to remove him from the list of active musicians of the Pacific coast. Mr. Douglas was struck by an automobile a few days before Christmas and was confined to his home most of the winter.

IONA BURROWS TAKES POST AT BRUTON PARISH CHURCH

The Rev. Francis H. Craighill, rector of the famous Bruton Parish Church, Williamsburg, Va., has announced the appointment of Iona Burrows as organist and choirmaster of the church. Miss Burrows, who in private life is Mrs. Hollister Jones, is devoting several weeks to research in the field of eighteenth century music in England and France. While abroad she will also study organ with Marcel Dupré in Paris.

"Appointment of Miss Burrows develops the beginning of a program for marking the exceptional musical opportunities within Burton Parish Church," Mr. Craighill stated. "In addition to the music of the regular services, it is our plan that Miss Burrows shall give weekly recitals of eighteenth century music. Under her direction plans are being made to develop a choir trained in the eighteenth century traditions."

As a further stimulus to these efforts, the church will have a rare organ made by Samuel Green and dating from the eighteenth century. This organ, acquired in England, will be incorporated in its entirety in a new three-manual which is being built for the church. It is expected that the organ will be installed by early summer, when Miss Burrows returns from abroad and takes up her duties.

Miss Burrows is a graduate of the American Conservatory of Music in Chicago, receiving a gold medal for the highest ranking in a class of 150. She studied organ with Arthur Dunham and voice training with D. A. Clippinger. In addition to postgraduate work in piano with Maurice Dumesnil, Jan Chiapusso and John Thompson, she has studied organ with Arthur Poister. Along with her church and recital work she had extensive experience with weekly radio broadcasts of organ programs.

GRAY-NOVELLO

Music for the Church

NEW ORGAN MUSIC

Bourree - - BACH-WHITEHEAD
Slumber Song - - GRETCHANINOFF
Imaginary Folk Song - H. C. BANKS
Twilight Dream - - R. STRAUSS
Fugue in C Minor - A. P. PORTER
Three Preludes on French
Church Melodies - C. HARKER

NEW ANTHEMS

For S.A.T.B.

MARTIN SHAW

"O Clap Your Hands Together"

A spirited Festival anthem suitable for Ascension or General use. Short and not difficult.

LEO SOWERBY

"Blessed Are All They That Fear"
An easy Anthem by Sowerby! Choirmasters who would like to do Sowerby's anthems but have Choirs with limited resources should get this immediately.

GEORGE DYSON

"Vespers"

A sterling evening anthem by a front-rank composer. The words are exceptionally beautiful.

H. HUGH BANCROFT

"O Splendour of God's Glory"

A fine anthem in a flowing contrapuntal style. Moderately difficult and short.

W. S. NAGLE

"Who Are These Like Stars?"

The 1939 A.G.O. Prize Anthem.

JAMES R. DUANE

"The Redeemed of the Lord"

An easy, melodious anthem for Soprano solo and chorus.

A BOOK of DESCANTS

By Mark Andrews

To 24 well-known Hymn Tunes from the standard hymnals and so arranged that they may be sung by a few voices or by a Junior Choir.

35 Cents

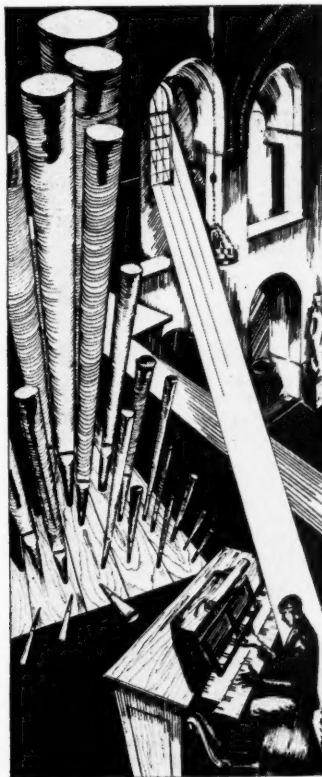
Send 10c for a sample copy.
This offer holds until June 1.

THE H. W. GRAY CO., 159 East 48th St., New York

Agents for NOVELLO & CO.

GRAY-NOVELLO

BERNARD R. LA BERGE CONCERT SERIES—SEASON 1939-1940



Poster by Crawford Livingston

E. POWER BIGGS

ACCLAIMED BY THE PRESS AS A MASTER INTERPRETER
OF MUSIC OF ALL AGES

SOLOIST WITH THE SYMPHONY ORCHESTRAS OF BOSTON AND CHICAGO

CHICAGO AMERICAN—A noble work of great eloquence (Sowerby Concerto) all magnificently combined into a whole of rich sonority . . . The composer and E. Power Biggs were recalled many times in acknowledgment of the audience's pleasure . . .

CHICAGO DAILY NEWS—A superbly capable and most accurate organist . . . complete technical and artistic mastery . . .

CHICAGO TRIBUNE—Hails concerto by Sowerby as a strong work . . . E. Power Biggs dealt capably from first to last with the difficult solo part, and gave it the bravura quality which so much organ playing so dismally lacks . . .

CHICAGO HERALD-EXAMINER—Left no doubt as to his commanding virtuosity . . .

CHICAGO JOURNAL OF COMMERCE—A highly effective performance . . . it suggested that organ playing is a pleasure . . .

GERMANIC MUSEUM SERIES MEETS WITH UNPRECEDENTED SUCCESS

BOSTON GLOBE—Technical virtuosity matched by devotion to the best in his art . . .

CHRISTIAN SCIENCE MONITOR—Excellent judgment in registration and tempi . . . luminous transparent texture, admirably chosen registration . . .

BOSTON TRANSCRIPT—A performance impressive in its virtuosity and splendid musicianship . . . unusual variety of colors . . . an organ recital becomes a stimulating experience . . .

BOSTON HERALD—An unqualified success . . . fine taste and skill . . .

MONTREAL GAZETTE— . . . Color would seem to be his specialty, and color was rarely used with such effect as at last night's recital . . . music presented like an exquisite jewel, declaimed with a magnificent flourish . . .

TRANSCONTINENTAL TOUR JAN.-FEB. 1940

ASSISTED BY COLETTE LIONNE, PIANIST, IN MUSIC FOR PIANO AND ORGAN

CONCERT MANAGEMENT: BERNARD R. LA BERGE, Inc., 2 West 46th St., New York City

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States Patent Office.)

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

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

S. E. GRUENSTEIN, Publisher.

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

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

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

CHICAGO, MAY 1, 1939

CONVERSATION AND ABILITY

There are schools for everything in these days, which sometimes is as much cause for sighing as was the situation which led Solomon to lament that "of making many books there is no end."

What evokes this statement at just this time is the receipt of the prospectus and other literature of an institution for the teaching of conversation. After attracting our attention with the caption "Exciting News" the head of the institute says that "it has been suggested to us that you would be interested in our new free trial offer." Evidently someone who has heard us try to make a speech gave the institute the tip. Be that as it may, we are offered a conversation course of twelve individualized loose-leaf lessons, besides other inducements, not to overlook a loose-leaf binder, all on easy payments, like everything else the heart may desire but the pocketbook may not afford. No money down and seven days' free trial. Since we can have all this rich knowledge, binder and all, for \$1 down and less than \$3 a month, for only three months, naturally we proceed to examine the literature more closely. We find that "results are definite and immediate." Furthermore, people in forty-two states have asked for this course, and now their prayers are answered.

Further perusal of the enticing offers made by this new school set us to thinking. To thinking? Yes; and that is really more important than conversation, and a great deal rarer. "How many interesting talkers do you meet?" asks the circular. All too many, one is tempted to reply. What we would like to meet is people with more original ideas. Of course we are alluringly promised the development of "personality," and how tiresome that word is getting to be! Yes, we are to be taught conversation, but not meditation; we are always preached to about "attitude," but not about conscience; about appearance, not intrinsic worth; about form, but not a word about substance. If for a little while we could ditch all this talk of psychology and devote our effort to developing efficiency and genuineness, perhaps all these other things would be added unto us. Lincoln's Gettysburg address did not have its inspiration in any book of psychology or article on personality. We doubt if Cicero ever heard of a course in conversation.

All this has an application for the church musician. We see much pageantry and strutting even in our services, but not among the Spurgeons of the present time. The truly inspired organist or choral director does not rely upon his attitude in the choir loft or on the bench or upon the hang of his gown, but upon his innate ability and his training, to make his work "go over."

One is reminded of the statement made recently by a prominent clergyman and hymnologist that "if you have nothing

to say, say it with a full orchestra." For some men it is easier to drum up the orchestra than to demonstrate an ability they do not possess—and you can usually get the "orchestra" on easy payments.

A SUCCESSFUL MARRIAGE

There was a wedding in the organ world just five years ago. The May issue of THE DIAPASON in 1934 contained the announcement that on April 20 the American Guild of Organists and the National Association of Organists had ratified their union, which was the final step effecting the merging of the two organizations on Jan. 1, 1935. It is interesting and refreshing to look back upon the five years that have intervened and to see how well that union has worked out. The Guild, with its fine background of academic aspiration and a record of doing what no other agency had done for the organists of America in establishing definite standards, gained much through the infusion of that spirit of good fellowship and democracy that characterized the N.A.O., aside from adding materially to its numerical strength.

It was ten years ago that THE DIAPASON assumed the role of matchmaker and in its issue of March, 1929, first proposed the amalgamation of the two bodies. Then followed five years of intermittent wooing before the union became a reality.

While a few persons in both organizations may have looked upon the merger with some doubts, there is probably no one who today does not believe that it was fitting that the two should be united. Under the leadership of Warden Charles H. Doersam, who soon will retire from office, the five years have been fruitful in enhancing the size and the effectiveness of the Guild. He and those associated with him have administered its affairs with ability and dignity. Now that Mr. Doersam is about to lay down his heavy and responsible task it is good to know that he will be succeeded by a man of such high standing and fine musicianship as Channing Lefebvre. Dr. Lefebvre has won honors as organist and choirmaster of Trinity Church in New York, one of the most famous churches in the world, and has served the Guild with distinction as chairman of the examination committee.

It should be a cause for satisfaction to every organist to know that men of the caliber of Doersam and Lefebvre will devote themselves wholeheartedly to the organist's cause.

AS TO CHURCH ATTENDANCE

People who thought they knew, and led many others to believe they knew, have said often that the church is slowly dying. We have sometimes been led almost to believe there might be something to the statement. Now these commentators are happily confounded by irrefutable statistics—figures that do not lie. A new record for church membership in this country has again been attained, according to *The Christian Herald's* annual report of church statistics, prepared by Dr. Herman Carl Weber, the publication's statistician. Last year religious groups gained 754,138 members, the report said, bringing the grand total membership to 63,848,094. The ratio of church membership to the total population has been rising steadily since 1880. Then it stood at 19.9 per cent. In 1920 it had risen to 39.8 per cent. It now stands at 49.9 per cent.

The fact is thus well established that the churches are not dying, from the standpoint of membership. There is another point to be considered, and on it there are no statistics. Is the effectiveness of the churches and of the church service increasing? After people are brought into the church, what are they offered? Every business executive can tell you that one important part of his business is to attract trade by means of advertising and various inducements that bring customers, but that it is just as im-

portant to offer values and service that keep the customer whom the advertising has attracted. The situation so far as organized religion is concerned is no different.

We cannot assume responsibility for the vagaries of the ministry—or rather a part of it. But we are all concerned with the church musician's part. Is our music always so carefully prepared and so sincerely presented as to hold the respect and interest of the person in the pew? Do we sometimes let parading and all manner of outward appearance hide the shoddy substance underneath? Do the majority of churchgoers take away something worthwhile that was given them from the organ loft and the choir? No doubt the majority of church services achieve their object; otherwise attendance soon would fall off; but many of us still may well ask ourselves the questions just propounded and strive to do our part toward preventing the churches from ever falling into the decline that those who were spreading incorrect information pictured for it.

Letters from Our Readers

Tassel at Left; but Why Mortarboard?

Oak Bluffs, Mass., April 3, 1939.—My dear Mr. Gruenstein: One of your correspondents in the current issue of your continuously valuable DIAPASON sends forth a plaintive Macedonian cry for information as to the proper position of the tassel on a mortarboard cap worn in a church choir. Also, she wants to know the reason for such position. Of the two questions the second is difficult, if not impossible to answer, and I personally believe that, in the words of Lord Dunsyre, "that is one of the things no feller can find out." As to the accepted convention of this matter there is, I think, no doubt whatever—it is to wear the tassel over the left eye. Perhaps the original purpose (if there really were any) may have been merely to impede vision, or perhaps it was to veil from general public any surreptitious winks of that optic, because just as it must have been impossible for the Roman augurs to pass each other on the street without laughing, so academic persons do not invariably take themselves seriously, and may feel justified in exchanging an occasional wink, if it can be done not too conspicuously. These humble theories, however, are very tentatively advanced, as I rather incline to a conviction that this may be only one of the many conventions, practices, customs, usages and superstitions about which it is fruitless to speculate, and which therefore I am afraid we must be content to take as we find them—very much as Margaret Fuller did when she said that she "accepted the universe."

Of course, both you and your correspondent realize that the mortarboard has no appropriateness whatever as a piece of ecclesiastical costume; a Scots bonnet or a brown derby would be just as proper, so far as any church canons are concerned. The mortarboard is a piece of academic tradition, as out of place in church as it would be on a red-cap in a railroad station. I suppose nobody knows how or why it came to appear a suitable headgear for women in vested and chancel choirs, but ever since St. Paul refused women permission to make themselves at home in church by taking off their hats they have been expected to wear some sort of head covering, and of course in a vested choir the hats ought to be as uniform as the rest of the costume, whatever it happens to be. In this connection the mortarboard has enjoyed considerable vogue, but its presence as a choir vestment always arouses the scorn and jibes of academic persons.

Sincerely yours,
PERCY CHASE MILLER.

Mortarboard Out of Place.

Philadelphia, April 2, 1939.—Editor of THE DIAPASON: Replying to "Organist" in re "tassel," mortarboards are a collegiate, not an ecclesiastical, headgear; therefore the mortarboard and tassel are out of place in choirs. A tam-o'-shanter or small skull cap of royal purple velvet is most appropriate and proper for the ladies.

JOHN M'E. WARD.

Flattering Comment from Seattle.
Seattle, Wash., Jan. 10.—Dear Mr.

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of May 1, 1914—

The sum of \$500,000 was presented to the Cathedral of St. John the Divine in New York City by Frederick G. Bourne for the endowment of a choir school.

Eric DeLamarter was appointed organist and director at the Fourth Presbyterian Church, Chicago, to preside over the new Skinner four-manual organ.

Palmer Christian, organist and director at the Kenwood Evangelical Church, Chicago, played the dedicatory recital on the new Skinner organ in that church April 16.

A Casavant organ of 107 speaking stops and four manuals, one of the largest on the American continent, was opened in St. Paul's Cathedral at Toronto April 29. Healey Willan presided over the new instrument.

Oberlin College received a gift of \$25,000 from Frederick Norton Finney of Milwaukee for an organ to be installed in Finney Memorial Chapel.

TEN YEARS AGO, ACCORDING TO THE issue of May 1, 1929—

New four-manual organs the specifications of which were published were the large Aeolian for the conservatories of Pierre S. du Pont at Longwood, Pa.; the Austin for the First Congregational Church of Meriden, Conn.; the Skinner for the war memorial building at Cedar Rapids, Iowa, and the organ built by Walcker for the Kaiserplatz Church in Bonn. These were supplemented by a long list of three-manuals.

The contract for the huge organ to be installed in the Atlantic City convention hall was awarded to Midmer-Losh, Inc., April 25 on a bid of \$347,200.

In describing the great organ Mr. du Pont had ordered it was stated that this instrument of 153 ranks of pipes was to be used for the benefit of the public and that recitals would be frequent occurrences.

The large four-manual organ in the Memphis Auditorium was opened April 9 with a recital by Charles M. Courboin. This instrument, built by Kimball, was described as the largest in the South.

After a recital by Rollo F. Maitland April 23 on the greatly enlarged organ in the Wanamaker store in Philadelphia, under the auspices of the Pennsylvania Chapter, A.G.O., and the American Organ Players' Club, Mr. Maitland was the guest of honor at a dinner which was a testimonial by a hundred of his associates and friends.

John E. West, noted English organist and composer, died Feb. 28 as he was conducting a concert by a male choir. Mr. West was born in 1863.

A gift of \$1,000,000 for the establishment of a national school of liturgical music of the Catholic Church was made by Mrs. Justine B. Ward, founder of the Pope Pius X. School in New York.

Gruenstein: My best wishes go with my renewal of subscription to THE DIAPASON, to you and your publication, so looked for monthly with eagerness, so that I may be instructed on what is happening in the organ world. THE DIAPASON is valuable to us, lovers of the king of instruments. Accept my congratulations for the important position your creation holds in musical spheres.

M. F. SHERIDAN.

Loud Amen from Ohio.

Lancaster, Ohio, March 13, 1939.—The letters you have already received in appreciation of Vierne's reminiscences and Mrs. Barrow's translation express my feelings so completely that I can only offer a loud Amen along with my heartiest thanks for making them possible. Very truly yours,

ELIZABETH WHILEY LANGE.

Post for Herman J. Peditke.

Herman J. Peditke has been appointed organist and choirmaster at St. Gregory's Catholic Church in Chicago. He is a nephew of Daniel H. Peditke, dean of music at Notre Dame University, from whom he received his training in liturgical music. He studied organ with Dr. Wilhelm Middelschulte.

The Free Lance

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

It surely is too late to analyze the music in Boston churches for the 1938 Christmas services; but I will say that out of seventy-five service lists only three included the formerly popular "March of the Magi" by Dubois. If I were an Englishman, writing to *The Times*, I would at this point add that useful bit of dictionary Latin, *Sic transit Gloria Mundi*.

When I began playing the organ in church I inherited four pieces by Bap-tists that the garden variety of organist swore by and loved with all his heart; these were the Andante in G, the Offertoire in A flat, the "St. Cecilia Offertoire" in D minor (beginning with a pedal passage) and the Andante in E minor. I played all these pieces and reveled in them. Today they are dead, although occasionally revived. They are outmoded. Many of us who ought to know better turn up our up-to-the-minute noses at them.

Take a bit of time off, find page 491 in the "English Hymnal," Addison's lovely paraphrase of the Twenty-third Psalm; turn to your copy of the Batiste "Offertoire" in A flat and sing Addison's verses to the "Offertoire's" melody; you will find the poetic meter and musical rhythm work together beautifully. In my salad days I put the two together in a setting for SATB, strings, harp and organ, but I never found the right moment for its performance; I may have realized that it leaned too far toward the sentimental side. I am inclined to believe that someone has published an arrangement for quartet and organ, for around 1880 I heard it sung in, I think, the Shawmut Avenue Congregational Church (?) and found it emotionally effective.

Well, times change, and the present Bach-Widor-Cesar Franck exclusive fashions will give place to something else after a while.

It has never been settled what tune was used in the singing at the sinking of the Titanic in 1912. The words were those of Mrs. Adams' hymn, "Nearer, My God, to Thee," and there was much speculation as to whether the American tune "Bethany" (Lowell Mason) or an English tune was chosen. A letter from Harold H. Wintersgill, M.A., Mus.B., tells me: "I have no definite information, but I have heard it suggested that the singing of 'Nearer, My God, to Thee' was really only a journalist's sentimental invention, and that actually it was not sung at all. If an English tune was employed it might have been 'Proprior Deo,' by Arthur Sullivan, the most popular tune of several in England used to the same words."

Speaking of hymns, particularly those hymns in popular appreciation among English-speaking peoples allied to particular tunes, there is Lyte's hymn "Abide with Me," usually, if not invariably, sung to the tune "Eventide," by W. H. Monk. We have other instances, the long meter doxology sung to "The Old Hundredth" and "O God, Our Help in Ages Past," sung to Croft's tune, "St. Anne." There may be other pairs of this sort, but at the moment they do not occur to me. "Rock of Ages, Cleft for Me" is sometimes declared to be the most popular hymn in the English language, but the English sing it to the tune by Redhead, while with us the tune by Dr. Thomas Hastings is used.

Just as I had written the last word Uncle Mo came in and looked over my shoulder. "Why, Mac, you forget Newman's hymn, sung usually to Dykes' tune; there's another pair for you, 'Lead, Kindly Light, amid th' Encircling Gloom' and 'Lux Benigna.'" Having always disliked both verses and tune very much it is easy to see why recollection failed me. (Compare Newman's morbid verses and Dykes' labored music with the breadth and grandeur of Watts and the rugged simplicity of Croft.)

P. D. K., a Canadian friend with a passion for accuracy, points out that my travel article on Thiman and Whitlock in April should spell the name of Whitlock's Rochester Cathedral teacher as C.

Hylton (and not "Hilton") Stewart. I'm glad I did not write Stuart instead of Stewart, for that might have been a hardly excusable error. It seems that C. Hylton Stewart's father was a clergyman, at one time vicar of New Brighton, near Liverpool. It is said that when the time for the sermon came he would occasionally get up and announce: "Instead of preaching a sermon I will play to you; it will do you more good." Thereupon he would seat himself at the organ and give a short recital. What interpretation would you give to such an undertaking on the part of a parson, you being the organist—cheek or conceit?

Richard Capel (R.C.), musical critic of the London *Daily Telegraph*, is, to my mind, one of the best of the writers on music at the present time; I find him quite as satisfactory as Ernest Newman—his machinery does not creak as noisily as Newman's and he does as satisfactory a job. Last February he had a bit of a preachment on "The Poet and the Composer" in the *Telegraph* from which I want to quote. Are musicians to be commended for setting first-class poems to music, even if their doing so implies that the poem is incomplete as it stands? Can a composer add anything to poetry? If so, what is it that he adds?

That this is not purely an academic matter is proved by what well-known poets have been reported as saying about composers' settings of their verses. A. E. Housman, when he first heard the musical settings of his lyrics, was unhappy; he was simply bowled over, and could say nothing, but simply register distress. In the 1922 volume of W. B. Yeats' poems he writes: "A musician who would give me pleasure should not repeat a line or put more than one note to a syllable. I am a poet, not a musician, and dislike to have my words distorted or their animation destroyed even though the musician claims to have expressed their meaning in a different medium." Capel goes on to say: "Modern composers do best with imperfect poetry. No one reads Wagner's dramatic poems for their own sake. But what useful scaffolding they made for the musical edifice! The very fact that Walt Whitman's muse was so far from being 'sphere-born, harmonious,' the fact that he left his poetry in the rough, that it was not an art complete in itself, has been the musician's opportunity. What Walt Whitman left unfinished was achieved by Delius in 'Sea Drift,' Holst in 'An Ode to Death,' Vaughan Williams in 'A Sea Symphony' and 'Donna Nobis Pacem.'"

Clarence Watters (Trinity College, Hartford) had four recital programs for March of much originality—(1) twelve composers of the sixteenth and seventeenth centuries, (2) organ works of J. S. Bach, (3) composers of the twentieth century, (4) Dupre's "The Stations of the Cross." I do not know Sowerby's "Requiescat in Pace," but I was glad to see an American composer's name on the programs. We have a large number of skillful organ recitalists now in the United States, of whom Mr. Watters is a distinguished example. They have it in their power to do a great deal for the organ composer in America. It may be they are preoccupied with their own studies and do not see very clearly the implications of their virtuosity. Is it expected that the American organ composer will work idealistically and cheerfully if his compatriots will not play his music?

It has been said to me: "I will play any organ music at my recitals that comes up to my standards." The reply, of course, is: "Do you take pains to find new American music up to your standards? Or do you work along the line of least resistance and play the music bearing the names of your favorite authors? In other words, are you interested in helping the American composer, or are you not? And if not, why not?"

I would like to have heard Mr. Watters play Dupre's "Stations of the Cross." I do not know the fourteen pieces that comprise the sequence, but I can well believe that they are deeply sincere and religious in feeling. The organ lends itself easily to the church's demands for ritualistic sensitiveness, and it might well tax all a composer's powers to adapt his characteristic style to the emotional stresses involved in the march to Calvary, and after.

FORREST R. NEWMAYER



FORREST R. NEWMAYER of the North Baptist Church, Camden, N. J., is doing something out of the ordinary at his short Sunday evening recitals, played after the sermon. Every Sunday is devoted to a different composer and the series is entitled "The Music of the Masters." As Mr. Newmeyer has pointed out to his church, this series is planned with the purpose of meeting the listener halfway and at the same time providing musical fare which is worth while. The programs so far have included among others the following:

Dec. 4—Schubert—First movement of Unfinished Symphony; Serenade.

Dec. 11—Schumann—Sketch in D flat; "Träumerei"; Canon in E minor.

Dec. 18—Wagner—"To the Evening Star"; "Pilgrims' Chorus."

Jan. 1—Grieg—"To Spring"; Triumphant March from "Sigurd Jorsalfar"; "Ase's Death."

Jan. 8—Tchaikowsky—Andante Cantabile from Op. 11; Humoresque.

Jan. 15—Dvorak—Largo from "New World" Symphony; Humoresque.

Jan. 22—Hollins—Concert Overture in C minor; Intermezzo in D flat.

Jan. 29—Bizet—Prelude and Menuet from "Arlesienne" Suite.

Feb. 5—Beethoven—Andante from First Symphony; Menuet in G.

Feb. 12—Sibelius—"Finlandia"; "Romance."

Feb. 19—E. Nevin—Suite, "Venezia."

March 5—Handel—Allegretto Giocoso from "Water Music"; Sarabande from Oboe Concerto.

March 12—Wagner—March from "Lohengrin"; "Elizabeth's Prayer."

March 26—Guilmant—"Marche Religieuse."

April 2—Alexander Russell—"The Bells of St. Anne de Beaupre."

Mr. Newmeyer is a native of Philadelphia and all his activities have been centered in that city and vicinity. He studied piano with Bessie E. Smith, organ with the late Frederick Maxson and theory with the late Dr. Hugh A. Clarke at the University of Pennsylvania. At the North Baptist Church of Camden he plays a four-manual organ which recently has been equipped with a new Estey console. In addition to his church work Mr. Newmeyer is engaged in teaching music at the Frankford High School, Philadelphia, and is in charge of orchestra and band activities there. He is a member of the American Organ Players' Club and a past president of the Organ Club of the Musical Art Society of Camden.

Eigenschenk Finishes Series.

A program by American composers April 24 completed a series of recitals of modern organ music played by Dr. Edward Eigenschenk for the Van Dusen Organ Club of Chicago. Frank Van Dusen lectured on "Organ Music and Masters of the Pre-Bach Period" at a meeting April 10. The talk was illustrated with recordings of pre-Bach music by Milhaud, Bonnet and Marchal. An impromptu recital was played by Dorothy Korn, Robert Rayfield, Charles Forlines and Burton Lawrence.

Winslow

CHENEY

"One of the elect of his generation of organists." *The Musical Courier*, New York.
108 CLARK ST. BROOKLYN, N. Y.

Wm. W. Carruth

ORGANIST

Mills College, California

Walter Flandorf

CHICAGO

Rollo

MAITLAND

"One of the finest concert organists on the American continent today."
Ottawa Citizen.
2129 Chestnut Street, Philadelphia

ALFRED M. GREENFIELD

ORGANIST - COMPOSER
CONDUCTORNEW YORK UNIVERSITY
University College

FRANKLIN STEAD, Mus. D.

Recitals—Instruction

Cosmopolitan School of Music
Res. Phone: Wabash 6295

LILIAN CARPENTER

F. A. G. O.

RECITALS

Address: Institute of Musical Art
of the Juilliard School of Music
NEW YORK CITY

HAROLD TOWER

Organist and Choirmaster
Trinity Methodist Church

GRAND RAPIDS, MICHIGAN

Seth Bingham

Associate Professor of Music (Composition),
Columbia University

ORGANIST AND CHOIRMASTER

Madison Avenue Presbyterian Church
921 Madison Ave., New York

LESLIE P. SPELMAN

University of Redlands

REDLANDS

CALIFORNIA

CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick
Church and Union Theological Seminary.
Director of the School of Sacred Music of
Union Theological Seminary.

412 Fifth Avenue, New York

HENRY OVERLEY

Head of Music Department,
Kalamazoo College

Organist-Choirmaster, St. Luke's Church

New Music for Choirs Includes Number of Works of High Quality

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

It is with regret that I omit this year my usual summary of Easter music used in the churches of the United States and Canada. Instead I am giving you a little article about the very best of the new publications, selected from a formidable pile which I hope to conquer.

Anthems for Mixed Voices

Here the number that I like best is a lovely short motet by Alfred E. Whitehead, entitled "O Blessed Spirit" (Gray), to be sung unaccompanied. Toward the close of its four pages solos for soprano and tenor are used. This is exquisite and exalted music, as inevitably right as the composer has ever been in his notable career. I recommend this for college particularly, and of course it will be specially appropriate for Whitsunday and thereafter.

Another sensitive and impressive unaccompanied anthem is Edmundson's "None Other Lamb" (J. Fischer), which has the advantage of a text by Christina Rossetti, ranking high in English religious poetry. Like Dr. Whitehead's motet, this is brief; divisions make a chorus imperative. The harmonic coloring is rich, but not as pure as Whitehead's; you feel here the need of a mixed chorus, whereas "O Blessed Spirit" probably will be better with a boy choir, so-called.

Carl F. Mueller has two new anthems in the "Montclair A Cappella Choir Series" (G. Schirmer). Of the two I prefer and recommend "Laudamus Te," for unaccompanied singing in eight parts. The anthem is idiomatic and well planned; women and men alternate effectively, and an *ostinato* for the men leads to a well-prepared climax. The anthem is not difficult and should be one of the most popular in the series.

Decidedly more difficult is "Hail, Glorious Lord" by Philip James (Gray), an unaccompanied work in fourteen pages, demanding a double chorus or chorus plus solo quartet. The very unusual text is from the "Black Book of Caermarthen"; it is a rich early Welsh poem like a Benedicite, nature lifting its praise to God and joining with the patriarchs. Speaking of the Welsh, on Aug. 27, at the New York world's fair, is to be held at international cisteddod, a Welsh competition, open to choirs anywhere in the world. The big mixed choirs of 150 to 200 voices will compete for prizes of \$3,000 and \$1,000; the two pieces to be sung are the Sanctus from Bach's Mass and Philip James' own "By the Waters of Babylon" (Gray), which is certainly one of the great American accompanied anthems. One of the two pieces for the male choirs is Protheroe's "The Nun of Nidaros" (Gamble). This should be worth going many miles to hear; some of the best choirs from Wales are expected to compete.

New Accompanied Anthems

There are four new accompanied anthems that I like much. H. H. Bancroft, whose compositions are coming into deserved honor, has an anthem of six pages called "O Splendor of God's Glory Bright" (Gray). There are bits that can be used as solos for soprano and baritone. The text is a translation by Bridges from St. Ambrose, genuinely spiritual and appropriate for Whitsunday or for general use. "Give us grace our wrongs to bear" is a hard saying, but it needs to be said.

Leo Sowerby has a broad and dignified anthem called "Blessed Are All They That Fear the Lord" (Gray). It is distinctly easy—for Sowerby—and has a majesty in its music that would assure wide use if it were not for the text, which was intended for a parson's fiftieth anniversary as rector. I don't quite like the idea of singing, even, or especially, on such an occasion, "Thy wife shall be as the fruitful vine upon the walls of thine house"; but tastes differ. A change of text in two lines would make this anthem much more available.

Eric Thiman has a sturdy, John-Westish setting of Milton's great poem beginning "Ring Out, Ye Crystal Spheres" (Novello), with parts available for strings, trumpets and drums. This runs to fifteen pages and you need a chorus

PIETRO A. YON, WHO WILL CONDUCT SUMMER COURSE IN NEW YORK



PIETRO A. YON'S MASTER CLASS this summer in New York, announced in THE DIAPASON in March, is attracting a number of prominent organists from all parts of the country, who will take advantage of Mr. Yon's presence in June and the joint opportunity offered for advanced organ study in connection with attendance on the world's fair.

Mr. Yon is a pioneer in giving master classes and has conducted such classes in Kansas City, Dallas, Philadelphia, the West and east coast cities.

able to sing in seven parts, though the notes are easy. I am not sure that there is anyone alive capable of setting this poem, one of the loftiest ever imagined. Perhaps Vaughan Williams might do it adequately; perhaps Healey Willan might if he hadn't taken such a dislike to what he calls noise; perhaps Philip James might. Dr. Thiman hasn't the loftiness of conception, but he has given us some music that at least does not insult the great text. He is more at home with a gracious little accompanied anthem called "There Is a Stream" (Novello); it opens with a solo for high voice and could be sung by any choir; I should like to hear a good mixed quartet interpret it. Don't be deceived; a good quartet can sing as well as a string quartet can play, but it takes at least as long to get your balance and blend; most choir-masters don't know enough about singing to give the training.

There are two new editions of fine things. One is Dr. Stoessel's "Festive Song of Praise," otherwise "Nun danket," by Bach (Birchard); this is a sequence of three extended chorales from Cantatas 79, 107 and 129. They may be performed as a noble set, or separately. You can rent Dr. Stoessel's own orchestration. The choral parts are easy and you can manage perfectly well with only an organ. The list price is 25 cents, and it would be hard to find better music of a strong, healthy type. This is not Bach at his most subtle, but it is Bach indeed.

I like much "The Great Angelic Host" (Carl Fischer), a touching Norwegian folksong arranged by Grieg and now edited by E. H. Bull for unaccompanied singing in eight parts. It is a worthy companion to Grieg's "Ave Maria Stella," which everybody uses.

Music for Junior Choirs

There are two junior choir numbers likely to be popular. One is an arrange-

ment for SA by Fred Shattuck of the prayer for "Hänsel and Gretel" (Gray), which your congregation knows and likes from its use on the radio at the Ford hour. The other is Charles Black's arrangement of "O God of Might" (Gray) for SA, from the tune "St. Petersburg," attributed to Bortniansky, though it sounds a good deal more like an imitator of Mozart, such as Attwood. It is a pure and easy melody.

For Women's Voices
We are now to welcome yet another series of numbers for women's voices, the "Bryn Mawr College Choral Series" (Carl Fischer), edited by Professor Ernest Willoughby. I have seen only two numbers: Bach's "Lord, Hear the Voice," otherwise "Ich ruf' zu Dir," unaccompanied, and Handel's "O Thou That Tellest," accompanied; both are in four parts.

Professor E. Harold Geer of Vassar has two new issues in his series (C. Fischer): Schubert's "Wanderer's Nachtlied," translated "Thou That from Heaven Art," four parts unaccompanied, and a Haydn "Song of Thanksgiving,"

four parts unaccompanied *ad lib.*

Miss Carlette Thomas has a graceful and easy setting of "The Lamb" (G. Schirmer), for three parts accompanied. The lovely text by William Blake has been given a fluent, pretty musical realization—not very original music, but effective.

Settings of Episcopal Service

Here there are some remarkably good numbers, including the best one published thus far by the accomplished New York organist, Vernon de Tar. About six years ago he had a useful short setting of the communion service in A minor (Galaxy). Now he has an even better one in E (Gray). His music has rhythm, flow, grace; the accompaniments have color and meaning.

I believe that I was the first critic to welcome with enthusiasm the austere and elevated music of Everett Titcomb, who has just blessed us with a new setting of the Magnificat and Nunc Dimittis, more or less in A (C. Fischer). The idiom is not too remote for those who do not happen to be Anglo-Catholics. This should become a favorite with those who love fit praise. It belongs to the Albany Diocesan Festival Series, which includes, you remember, Willan's delightful evening anthem, "Before the Ending of the Day."

And speaking of Dr. Willan, he has two editions of old settings of the Magnificat and Nunc Dimittis (Gray). I happen to like better the one by Viadana (died 1627), but the one by Ruffo (about 1550) is also very beautiful.

"Oxford Companion to Music"

Let me add my word of praise to the almost uniformly favorable comments on the "Oxford Companion to Music," by Dr. Scholes (Oxford Press). I like even the frontispiece, in which Beethoven looks like an intoxicated Michigan lumberman about to take a swat at Paul Bunyan. Dr. Scholes knows a very little about American and Canadian music, "chanced upon absurdly," as Bacon would say. He lists Noble, James and Dickinson; he ventures the cautious statement that Dr. Dickinson "occupies a position at Union Theological Seminary, New York." Apparently he knows nothing about Canada's two chief composers, Willan and Whitehead; and Macmillan's knighthood did not save him from obscurity either. No mention is made of Candlyn, Barnes, Voris, and most of our leading American composers. But for all this ignorance—which we expect—the book is a delight in its short, well-written articles and numerous illustrations. We on this side of the Atlantic dwell in *partibus infidelium*, but we know a good thing when we see it, even if we don't all have the price of this admirable volume.

Calling All Jokes

Last month I spoke of a composition bearing the inscription "Thompson—15c class." I really did receive such a copy, and from the Galaxy Company. The chief point of the joke was that A. Walter Kramer, whose manners are as agreeable and refined as his compositions, would be the last person to write any such inscription, whatever he might think. Lest anyone misunderstand, let me say that Mr. Kramer has scrutinized the copy I received and has assured me that nobody in his office wrote the inscription; he also very kindly suggests that what was meant was *first-class*—rather badly written. In return, let me say that the composition by Sibelius, "Onward, Ye Peoples," on which the supposed estimate of me was written, has been adopted for use at the Ann Arbor and Worcester festivals. *Vivat Sibelius, vivat Walter Kramer!*

HAROLD W. GILBERT MUS. BAC.

Director of Saint Peter's Choir School
319 Lombard Street Philadelphia, Pa.

OFFERS A COURSE OF TRAINING IN
Episcopal Church Music
and
Boy Choir Training

FREDERICK MARRIOTT



FREDERICK MARRIOTT, organist and carillonneur of the Rockefeller Memorial Chapel, University of Chicago, has returned from Europe, where he spent three months in Paris studying with Marcel Dupré. On May 23 at 8:15 Mr. Marriott will give a recital in the Rockefeller Chapel.

Mr. Marriott was graduated from the American Conservatory of Music in 1925 as a pupil of Frank Van Dusen, winning first prize in organ playing. The following summer he enrolled in the master class of Charles M. Courboin. The next two summers found him continuing his studies with Courboin in the master classes of 1926 and 1927. In the fall of 1928 Mr. Marriott became organist of the University of Chicago Chapel, a post he has held since that time. After the installation of the carillon in 1934 Mr. Marriott was granted a leave of absence from the university for study at the carillon school in Malines, Belgium. At the end of three months he was graduated, having completed a program of work ordinarily requiring two years. He was awarded the highest grade in the history of the school and is the only non-Belgian ever to have received the degree "with great distinction." At the same time he made weekend trips from Malines to Paris for organ lessons with Dupré. Dupré felt that Mr. Marriott's future as an organist was assured, and he urged him to return for further work. For this purpose Mr. Marriott was granted a leave of absence from which he has just returned.

Mozart's Requiem Mass was sung by the chancel choir of the Park Congregational Church, Grand Rapids, Mich., Sunday afternoon, March 26, under the direction of C. Harold Eimecke, musical minister of the church. This service was the closing event of a series of Lenten Sunday afternoon musicales.

GRAND RAPIDS ORGANISTS IN RECITALS AT GRACE CHURCH

Grace Episcopal Church at Grand Rapids, Mich., where Verne R. Stilwell presides over the large Kimball organ, had its annual series of Lenten recitals, which were played on Wednesday afternoons just before the dinner hour. Mr. Stilwell was assisted by other organists of the city, including Harold Tower of Trinity Methodist Church, Kenneth R. Osborne of Hope College, Holland, Mich., and Mrs. Joseph Putnam of First Church of Christ, Scientist.

March 1 Mr. Stilwell played: Chorale Preludes, "Jesu, Joy of Man's Desiring," Bach; "A Lovely Rose Is Blooming," Brahms, and Chorale Prelude on the Tune "Walsal," Noble; "Cantilene Pastorale" in B minor, Guilman; Negro Spiritual, "O Zion," H. A. Miller; Fantasia, Bubeck-Dickinson.

Harold Tower, who played March 15, interpreted the following selections: Four Old English Pieces, edited by Martin Shaw ("Courant and Minuet," Battishill; "A Little Tune," Felton; "A Tune for Flutes," Stanley, and "A Concerto Movement," Dupuis); "Benediction," "Clair de Lune" and "Harmonies du Soir," Karg-Elert; Fugue in E flat ("St. Anne's"), Bach.

Kenneth R. Osborne, who played March 22, offered the following program: Chaconne, Buxtehude; Largo and Allegro from Concerto in D, Vivaldi-Bach; Chorale Prelude, "O Man, Thy Grievous Sin Bemoan," Bach; "Ave Maria," Arkadelt-Dickinson; "Carillon de Westminster," Vierne.

Mrs. Joseph Putnam played these selections March 29: Fantasia, Bach; Chorale Prelude, "My Heart Longeth for Thee," Bach; "Rhosymedre," Vaughan Williams; "South Wind," Rowley; "An Old Irish Air," Clokey; Meditation, Matthews; Sinfonia to "We Thank Thee, God," Bach.

For the final recital, April 5, Mr. Stilwell selected a program suitable to Holy Week, including the following works: Lenten Meditation, Ketelbey; "Gethsemane," Malling; "March to Calvary," Maunder; "O Sacred Head Surrounded," and "Christ Lay in Death's Embrace," Bach; "God So Loved the World," Stainer.

Serves Forty-five Years; Retires.

Alfred T. Mason, 78 years old, has resigned as organist of the First Congregational Church, Pittsfield, Mass., effective April 30, when he completed forty-five years in this position. It was voted by the church to retire Mr. Mason on a pension for life with the title of organist emeritus. Mr. Mason is a native of Coventry, Warwickshire, England, and came to this country in 1889. He was for four years organist at the South Congregational Church in Springfield, Mass., before going to Pittsfield in 1893. He is a graduate of Trinity College of Music, London, and before coming to this country was for nine years accompanist of the Gloucestershire-Worcestershire and Hereford festival.

Bach's "St. Matthew Passion" was sung March 26 at the Westminster Presbyterian Church, Bloomfield, N. J., under the direction of Miss Roberta Bitgood, organist and director.

KNOW YOUR ORGAN!

A New Book by an Engineer—Organ Builder—Organist

**An Introduction to the Organ
by LESLIE LEET,**

Member, American Society of Mechanical Engineers.
Organist, First Church of Christ, Scientist, Plainfield, N. J.,
President, Leet Organ Company, Inc., Cranford, N. J.,
Formerly Works Manager, Skinner Organ Company, and Works
Manager and Technical Director, Organ Department, Aeolian Company.

This book will answer your questions about the history, construction, composition and intelligent use of the organ.

Interesting and practical.

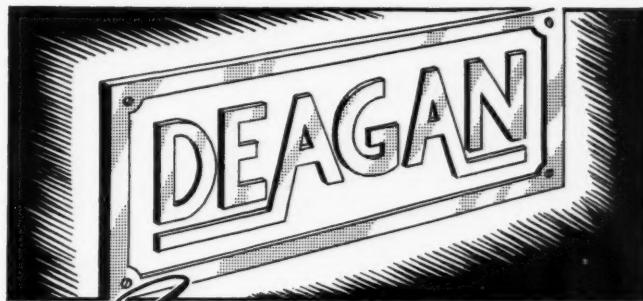
Send for descriptive leaflet and introductory reduced price offer.
E. S. Towne, 349 Lincoln Avenue, Cranford, N. J.

*Good
through and through*

**A basic characteristic
of the Reuter Organ
of yesterday, today,
and tomorrow.**

*The Reuter Organ Co.
Lawrence, Kansas*

Builders of fine pipe organs, exclusively.



*THE Significance OF A NAME
IN CHOOSING ORGAN PERCUSSIONS*

• Question: How can you be sure that your percussions measure up to the standards which you, as an artist, insist upon? Answer: Investigate carefully the name of the manufacturer. . .

- DEAGAN is universally recognized as the most distinguished name in the field of musical percussions. No other name has been so closely identified with the progress and popularization of mallet-played instruments.
- DEAGAN instruments and tuning devices have been adopted by the world's most distinguished musical organizations.
- DEAGAN percussions have long been considered "standard equipment" by the country's leading organ builders.
- DEAGAN Tuning Devices, in daily use by the U. S. Bureau of Standards, help to set the nation's standard of tone.

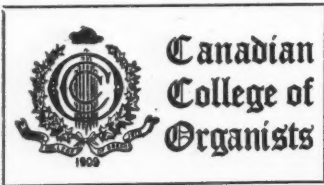
There's safety and assurance in such a name. Insist upon it! Chimes, Harps and Vibraharp . . . Consult your organ builder.

**J. C. DEAGAN, Inc.
1770 BERTEAU AVE.
CHICAGO**

Deagan

ORGAN PERCUSSIONS

When you visit the New York World's Fair, 1939, you will HEAR the world's largest and finest Carillon. SEE it at the beautiful Florida exhibit. A DEAGAN product, of course.



Canadian College of Organists

OFFICERS OF THE C. C. O.

- Honorary President—Albert Ham, Mus. D., F. R. C. O., Toronto, Ont.
- President—George D. Atkinson, Toronto.
- Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.
- Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.
- Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.
- Headquarters—14 Elm street, Toronto, Ont.

Montreal Center.

The Montreal Center met in the McGill Conservatory of Music April 15 for one of its regular meetings. Dean Douglas Clarke of the faculty of music of McGill University addressed the meeting on "Working with an Orchestra." Mr. Clarke drew an analogy between the work of a choirmaster and the work of an orchestral conductor, emphasizing the basic similarities and differences in the two functions. He referred to many amusing situations which it was both the fate and the duty of the conductor to face.

George M. Brewer, chairman of the center, introduced the speaker and at the conclusion of the address John J. Weathered thanked Mr. Clarke.

An invitation was extended by Dean Clarke to visit the new music-room of the conservatorium. The equipment includes a magnificent set of records and full scores. Some time was spent in illustrating some of the speaker's remarks with records.

GEORGE M. BREWER, Chairman.

Ottawa Center.

Myron McTavish, organist of the First Church of Christ, Scientist, and Allanson G. Y. Brown, organist and choirmaster of the Dominion United Church, Ottawa, Ont., offered an innovation in the way of a musical evening March 20 in the form of a recital of piano and organ music, with the former at the piano and the latter at the organ, the augmented choir of the Dominion United Church assisting. Several compositions written for these two instruments were played. Of the ensemble numbers, the "Symphonic Piece" by Joseph W. Clokey had its Canadian premiere, so far as is known. The recitalists had made an arrangement of the Passacaglia and Fugue in C minor by Bach.

In the few years that he has lived in Ottawa, Mr. McTavish has become well known as an organist and a few weeks ago gave an entire Rheinberger recital with gratifying success from an artistic standpoint. An impressive climax for the evening was the organ solo of Mr. Brown, the Finale in B flat major by Cesar Franck.

The augmented choir sang "The Heavens Are Telling," from Haydn's "Creation." Some good unaccompanied work was done in "There's a Ladye Sweet and Kind," by Thomas Ford, sixteenth century composer. Associated with this to form a group were another early English song by John Dowland, "Awake, Love," and the hymn "Come, Thou Fount of Every Blessing," to a melody retrieved by Mr. Brown from the second subject of a Beethoven composition for strings. The difficult motet "My Soul, There Is a Country," by C. H. H. Parry, and "Evening Hymn," by Balfour Gardiner, also were included.

Previous to the recital, the Ottawa Center held its monthly supper and business meeting, the latter presided over by the acting chairman, Captain A. E. Heatley.

London, Ont., Center.

The April meeting of the London Center was held April 5. A. E. Harris read a paper on the organist and his work. Mr. Harris expressed regret that organ recitals were not heard more frequently both in church and concert hall and over the air.

At the third and fourth in a series of Lenten recitals at Knox Church programs were played by Theodore Gray, organist of the church, and George Garbutt, guest

WILLIAM F. SPALDING, DENVER, COLO., ORGANIST



WILLIAM F. SPALDING, THE DENVER ORGANIST, has been giving a series of Lenten programs of high merit on the large new Kimball organ in St. John's Cathedral, where he has been acting organist and choirmaster. He has played a short preludal recital every Friday night, featuring a boy soprano at each one. His offerings have included the following:

Feb. 24—Compositions of Cesar Franck (fragments of larger works): Prelude (from Prelude, Fugue and Variation); Allegretto (Symphony in D minor); Adagio (Fantasie in C).

March 3—Miscellaneous program: Andante con moto (Fifth Symphony), Beethoven; Andante Religioso (Fourth Sonata), Mendelssohn; Good Friday Music ("Parsifal"), Wagner.

March 10—Lullaby (one hundredth anniversary of composer's birth), Buck; Prelude in G minor, Dupré; "Dreams," McAmis.

March 17—Brahms program: Chorale Prelude on "O Sacred Head"; Maestoso and Theme from First Symphony; "Sappho Ode."

March 24—"Pilgrims' Chorus," Wagner;

organist. Mr. Gray's program: Allegro Maestoso, from Sonata in D minor, West; Grave and Larghetto from "Ninety-fourth Psalm" Sonata, Reubke; "Jesu, Joy of Man's Desiring," Bach; Solemn Prelude, Noble; "Variations de Concert," Bonnet. Mr. Garbutt's program: Prelude and Fugue in C, Bach; "Morning Song," Hollins; "Romance sans Paroles," Bonnet; Finale, Lemmens; Toccata in D, Kinder.

On March 30 a choir concert was presented by A. E. Harris and the choir of Beeches United Church, assisted by vocal soloists and W. Rahn, violinist. Organ numbers were: Toccata and Fugue in D minor, Bach; "Song of Sunshine," Hollins; Springtime Sketch, Brewer; Nocturne, Grieg.

Hamilton, Ont., Center.

An interesting and brilliantly performed recital was played in St. Paul's United Church, Dundas, Ont., March 27, by Eric Rollinson, F.R.C.O., of the Hamilton Center. The edifice, a new Gothic structure, houses a three-manual Casavant organ, recently installed. Mr. Rollinson played the following numbers: Prelude and Fugue in B minor, Bach; Chorale Preludes, on a second mode melody of "Tallis" and "Picardy," Florence Durell Clark (played from manuscript); Allegro Maestoso from Sonata in G, Elgar; Intermezzo from Sonata No. 4, Mendelssohn; Caprice in B flat,

"Fileuse," Dupré; "Jesu, Joy and Treasure," Bach.

March 31—"Suite Gothique," Boellmann; "Agnus Dei," Lehmann.

April 5—Andante Cantabile (Fifth Symphony), Tschalkowsky; Adagio Cantabile ("Sonata Pathétique"), Beethoven.

In addition to these he gave two longer recitals for which he prepared the following programs:

March 19—Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Christ, Thou Lamb of God" and "Jesus, Joy of Man's Desiring," Bach; "Stations of the Cross" ("Jesus Falls under the Weight of the Cross" and "Jesus Comforts the Women of Jerusalem"), Dupré; "At the Convent," Borodin-Clark; Intermezzo (Sixth Symphony), Widor; Prelude to "Eliason," Gower; "The Storm," Gower; Gavotte in E flat, Houseley; "Resignation," Spalding; Toccata (Fifth Symphony), Widor.

April 9—Toccata and Fugue in D minor, Bach; Chorale Preludes, "Christ Lay in the Bonds of Death," "The Blessed Christ Is Risen Today" and "Rejoice Now, Beloved Christians," Bach; "Easter Morning on Mount Rubidoux," Gaul.

Guilmant; Fantasie and Fugue on B-A-C-H, Liszt.

Following the recital members of the center made a tour of the new church buildings and inspected the organ. Supper was served in the club-rooms. Paul Ambrose, chairman of the center, thanked the officials of the church for their kindness.

Kitchener Center.

Under the auspices of the Kitchener, Ont., Center, Lenten recitals were presented March 19 and 26. March 19, at the Church of the Holy Saviour, Kitchener, the recitalists were Albert Hainsworth and Leonard Grigg, assisted by Eleanor Hawke, contralto. The organ program included: Chorale Prelude, "Blessed Jesu, at Thy Word," Bach; Passion Chorale, Strunck; Pastorale, Zipoli; "Supplication," Lefebure-Wely;

Suite Negroid
"From the Praise House"
for Organ

"These spirituals are treated cleverly and are piquantly harmonized and bedecked."
By Horace Alden Miller

Price \$1.50

Cornell Music Publishing Co.
2970 Maiden Lane Altadena, Calif.

Prelude and Fugue in C minor, Bach; Meditation and Prelude and Fugue in E minor, Guilmant; Chorale and Prelude, "See the Lord of Life and Light," Bach; March in D, Guilmant.

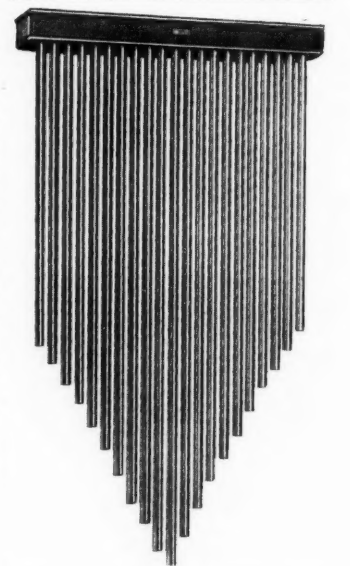
March 26, at Zion Evangelical Church, the participants were Harold Riddolls and the choir of the King Street Baptist Church, directed by Harry Hill, assisted by Miss M. Dobbin, contralto. Mr. Riddolls played: Chorale, "Subdue Us by Thy Goodness," Chaconne and "O Sacred Head, Now Wounded," Bach; Largo, Allegro, Aria and Two Variations, Festing; Sonata No. 4, Mendelssohn.

On April 2 the Palm Sunday Chorus under W. R. Mason, conductor of St. John's Anglican Church choir, presented Stainer's "Crucifixion" to a crowded house at the K-W Collegiate Auditorium. The program was sponsored by the Kitchener Center. The chorus, composed of the combined choirs of Zion Evangelical Church, the King Street Baptist Church and St. John's Anglican Church, was given duo piano accompaniment by Eugene Fehrenbach and Glenn C. Kruspe. In addition to the oratorio there were three duo piano chorales of Bach, played by Messrs. Fehrenbach and Kruspe, admirably performed.

Vivian Martin Wins in Contest.

The final organ contest for young artists, sponsored by the Society of American Musicians, was held in Kimball Hall April 11. The winner of the contest is Vivian Martin, pupil of Frank Van Dusen at the American Conservatory of Music. The judges were S. E. Gruenstein, editor of THE DIAPASON; Whitmer Byrne, dean of the Illinois Chapter of the American Guild of Organists, and Dr. William H. Barnes. The winner will be presented in a joint recital with Mildred Catenhausen, cellist, pupil of Hans Hess, who is winner of the cello contest for young artists sponsored by the society.

Eugene Devereaux's a cappella choir at Cornell College, Mount Vernon, Iowa, gave its annual spring concert in the college chapel April 16 and achieved a fine success. A program of compositions from the sixteenth century to the present was presented.



Millions of people daily hear Maas Cathedral Chimes on their radios. Maas Chimes are in daily use on the various networks. We know you, too, will convince yourself Maas Chimes are best, once you hear, see, play and test Maas Chimes.

ORGAN BUILDERS AND ORGANISTS

Write for full information to

MAAS ORGAN CO. Ltd.
3015 Casitas Ave., Los Angeles, Calif.

INSTALL MAAS CHIMES ON YOUR NEXT ORGAN

**Pasadena Festival
Planned by Hallett
Becomes a Memorial**

Memorial services for Percy Shaul Hallett, organist and choirmaster of All Saints' Episcopal Church, Pasadena, Cal., for thirty-three years, were held March 19, in connection with the annual choir festival at All Saints', when the choirs from All Saints', St. James' Episcopal, South Pasadena; St. Mark's Episcopal, Pasadena, and the Church of the Ascension, Sierra Madre, united in the music.

Dr. John F. Scott, rector of All Saints', was assisted at the service by the Rev. T. Raymond Jones, rector of St. James'; the Rev. Stephen Cutter Clark of St. Mark's; the Rev. Robert F. Pfeiffer, assistant at All Saints'; Dr. William B. Heagerty, rector of the Church of the Ascension, and Dr. Leslie E. Learned, rector emeritus of All Saints', who delivered the memorial address.

John E. P. Clarke, acting organist and choirmaster of All Saints' and a pupil of Mr. Hallett for many years, was at the organ and Dr. John Henry Lyons, director at St. James', conducted the combined choirs.

Dean Arnold G. H. Bode, formerly of St. Luke's, Long Beach, and recently rector of the Church of the Ascension, but now retired, gave an organ recital before the service and Mrs. Olive Riherd, soprano soloist of All Saints', sang. The choirs of 120 voices joined in the long processional and recessional down the middle and side aisles singing "Rejoice, Ye Pure in Heart" and "I Heard a Sound of Voices." These hymns, as well as the entire musical service, were selected by Mr. Hallett, who originally planned the festival with Dr. Lyons, Dean Bode and V. Gray Farrow, organist at St. Mark's.

Dr. Learned's address was a splendid tribute from a clergyman to an organist who for many years had served with him. He said in part:

"I came some thirty years ago, and found Mr. Hallett here. It was easy for me to fit into a parish which had a so substantial, well-trained man in charge of its music. It was unnecessary for me to take any particular care of this music, but there were certain hymns I loved and whatever I did he was loyal to the one he called 'rector,' and I always had his help and encouragement.

"Perhaps in a church there is nothing quite so important as adequate music. It lifts us out of this disturbed world and life and gives us added confidence and determination to save whatever freedom there is left. Perhaps nothing gives us such eternal peace as music. Some little strain takes us into that other sphere and leads us into that other life which is so great, so eternal!

"So here we lay our tribute of affection and gratitude, as it were, upon this altar and thank God for men like him who have done their work for nearly three-score years and ten. God keep his memory alive in this parish! God reward him for all he has done and all he wanted to do!"

MARY PORTER PRATT



MISS MARY PORTER PRATT, organist and director at the Epworth Methodist Church, in the Edgewater district of Chicago, not only has trained her choir to make the music at this church of the highest character, but has found time to prepare and present secular concert programs that have drawn appreciative audiences. Sunday evening, March 26, the choir gave a Schubert program in the church parlors with the aid of a solo quartet and two pianists—La Fontaine Sappe and Cora Gault. This program was repeated on the afternoon of April 2 at Deerfield, Ill.

**AMERICAN CONSERVATORY
OFFERS SUMMER COURSES**

The School of Church and Choir Music of the American Conservatory of Music, under the direction of Frank Van Dusen, offers two six-weeks' summer courses beginning May 11 and June 22. Private lessons in organ playing are offered, which include organ technique, church and recital repertoire, church service playing, hymns and accompanying. The teachers in the organ department are Frank Van Dusen, Herbert Hyde, Edward Eigenschenk, Emily Roberts and Kenneth Cutler.

A special feature of the summer courses will be choir training and conducting, under the direction of Emily Roberts. The course includes a study repertoire, fundamentals of choir technique, organization and junior choirs. Students are given practice in conducting with the baton and from the organ. Arrangements may be made for boy choir training. Private lessons in voice are offered by the conservatory teachers of voice. A course in organ keyboard training, including modulation, score reading, transposition and the principles of improvisation, will be given by Mr. Van Dusen. Teachers in the theory department of the conservatory will conduct courses in harmony, counterpoint and composition.

SUMMY'S CORNER

Anthem for Memorial Day Services

Sing for our fallen brave (No. 2179)—Charles E. Wheeler..... \$0.15
For SATB with brass quartet, ad lib. The dominant note is praise for unselfish sacrifice. Brass parts, 30c a set.

Recent Publications for Mixed Voices

- Blessed is the man (No. 1338)—Roland Diggle..... .15
- Communion Service in E Flat (*Unison or Parts*), (No. 1339)—Elizabeth Hearing..... .10
- Hear my prayer (No. 1340)—Margrethe Hokanson..... .12
- If with all your hearts (No. 1331)—Mendelssohn-Mansfield..... .10
- Lighten our darkness (No. 1337)—Roland Diggle..... .12
- O rest in the Lord (No. 1330)—Mendelssohn-Mansfield..... .12
- Once to every man and nation (No. 1333)—Iorwerth W. Prosser..... .15
- A Short Setting of the Communion Service (No. 1341)—Roland Diggle..... .10

Choirmasters may have any of these publications "On Approval"

CLAYTON F. SUMMY, CO.

321 S. Wabash Ave., Chicago, Ill. 19 West 44th St., New York, N. Y.

JUST PUBLISHED—

**Four Famous Compositions
Transcribed for Organ**

- Bach-Duane—Come, Sweet Death..... .40
- Franck-Duane—Panis Angelicus..... .50
- Moussorgsky-Kraft—Introduction to Khovantchina..... .60
- Sibelius-Norden—The Swan of Tuonela..... .80

Obtainable from your local dealer

ELKAN-VOGEL CO., INC.

1716 Sansom Street Philadelphia, Pa.

Sixth Annual Session

PORTSMOUTH SUMMER SCHOOL

**of
CHORAL MUSIC**

JUNE 19 to JULY 1

FACULTY

David Hugh Jones, F.A.G.O.
John Gaius Baumgartner, B. A.
Charles Schirrmann, M.A., Mus. Bac.

For Information

Address: CHARLES SCHIRRMANN - - - - Portsmouth, O.
Second Presbyterian Church

SCHANTZ ORGANS

Built by

A. J. Schantz, Sons & Company
ORRVILLE, O.

Builders of Fine Organs Since 1873

MAURICE GARABRANT

The Cathedral of the Incarnation
Garden City, N. Y.

Organist of Adelphi College
Conductor of the Long Island Choral Society

Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing
De Paul University School of Music
64 E. Lake Street, Chicago

THE VAN DUSEN ORGAN CLUB

Presents

EDWARD EIGENSCHENK

WILLIAM and EDITH BARNES

in a program of organ solos and organ-piano duets

KIMBALL RECITAL HALL

306 South Wabash Avenue, Chicago

Monday, May 15, 1939, 8:15 P. M.

General Admission 83c Reserved Section \$1.10

Proceeds for the Van Dusen Organ Club Scholarship Fund

If you will write to Winston Johnson, 5245 North Christiana Avenue, Chicago, before May 10, mentioning this advertisement in THE DIAPASON, 83-cent tickets will be mailed to you for 55 cents and \$1.10 tickets for 85 cents.

Programs of Organ Recitals of the Month

Hugh Porter, New York City—Mr. Porter played the following selections at noon recitals in Holy Week at the Collegiate Church of St. Nicholas:

April 3—"Piece Heroique," Franck; Andante from "Grande Piece Symphonique," Franck; Cantabile, Jongen; "A Tune for Flutes," Stanley.

April 4—"Grand Choer Dialogue," Gigout; Sinfonia, "God's Time Is Best," Bach; "Elegiac Romance," Ireland; Gavotte, Wesley; "Jesu, Joy of Man's Desiring," Bach.

April 5—"Passacaglia et Thema Fugatum," Bach; Allegro Cantabile (Fifth Symphony), Widor; "Come, Blessed Death," Bach.

April 6—Chorale in E minor, Franck; Prelude to "Parsifal," Wagner; Chorale Prelude on "Melcombe," Parry.

Frank W. Asper, Mus.D., F.A.G.O., Salt Lake City, Utah—The following programs were played by Dr. Asper at recent noon recitals in the Tabernacle:

April 12—Fantasia on the Chorale "Ad Nos, ad Salutem undam," Liszt; "To the Evening Star," from "Tannhäuser," Wagner; Caprice, Deshayes; Lullaby, Kinder; Mormon Hymn, "O My Father," and "An Old Melody," arranged by Dr. Asper; March, "Pomp and Circumstance," Elgar.

April 13—Fantasia in A major, Franck; "Ave Maria," Schubert; Toccata, de Mercaux; Serenade, Tosselli; Caprice, Philipp.

April 14—Passacaglia in C minor, Bach; Cradle Song, Dickinson; Scherzo, Gigout; "Träumerei" and "Romance," Schumann; "Triumph Song," Baynon.

April 15—Allegro from Sixth Symphony, Widor; Communion, Grison; "A Maggot," Arne; "Morning," Grieg; Grand March from "The Mastersingers," Wagner.

H. Frank Bozyan, New Haven, Conn.—Mr. Bozyan played the following program on the great organ in Woolsey Hall at Yale University Sunday afternoon, March 26: Allegro Moderato from Sonata in E flat minor, Parker; Fifth Concerto, Handel; Chorale Prelude, "Jesu, meine Freude," Vivace from Second Trio-Sonata and Fugue in D minor, Bach; Scherzo and Pastorale from Sixth Symphony, Vierne; Verset and Finale, Dupré.

Allan Bacon, A.A.G.O., Stockton, Cal.—Mr. Bacon, organist of the College of the Pacific, who has been on an Eastern tour, appeared before the Illinois A.G.O. Chapter April 17, playing the following program on the large four-manual Casavant organ in Grace Episcopal Church, Oak Park: Prelude and Fugue in C minor, Bach; Four Chorale Settings, "Jesu, Joy of Man's Desiring," "The Walk to Jerusalem," "All Glory, Laud and Honor" and "Be Glad, All Ye Christian Men," Bach; Toccata on a Gregorian Theme, Barnes; Canon in E major, Reger; Prelude on the Old 136th Psalm, Wood; Concerto in F major, Handel; "Petite Pastorale," Ravel; "Ave Maris Stella," Dupré; "The Girl with the Flaxen Hair," Debussy; Toccata in Modern Style, Bacon.

Franklin Stead, Mus.D., Chicago—In a program played for the Woman's Department Club of Terre Haute, Ind., at the First Congregational Church March 27 Dr. Stead included these compositions: Sonata, G major (Allegro maestoso), Elgar; "O Man, Bemoan Thy Fearful Sin," Bach; Prelude and Fugue in A minor, Bach; "On Wings of Song," Mendelssohn-Whiting; "Harmonies du Soir," Karg-Elert; Toccata ("Oedipe A Thebes"), de Mercaux; Prelude ("La Damselle Elue"), Debussy; "Pantomime," Jepson; "Liebestod" ("Tristan and Isolde"), Wagner-Gibson; Chromatic Fantasia, Thele.

Thomas Matthews, Philadelphia, Pa.—Mr. Matthews gave a recital under the auspices of the American Organ Players' Club March 30 at the Church of St. Martin-in-the-Fields, Chestnut Hill. His program was made up of the following compositions: Fantasia and Fugue in G minor, Bach; Scherzo in A flat, Baintow; Prelude on "Iam Sol Recedit Igneus," Simonds; "Rondo alla Campanella," Karg-Elert; "Legende," W. P. Zimmerman; Miniature Trilogy (Prelude on "C. H. D.," Ground Bass and Toccata on "St. Anne"), Coke-Jephcott.

Roma E. Angel, Philadelphia, Pa.—Miss Angel gave a program March 23 for the American Organ Players' Club at St. Matthew's Episcopal Church, of which she is organist. She had the assistance

of the choir of the church. The program was as follows: "Piece Heroique," Franck; "Soeur Monique," Couperin; Chorale Preludes, "I Call to Thee, Lord Jesus Christ," Bach, and "Now All the Woods Are Sleeping," Frances McCollin (dedicated to Roma E. Angel); "Alleluia, Pascha Nostra," Everett Titcomb; Cantata, "The Last Supper" (for soli, chorus and organ), Thiman.

Frank A. McCarrell, Harrisburg, Pa.—At the second of a series of Lenten recitals in the Pine Street Presbyterian Church on March 4 Mr. McCarrell played: Grand Chorus in E flat, Guilman; Offertory in D, Salome; Two Chorale Preludes, Bach; "In a Norwegian Village," Clokey; "The Nightingale and the Rose," Saint-Saens; Festival Toccata, Fletcher.

Charles Heinroth, New York City—Dr. Heinroth's Sunday afternoon and Thursday 1 o'clock recitals at the College of the City of New York, on the large Skinner organ in the Great Hall, which continue to be among the country's chief recital series, have been marked recently by the following offerings:

March 26 and 30—Chromatic Fantasy and Fugue, Thiele; "Reve Angelique," Rubinstein; "Good Friday Spell," from "Parsifal," Wagner; Sonata in D minor, No. 6, Mendelssohn; Chorale Prelude, "O Sacred Head, Now Wounded," Reger; Finale from First Symphony, Vierne.

April 16 and 20—Overture, "In Nature," Dvorák; "On Hearing the First Cuckoo in Spring," Delius; Melody, Gluck; Symphonic Poem, "Death and Transfiguration," Strauss; Caprice, "The Brook," Dethier; "Christus Resurrexit," Ravanello.

April 23 and 27—Works of Johann Sebastian Bach: Prelude and Fugue on "B-A-C-H"; Adagio from Third Sonata, in D minor; Trio from Secular Cantata, "What Pleases Me"; Prelude and Fugue in E minor (the Wedge); Chorale Preludes: "Dearest Jesus, We Are Here," and "O Man, Bemoan Thy Grievous Sin"; Fugue in G minor (the Little); Aria in E minor; Prelude and Fugue in C major.

April 30 and May 4—Works of Peter Ilitch Tchaikowsky: Overture Solenne, "The Year 1812"; Andante Cantabile from Quartet, Op. 11; Overture, "Danse de la Fee Dragée," "Danse Arabe" and "Valse des Fleurs," from "Nutcracker Suite"; Adagio Lamentoso and Allegro con Grazia, from "Symphonie Pathetique"; Marche Slav.

Clarence Dickinson, New York City—Dr. Dickinson gave his twelfth annual recital in the First Methodist Church of Bridgeport, Conn., on Palm Sunday evening, playing a historical program of music from the thirteenth to the twentieth century. The program included: "Alle Psallite con Luya," composer unknown; "Hymn to the Trinity," composer unknown; "Rejoice, Beloved Christians," Benedict Ducis; "Giles Farnaby's Dream," Giles Farnaby; "The King's Hunt," Henry Purcell; Cathedral Prelude and Fugue, Bach; "Water Music," Handel; "Piece Heroique," Franck; Andante, Paul Hindemith; Berceuse (by request), Dickinson; Finale from "Storm King" Symphony, Dickinson.

Ethel Sleeper Brett, Sacramento, Cal.—In her Lenten series of vespers recitals at the First Methodist Church Mrs. Brett included the following offerings:

March 5—"Meditation a St. Clotilde," James; Toccata in B minor, Augustin Barie; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Dreams," Wagner.

March 12—"Fishermen's Song and Pantomime," de Falla; "Am Meer," Schubert; "Praeludium," Jarnefeld; "Chinese Boy and Bamboo Flute," J. H. Spencer.

March 19—"Ave Maria," Arkadelt-Liszt; March from "Dramma per Musica," Bach; "Pilgrims' Chorus," Wagner; "Jagged Peaks in the Starlight," Clokey.

March 26—"Night," Jenkins; "Within a Chinese Garden," Stoughton; "Rain," Jacob; "Dreams," Schumann.

Homer Whitford, F.A.G.O., Cambridge, Mass.—In a series of five recitals in Holy Week at the First Church in Cambridge (Congregational) Mr. Whitford played:

April 3—Trumpet Voluntary, Purcell; Sarabande, Corelli; Pastorale, Scarlatti; Cathedral Prelude and Fugue, Bach; "Adorn Thyself, My Soul," Bach; Cantabile, Franck; "Cortege," Vierne.

April 4—Introduction and Allegro, Clerambault; Aria from "Water Music," Handel; Larghetto from Violin Sonata, Handel; Fugue in B flat major, Bach; Adagio from

Sixth Symphony, Widor; "Harmonies du Soir," Karg-Elert; Chorale Paraphrase on "Dundee," Noble.

April 5—March from an Oratorio, Handel; Preludio, Clerambault; Toccata in C major, Bach; Arioso from Suite for Violoncello, Bach; Paraphrase on "Rhosymedre," Vaughan Williams; Largo from "Xerxes," Handel.

April 6—Bell Symphony, Purcell; Intermezzo from Concerto, Vivaldi; Larghetto from Quintet, Mozart; Fugue in E flat major ("St. Anne's"), Bach; Scilliano from Sonata for Flute, Bach; Pastorale, Ravel; Allegro Maestoso from Second Sonata, Mendelssohn.

April 7—"O Sacred Head," Bach-Holler; Prelude to "Parsifal," Wagner; Paraphrase on "Rockingham," Noble; Fantasia in G minor, Bach; "Prayer," Jongen; "Trauermarsch," Rheinberger.

Gordon Balch Nevin, New Wilmington, Pa.—Mr. Nevin presented the following program in his recital at Westminster College April 4: Adagio and Finale from Symphony 2, Widor; Two Chorale Preludes, Bach; "Love Death," from "Tristan and Isolde," Wagner; "A Sylvan Idyll," Nevin; "The Bells of St. Anne de Beaupre," Russell; "Up the Saguenay," Russell.

Parvin Titus, Cincinnati, Ohio—Mr. Titus, organist and choirmaster of Christ Church, Cincinnati, was heard in an "hour of organ music" at the Presbyterian Church of New Philadelphia, Ohio, May 9, and played: Two Pieces on the Second Tone, Jacques Boyvin (1650-1706); "Dialogue," Clerambault; Prelude and Fugue in A minor, Aria, "When Thou Art Near," "Have Mercy, Lord, on Me" and "Rejoice Now, Ye Christians," Bach; Allegro, "Grande Piece Symphonique," Franck; Meditation in an Ancient Tonality, Grace; "The Legend of the Mountain," Karg-Elert; Scherzo in E, Gigout; "The Little Shepherd," Debussy-Choisnel; "Jagged Peaks in the Moonlight," Clokey; "Scena," from "Three Gothic Sketches," Hausermann.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's twenty-eighth Sunday afternoon recital at the University of California at Los Angeles, played April 9, was marked by the following program: "Jubilate Deo," Silver; Second Sonata, in C minor, Mendelssohn; "Ave Maria," Arkadelt-Liszt; "Panis Angelicus," from "Messe Solenne," Franck; Good Friday Music, from "Parsifal," Wagner; "Tannhäuser" Overture, Wagner.

At his thirtieth Sunday recital, April 23, Mr. Schreiner presented a program made up as follows: Prelude and Fugue in C minor, Bach; "Sakuntala" Overture, Goldmark; "Panis Angelicus," from "Messe Solenne," Franck; "Hunting Horn" Scherzo, Schreiner; First Sonata, in D minor, Guilman.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon played the following program at St. Clement's Church on the evening of April 16: Prelude in D major, Air, "Be Thou but Near," and Chorale Prelude, "Wir glauben alle an Einen Gott," Bach; Pavana, "The Earl of Salisbury," Byrd; Fantasia in A major, Franck; "Romance," from Fourth Symphony, Vierne; "Sunrise," Karg-Elert.

This is the fourth of a series of six recitals by Mr. Lyon at St. Clement's. The remaining programs are scheduled for May 7 and 28.

Hazel Wilkins Buchanan, Youngstown, Ohio—Mrs. Buchanan will appear in a recital on the afternoon of May 7 at St. Luke's Lutheran Church, of which she is organist and director of music. The church choir of twenty-two voices will assist on the program. The organ selections will be: Sixth Symphony, Allegro, Adagio and Finale, Widor; "Liebestod," Wagner; "Humoresque Fantastique," Edmundson; "To the Evening Star," Wagner; "A Madrigal," Jawelak; "The Squirrel," Weaver; First Symphony (Allegro), Maquaire.

The choir will sing Franck's "Psalm 150" and Jennings' "Beatitudes."

Jessica Jane Mackey, Pensacola, Fla.—Miss Mackey played the following selections at a vespers recital in the East Hill Baptist Church April 10: "Christ lag in Todesbanden," Bach; Finale from Sixth Sonata, Mendelssohn; "Die Worte der Liebe," Malling; "In Paradisum," from "Esquisses Byzantines," Mulet; "Minuet Gothique," from "Suite Gothique," Boell-

mann; "Easter Morning on Mount Rubidoux," Gaul; "Christus Resurrexit," Ravanello.

Miss Mackey and Leonard Gay played a group of piano and organ numbers April 5 for the Pensacola Music Study Club and Miss Mackey also played the following organ numbers: Toccata from Fifth Symphony, Widor; "Soul of the Lake," Karg-Elert.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—At his recital in Calvary Episcopal Church April 23 Mr. Steuterman played: "Variations de Concert," Bonnet; "Magic Fire," Wagner; "Carillon-Sortie," Mulet; "The Legend of the Mountain," Karg-Elert; Fugue in E flat major, Bach; Suite, "In Fairyland," Stoughton; Cantilene, Piere; Chorale in A minor, Franck.

Harlie E. Wilson, Burlington, Vt.—At a sacred concert by the choir of St. Michael's College on Palm Sunday Mr. Wilson played the following organ solos: "Marcia Religiosa," Gluck; Andantino, Gluck; Chorale Preludes, "Come, Sweet Death," "Jesu, Joy of Man's Desiring," "O Sacred Head, Now Wounded" and "Christ Lay in Death's Dark Prison," Bach; "Song of Sorrow," Nevin; "In a Monastery Garden," Kettelboy.

Pauline Voorhees, New Haven, Conn.—Miss Voorhees gave three short recitals in conjunction with special Lenten services on Monday afternoons, March 13, 20 and 27, at Larson Junior College, New Haven, Conn. The programs were:

March 13—"The Bells of St. Anne de Beaupre," Russell; "Riposo," Rheinberger; "Ave Maris Stella," Harvey Gault; Sonatina from "God's Time Is Best," Bach.

March 20—"Sea Piece," Milford; "Ariel," Bonnet; Berceuse, Bonnet; "Vesperale," Scott; "Ave Maria," Bossi; "Jesu, Joy of Man's Desiring," Bach.

March 27—"Erbarm Dich mein," Bach; "Les Preludes," Liszt; Scherzo from Fourth Symphony, Widor; "Carillon," DeLamarter.

Charles Boehm, Glendale, L. I., N. Y.—Mr. Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, L. I., played "an hour of organ music" at his church April 19. The program consisted of the following: Presto, Fifth Concerto, Handel; Sarabande, Corelli; Minuet, C. P. E. Bach; Second Sonata, Mendelssohn; "An Easter Spring Song," Edmundson; "Panis Angelicus," from "Messe Solenne," Franck; "Herzlich that mich verlangen" and "Alle Menschen müssen sterben," Bach; Pastorale, arranged by Clokey; Berceuse, Dickinson; "Nun danket Alle Gott," Karg-Elert.

On May 14 Mr. Boehm will give a recital at the Church of the Neighbor, Brooklyn. He will play: Allegro, Sixth Symphony, Widor; "Dreams," Stoughton; Chorale, "Christ lag in Todesbanden," Bach; Toccata and Fugue in D minor, Bach; "Ronde Francaise," Boellmann; "The Soul of the Lake," Karg-Elert; "The Kettle Boils," Clokey; Adagiosissimo, from "Veprus du Commune," Dupré; "Piece Heroique," Franck.

Elisabeth S. Hamp, Urbana, Ill.—Mrs. Hamp played the University of Illinois recital April 16 and had the assistance of LeRoy Hamp, tenor, with John G. Metcalf at the piano. The selections played by Mrs. Hamp were: "Rondeau," from "The Fairy Queen," Minuet and Sarabande from Suites for Harpsichord, and Trumpet Tune, Purcell; "The Fifers," d'Andrieu; Offertory on "O Filii," Guilman; "Passion" Chorale, Reger; "In Thee Is Joy," Bach; "Pange Lingua," Edmundson; "Picardy," Noble; "Christe Redemptor," J. Sebastian Mathews; "Ariel," Van Denman Thompson; "Dedication," from "Through the Looking Glass," Taylor; "Hymn to the Stars," from "Seven Pastels from the Lake of Constance," Karg-Elert.

James E. Harper, Trenton, N. J.—Mr. Harper, organist of the State Street Methodist Church, will present the following program Sunday afternoon, May 7: Sonata and Fugue in C minor, Mendelssohn; Pastorale, Franck; Three Chorale Preludes, "Nun ruhen alle Wälder," "Von Gott will ich nicht lassen" and "Herzlich that mich verlangen," Bach; Pastorale (Sonata in G), Rheinberger; "Clair de Lune," Karg-Elert; "Priere a Notre Dame" ("Suite Gothique"), Boellmann; "Sonata Romantica" (complete), Yon.

Programs of Organ Recitals of the Month

William Churchill Hammond, Holyoke, Mass.—In a recital April 6 at the Second Congregational Church Dr. Hammond presented a program of Lenten music made up of the following offerings: Tone Poem, "Christ Entering Jerusalem," Malling; Prelude to "La Demoiselle Elue," Debussy; Prelude to "Le Martyre de Saint Sebastien," Debussy; "Lamentation," Gullmant; Chorale Preludes, "O Gott, Du frommer Gott" and "Was Gott thut das ist wohlgethan," Karg-Elert; Prelude to Cantata 106, Bach; Prelude to "Parsifal," Wagner.

K. Mulder Schuil, Grand Rapids, Mich.—Mr. Schuil gave a recital at the Park Congregational Church Sunday afternoon, April 16, and played: Sonata No. 1, Mendelssohn; Chorale Preludes, "My Heart is Filled with Longing" and "Rejoice Now, Christian Souls," Bach; "St. Anne's" Fugue, Bach; "The Bells of St. Anne de Beupre," Russell; "Carillon - Sortie," Mulet; "The Squirrel," Weaver; "Finlandia," Sibelius.

Harry Banks, Jr., Mus.B., Philadelphia, Pa.—In a recital at Muhlenberg College Sunday afternoon, April 16, Mr. Banks, the organist of Girard College, presented the following program: Lento, "Komm, süsser Tod" and Toccata and Fugue in D minor, Bach; Canzone and "Legend," Karg-Elert; Chorale No. 3, Andriessen; "On Hearing the First Cuckoo in Spring," Delius; Prelude and Fugue on "Bach," Liszt; "Nuages," Debussy; Allegro (Concerto in B flat), Handel.

Dorothy Hornberger, Philadelphia, Pa.—In a recital to be played May 9 in Salem-Zion Reformed Church Miss Hornberger, organist of the A. J. Kynett Memorial Methodist Church, will present the following program: "Sonata Romanica," Yon; Elevation, Saint-Saens; Prelude and Fugue in C minor, Bach; Chorale and Menuet from "Suite Gothique," Boellmann; "Rimembranza," Yon; "Marche Champetre," Boex; Toccata in G, Dubois.

Caroline W. Haeussler, New York City—Miss Haeussler, a pupil of Winslow Cheney, will give a recital at the Church of the Neighbor, Brooklyn Heights, Sunday afternoon, May 28, playing the following program: Sonata in D minor, Mendelssohn; Chorale, "O Traurigkeit, O Herzeleid," Brahms; "Benedictus," Reger; "Shepherd's Song," Merkel; Passacaglia in C minor, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; "The Soul of the Lake," Karg-Elert; "Song to the Evening Star," from "Tannhäuser," Wagner; Fugue, "Ad Nos, ad Salutarem Undam," Liszt.

John M. Klein, Columbus, Ohio—Mr. Klein's pre-service recitals at the Broad Street Presbyterian Church have been marked by the following offerings in March:

March 5—"Solvejg's Lied" (Sunshine Song), Grieg; Prelude in C major, Bach; "I Call to Thee, Lord Jesus Christ," Bach; "Invocation," Gullmant.

March 12—Chorale in A minor, Franck; "To a Wild Rose," MacDowell; "Jesus, Priceless Treasure," Bach.

March 19—"Lamento," Dupré; Cantilene, McKinley; "Ave Maria," Schubert. March 26—Chorale improvisation, "Old Hundredth," Gehrm; Londonderry Air, Traditional; Intermezzo, Mascagni; Largo, "New World" Symphony, Dvorak.

In a dedicatory recital on an Organ in the United Brethren Church of Circleville, Ohio, March 26, Mr. Klein played: Prelude and Fugue in C major, Prelude and Fugue in F major and Two Chorale Preludes, Bach; Scherzo from Fourth Symphony, Bruckner; Londonderry Air, Traditional; "A Mighty Fortress is Our God," Walther; Largo from "New World" Symphony, Dvorak; Elevation, Bedell; "In Moonlight," Kinder; "Will-o'-the-Wisp," Nevin; "The Swan," Saint-Saens; "Now Thank We All Our God," Karg-Elert.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—The University of Florida organist gave recitals at the Congregational Church of New Smyrna, Fla., April 2 and at the First Methodist of Marianna, Fla., April 13. At the latter church he played the following selections on a two-manual Pilcher organ: Toccata, Widor; "Sylvan Idyl," Nevin; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Dreams," Stoughton; Scherzo, Fourth Symphony, Widor; Toccata and Fugue in D minor, Bach; "Caprice Viennois,"

Kreisler; "Beautiful Dreamer," Foster-Murphree; "Cradle Song," Brahms; "Variations de Concert," Bonnet.

The same program was given in the First Methodist Church, Apalachicola, Sunday afternoon, April 16.

Martin W. Bush, F.A.G.O., Omaha, Neb.—In his recital at the Joslyn Memorial Sunday afternoon, April 2, Mr. Bush played these compositions: Prelude and Fugue in A minor, Bach; Cantabile, Franck; Largo-Allegro, from Sonata 1, Gullmant; "Dreams," Stoughton; "Oh, the Lifting Springtime!" Stebbins; "The Rose Enslaves the Nightingale," Rimsky-Korsakoff; "Marche Heroique," Saint-Saens.

F. Carroll McKinstry, Springfield, Mass.—Mr. McKinstry has been playing a series of Sunday afternoon "hours of organ music" at the Church of the Unity, giving programs in historical sequence. He began with a list of offerings of composers from the fifteenth to the seventeenth century on March 5, followed this with seventeenth century works March 12, presented a Bach program March 19 and continued with the following programs in April:

April 2—Prelude and Fugue in F minor, Handel; Concerto in D, Handel; "Noel sur les Flutes," d'Aquin; Gavotta (from Twelfth Sonata), Martini; Short Prelude and Fugue in C major, Krebs; Fantasia in F, Mozart; Gavotte, Wesley; Prelude on "Pange Lingua," Three Preludes on Christmas Carols (sixteenth century), Andante con Moto and Fantaisie and Fugue in B flat, Boely.

April 9—Fugue on the Name "Bach," Schumann; Chorale No. 3, in A minor, Franck; Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid," Brahms; Rhapsodie No. 3, on Breton Melodies, Saint-Saens; Toccata in G major, Dubois; "Marche Funebre et Chant Seraphique" (by request), Gullmant; Intermezzo, Calaelerts; Scherzo, Gigout; Adagio and Finale (Vivace), Symphony 6, Widor.

April 16—Symphony 1, in D major, Vierne; "Stella Matutina" and "Electa ut Sol," Dallier; "Jagged Peaks in the Starlight," Clokey; Chorale and Fugue (Organ Suite), Sowerby; Chorale Improvisations, "O God, Thou Great God" and "Jerusalem, Thou City Built on High" (Toccata), Karg-Elert; "In the Woods" ("White Mountain Suite"), Homer P. Whitford; Allegro (Second Symphony), Vierne.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program April 13 at the Grace Church memorial recital was made up as follows: "A Concerto Movement," Largo-Allegro, Dupuis; Prelude to "Parsifal," Wagner; "In Hammersbach," Bavarian Dance, No. 2, Elgar; "On Hearing the First Cuckoo in Spring," Delius; Toccata from "Cinq Invocations," Dallier.

Marcus Naylor, Warren, Pa.—In a recital on the afternoon of Palm Sunday at the First Presbyterian Church Mr. Naylor played: Prelude and Fugue in E minor, Vivace from Sonata No. 3 and Concerto in G major, No. 1, Bach; Sarabande and Gigue, Corelli; Improvisation in E major and Toccata, "Lord Jesus Christ, Turn unto Us," Karg-Elert; "Madonna" (MS.), Douglas Moore; Toccata, "Benedictus" and Fantasia on the name "Bach," Reger.

Edward O. Aldrich, Oconomowoc, Wis.—Mr. Aldrich, assisted by William McNulty, baritone, of Carroll College, Waukesha, Wis., gave the following organ and harp program at the Methodist Church Sunday afternoon, March 12: Sonata No. 6, Mendelssohn; Prelude and Fugue in C minor and Largo from the Violin Sonata, Bach; Pastorale, Scarlatti; "Angelus," Massenet; "Harmonies du Soir," Karg-Elert; "The Courts of Jamshyd," Stoughton; "Last Spring," Grieg; "Songs My Mother Taught Me," Dvorak; Concert Overture, Kinder. Mr. Aldrich also played a harp arrangement of the Largo from "Xerxes" by Handel, assisted by Miss Edith Peartree of Waukesha at the organ.

Eugene M. Nye, McMinnville, Ore.—The following program was presented in a recital preceding the Good Friday evening service at St. Barnabas' Church: Prelude and Fughetta, Stainer; "Cantilene Pastorale," Gullmant; "O Sacred Head, Once Wounded," Bach; "Ase's Death" ("Peer Gynt" Suite), Grieg; Chorales, "Nun lasst uns Gott, dem Herren" and "Herzlich

thut mich verlangen," harmonized by Bach; Fantasia, Stainer.

For his vesper organ recital at Linfield College April 12 Mr. Nye played: Fugue in G minor, Bach; Chorale Prelude and Fugue, Brahms; Hungarian Dance No. 5, Brahms; Waltz in A, Brahms; Cradle Song, Brahms; "Priere," Franck.

Marta Elizabeth Klein, A.A.G.O., New York City—The following Bach program was rendered April 6 at the East Sixty-eighth Street Reformed Church by Miss Klein: "Aus der Tiefe rufe ich"; "Herzlich thut mich verlangen"; "O Mensch, bewein' Dein Sünde gross"; "Erbarm Dich mein"; "Wir danken Dir, Herr Jesu Christ"; "Schmücke Dich, O liebe Seele."

Vincent H. Percy, Cleveland, Ohio—In his recital April 10 at the Euclid Avenue Congregational Church Mr. Percy's numbers included: Prelude in B minor, Bach; "Easter Morning on Mount Rubidoux," Gaul; "The Chapel of San Miguel," Seder; First Sonata, Mendelssohn; Toccata, Rogers; "The Beautiful Blue Danube," Strauss; "Stella Matutina" and "Electa ut Sol," Dallier. Emma Johnson Wise, soprano, sang several solos. Mr. Percy gives his recitals on the second Sunday of every month in the evening.

Francis E. Hagar, Cambridge, Mass.—The third recital on the new memorial organ in the Old Cambridge Baptist Church, Harvard Square, was played Sunday afternoon, March 26, by Mr. Hagar, who presented the following program: Prelude and Fugue in E minor (Cathedral), Bach; "As Jesus Stood beside the Cross," Scheidt; Minuet, Boccherini; "Toccata per l'Elevazione," Frescobaldi; "Piece Heroique," Franck; Adagio (Sixth Symphony), Widor; Prelude in G minor, Piene; Chorale Improvisation on "O God, Thou Faithful God," Karg-Elert; "Pastorale Ancienne," Edmundson; "Grand Choeur," Hollins.

Frank Crawford Page, F.A.G.O., Baton Rouge, La.—Mr. Page, director of the department of liturgical music at the Louisiana State University, played the follow-

ing vesper program at the university March 26: Prelude and Fugue in B minor, Bach; Bourree and Musette, Chenoweth; Evening Song, Bairstow; Second Symphony (complete), Vierne.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—Mr. Robinson's programs for the Monday noon recitals at King's Chapel have included the following recent ones: March 12—Toccata, Adagio and Fugue in C, Bach; Andante on a Breton Theme, Ropartz; "Benediction," Karg-Elert; "Alleluia," Dubois; "Dusk," Stebbins; Allegro Vivace, Sixth Symphony, Widor.

March 19—Larghetto, Adagio and Finale from "Piece Symphonique," Franck; "Lamentation," Gullmant; Little G minor Fugue, Bach; Andantino, Faure; "Ave Maris Stella," Dupré.

March 26—"Procession," Mulet; "Mystique," Widor; Allegro Vivace, Fifth Symphony, Widor; "Clair de Lune," Vierne; "Marche Heroique," Bossi; Arioso, Bach; Finale in B flat, Franck.

April 9—Chorale in E, Franck; Chorale Prelude and Fugue on "We All Believe in One God," Bach; "Chanson," Barnes; "Ronde Francaise," Boellmann; "The Little Red Lark," Clokey; Toccata, "Tu es Petrus," Mulet.

Charles E. Gauss, A.A.G.O., Washington, D. C.—On Easter evening Mr. Gauss played the following brief recital at Grace Reformed Church: First Concerto, Bach; Sonata, Rogers; Nocturne in C, Grieg; Chorale Improvisation on "Let All Mortal Flesh Keep Silence," Banks.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe presented a Holy Week program of compositions of Paul de Maleingreau at the South Congregational Church April 4, playing the following: Prologue to Passion Symphony; "Opus Sacrum in Feris Quadragesimae," "Ubi Caritas et Amor," "Popule Meus, quid feci Tibi?," "Calligaverunt Oculi mei," "Plangent Eum," "Attendite et Videte," "O Vos Omnes, qui transitis per Viam," "O Mors, Mors Ero Tua".

[Continued on next page.]

RECENT ORGAN MUSIC

by MODERN COMPOSERS

New!

MINIATURE TRILOGY
by NORMAN COKE-JEPHCOTT

1. Prelude 2. Ground Bass 3. Toccata on St. Anne
Price, complete, 75 cents net

CHORAL PRELUDES

	Net
ALLANSON G. Y. BROWN, Two Meditations on Themes by Palestrina50
F. LESLIE CALVER, Finale on "Leoni"50
Fantasia on "Materna".....	.50
Postlude "For all the Saints".....	.50
Fantasy on Favorite Hymn Tunes.....	.60
J. SEBASTIAN MATTHEWS, Three Preludes on American Hymn Tunes75
Martyn—Olivet—Bethany	
Choral Prelude on "St. Peter".....	.50
Choral Prelude on "Charity".....	.50
Choral Prelude on "Tallis' Canon" (All Praise to Thee, my God, this Night).....	.50

MISCELLANEOUS WORKS

T. FREDERICK H. CANDLYN, Prelude on a Gregorian Tone75
S. KARG-ELERT, Phantasia (from Partita Retrospectiva III)75
Op. 154. A Cycle of Eight Short Pieces.....	1.00
Op. 156. Rondo alla Campanella.....	.60
Deux Ritournelles (Rameau).....	.60
I. Musette	
II. Tambourin	
J. SEBASTIAN MATTHEWS, Cotswold Air (The Shepherd of Dumbleton)50
Chorale-Finale (in the old style) "Glory to God".....	.50
T. TERTIUS NOBLE, Autumn60
Introduction and Passacaglia.....	1.50
R. S. STOUGHTON, Evening Shadows. Nocturne50

THE ARTHUR P. SCHMIDT CO.

Boston: 120 Boylston St.

Programs of Organ Recitals—Continued

Ralph Douglass, New York City—Mr. Douglass played the following program at the Madison Avenue Baptist Church March 31: Prelude and Fugue in E flat major ("St. Anne"), Bach; "Chant de May," Jongen; "Easter Morning on Mount Rubidoux," Gaul; "Song of the Basket-Weaver," Russell; "Scherzo Symphonique," Russell King Miller; Berceuse, Vierne; Allegro (Sixth Symphony), Widor.

Henry Wigeland, Great Barrington, Mass.—In a program of organ music on Good Friday at the First Church, Congregational, Mr. Wigeland played: Three Settings of Passion Chorale, Kuhnau, Edmundson and Bach; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; "Toccata per L'Elevazione," Frescobaldi; "Twilight at Fiesole," ("Harmonies of Florence"), Bingham; "My Spirit was in Heaviness," Bach; "Priere a Notre Dame," "Suite Gothique," Boellmann; Good Friday Music from "Parsifal," Wagner.

Robert Kee, Chicago—In a recital at the Rockefeller Memorial Chapel, University of Chicago, April 23, Mr. Kee played: Concerto in A minor, Vivaldi-Bach; "Praeludium," Zoltan-Kodaly; "O Traurigkeit, O Herzeleid" and "Herzlich thut mich verlangen," Brahms; Fantasy for Flute Stops, Sowerby; Fantasy in F minor, Mozart.

Melville Chariton, Brooklyn, N. Y.—In a recital on the new Hammond electronic organ in St. James' Presbyterian Church on the evening of April 27 Dr. Chariton played this program: Toccata in F major, Bach; "Shepherd's Song," Dubois; "Gavotte Moderne," Tours; "Song without Words," Tschalkowsky; "At Evening," d'Evry; Symphony (Toccata on a Gregorian Theme), E. S. Barnes; Excerpts from "Cavalleria Rusticana," Mascagni; "Prize Song," Wagner; Swedish Wedding March, Södermann; "In the Cold Moonlight," Burleigh; Symphonic Etude, Bossi.

Alfred W. G. Peterson, Worcester, Mass.—In a Lenten vesper program at the Central Church March 24 Mr. Peterson included the following organ numbers: Chorale Prelude on the Tune "Dundee," Noble; "Benediction," Karg-Elert; Allegro from Concerto in F ("The Cuckoo and the Nightingale"), Handel; Canon in E minor, Schumann; Cradle Song, Torjussen; Toccata from "Suite Gothique," Boellmann.

George Faxon, Portland, Maine—Mr. Faxon, who played the recital at the City Hall Auditorium March 14 under the auspices of the A.G.O., presented this program: Introduction and Chorale, Gottfried Rudinger; "Aria da Chiesa," composer unknown; Allegro, Pescetti; Fuga, Polaroli; Improvisation, Rheinberger; Scherzo Fugue on "B-A-C-H," Schumann; Introduction and Fugue, "Ad Nos, ad Salutarem undam," Liszt; Chorale Fantasia on "Old Hundredth," Gehrm; "Roulande," Bingham; "Gaudeamus," Titcomb; "Pag-eant," Sowerby.

Donald D. Ketting, Lincoln, Neb.—In an "hour of organ music" at the Westminster Presbyterian Church Sunday evening, March 26, Mr. Ketting played: Prelude and Fugue in D major, Handel; Cantabile and Allegro from Second Symphony, Vierne; Adagio e dolce, Third Trio-Sonata, Bach; Prelude and Fugue in G minor, Bach; Aria, "See What His Love Can Do," Bach; Chorale in A minor, Franck.

Dale Young, Indianapolis, Ind.—Mr. Young was guest organist for a Lenten noon recital in Christ Episcopal Church March 28 and played: Prelude in E minor, Bach; "Ave Maria," Schubert; Festival Prelude on "Ein feste Burg," Faulkes; Cantabile, Franck; Sinfonia in F, Bach; "O Sacred Head Surrounded," Reger.

Marian Banks, Baton Rouge, La.—Miss Banks, a pupil of Frank Collins, Jr., at Louisiana State University, played her senior recital April 17, presenting this list of offerings: "Benedictus," Couperin; "Dialogue," Clerambault; Chorale Prelude, "A Beauteous Rose Hath Blossomed," Brahms; Toccata and Fugue in D minor, Bach; "Romance" (Fourth Symphony), Vierne; Chorale in A minor, Franck; "Benediction," Karg-Elert; Cantilena, Carl McKinley; "The Primitive Organ," Yon; "Variations de Concert," Bonnet.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs will be played by Dr. Tidmarsh in his May recitals at Union College on Sunday afternoons:

May 7—"Piece Heroique," Franck; Cho-

rale in B minor, Franck; "In Summer," Stebbins; "On Hearing the First Cuckoo in Spring," Delius; "Drifting Clouds," d'Antalfy; "Carillon," DeLamarter; "Chant de Mal," Jongen; "May Night," Palmgren; "Fiat Lux," Dubois.

May 14—"Ode Heroique," "O'er the Prairie," "Vesperale," Lento and "Prelude Solenne," Scott; Three Oriental Sketches, Bird; Sinfonia from Cantata "We Thank Thee, God," Finale from Trio-Sonata in E flat, Air for the G String and Toccata and Fugue in D minor, Bach.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings' offerings in his recitals at the Temple Baptist Church in April included the following: Two Chorale Preludes, Bach; "Grail Knights' Procession" (from "Parsifal"), Wagner; "Good Friday Music" (from "Parsifal"), Wagner; Barcarolle, Mendelssohn; "Invocation," Gullmant; Preludes Numbers 4, 6, 7 and 20, Chopin; Cavatina, Raff; Symphonic Prelude, "Immortality," Ray Hastings.

James Taylor, Hyde Park, Mass.—On three evenings of Holy Week Mr. Taylor gave programs at the First Congregational Church, with the assistance of violin and vocal soloists. April 3 his offerings were the following: Larghetto, Handel; Chorale, "Dearest Jesu, We Are Here," Bach; Meditation, Dunham; "Prayer," Dunham.

April 5 he played: Aria, Buxtehude; "Benedictus," Reger; Meditation, Vaides; Aria, Bach; "Jesu, Joy of Man's Desiring," Bach; Sonatina, "God's Time Is Best," Bach.

Ernest A. Blick, Calgary, Alberta—On Palm Sunday the following half-hour program was played before the evening service at the Church of St. John the Evangelist by Mr. Blick, organist and choir-master: "A Morning Melody," Crawford; Fantasia in D, Faulkes; "Marche Religieuse," Gullmant; Toccata and Fugue in D minor, Bach.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin gave a recital March 5 at the Methodist Church of St. Augustine, Fla., playing these selections: Scherzo, Bossi; Reverie, Baldwin; "Inflammatus," Rossini; "In a Monastery Garden," Kettelbey; "Finlandia," Sibelius; Symphony, Haydn; "By the Sea," Schubert; March from the Occasional Oratorio, Handel.

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

April 2—Toccata, Fugue and Hymn on "Ave Maris Stella," Flor Peeters.

April 9—Paraphrase and Double Chorale ("Domini Resurrectionis"), from "L'Orgue Mystique," Tournemire.

April 16—"Unto the Hills" and "Forgotten Graves," from "Pastoral Psalms," Seth Bingham.

April 23—Allegretto Amabile and "Voice of the Tempest," from "Pastoral Psalms," Bingham.

JOHN V. PEARSALL, PROMINENT NEW JERSEY ORGANIST, DEAD

John V. Pearsall, a prominent New Jersey organist and since 1912 supervisor of music in the schools of Kearny, N. J., died in a Kearny hospital April 6 of a heart ailment. At the time of his death he was organist of the First Methodist Church of Arlington, N. J., his home city.

Mr. Pearsall's first organ work was done at Arlington, in the First Presbyterian Church, after which he was associated with the late E. M. Bowman at the Baptist Temple in Brooklyn and Calvary Baptist Church, New York. Subsequently Mr. Pearsall was in charge of the organ and choir of Westminster Presbyterian Church at Bloomfield, N. J., for thirteen years, following that with work at the Peddie Memorial and Clinton Avenue Baptist Churches in Newark and at the First Methodist and Trinity Episcopal Churches of Arlington. Thereafter he was associated with Rodney Saylor in the musical direction of the Old First Presbyterian Church of Newark.

Mr. Pearsall was born at Camden, N. J., April 21, 1877. His mother was a musician, though not a professional, and was associated with Leopold Damrosch on several occasions. Mr. Pearsall married Miss Alice May Logan Oct. 30, 1900, and she preceded him in death. Surviving are two sons, Donald L. and Allen R., both of Arlington, and two brothers.



For Your Library

- Lohmann, Albert—Concentus Organi.... 1.25
- Rossini, Carlo—The Liturgical Organist (2 Vol.)each 1.50
- Edmundson, Garth—In Modum Antiquum (2 Vol.)each 1.25
- Handel, G. F.—Suite from Water Music.. 1.00
- Kreckel, Philip—Musica Divina (3 Vol.), ea. 1.25
- Rinck, J. C. H.—Sixteen Postludes..... 1.25
- Nevin, G. B.—Music for the Smallest Organ 1.00
- Schreiner, Alex.—Organ Voluntaries..... 2.00
- Clokey, J. W.—Sketches from Nature.... 1.50
- Clokey, J. W.—Anthologia Antiqua. Book One 1.25
- Edmundson, Garth—Anthologia Antiqua. Book Two 1.25

J. Fischer & Bro.

119 West 40th Street
New York, N. Y.

Established 1864

SIBELIUS' NEW CHORAL WORK MEETS INSTANT APPROVAL

Jan Sibelius' name is expected to appear on more programs than ever in connection with his choral composition "Onward, Ye Peoples!" just issued by Galaxy Music Corporation, New York. Sibelius has incorporated in this composition one of those simple, elemental melodies which provide a brief but striking chorus for festival or community occasions, with a message that will appeal to people everywhere at this time. Though Sibelius is perhaps best known in this country as an orchestral composer, his name is equally celebrated abroad in the choral field. "Onward, Ye Peoples!" is a setting of a text by the Swedish poet Rydberg, in an English version by Marshall Kernochan. It deals with the uplifting message of truth, urging all peoples to "strive for the light," explaining that this is the "light that the Lord hath given us for our guide." It is undenominational and may be sung in concert, in schools and colleges, and in churches as well. Last May, at the preview concert of the New York world's fair, a special prepublication hearing was given by 600 singers from New York City high schools and members of several choral groups under the baton of Hugh Ross. Another performance prior to publication was given by the Downtown Glee Club at its concert two months ago in Carnegie Hall.

New York, under the direction of Channing Lefebvre. Sibelius has orchestrated the accompaniment of "Onward, Ye Peoples!" so that it may be sung at festivals throughout the country. Versions have been issued by the publishers not only for mixed chorus, but also for male and women's chorus, the latter in two arrangements, three-part and two-part. A version for orchestra or smaller than full symphonic proportions also has been published, condensed from Sibelius' original score, with the composer's approval.

Through A. Walter Kramer, managing director of the Galaxy Music Corporation, who negotiated the publication with Sibelius, it is learned that the demand for this work since its publication last month has been extraordinary.

"Incidentally, this is the first copyright Sibelius composition for chorus to be issued by an American publisher and I am naturally proud that Galaxy Music Corporation has the honor of publishing it," said Mr. Kramer.

Hold Choir Festival in Boston.

The third annual choir festival and conference on church music was held at Trinity Church, Copley Square, Boston, and at the Church of the New Jerusalem Sunday and Monday, April 23 and 24, under the auspices of the Boston Area Council of Churches, with Dr. H. Augustine Smith of Boston University, head of church music there, as general chairman.

WITHIN 100 MILES OF NEW YORK CITY ORGAN REPAIR AND MAINTENANCE SERVICE

- Tuning
- Voicing
- Tone Regulation
- Rebuilding
- Electrification
- Annual Maintenance

SUPERIOR WORKMANSHIP

FRANCIS J. RYBAK & CO

143 EAST 233RD STREET NEW YORK, N. Y.
Day Phone Fairbanks 4-1182 Night Phone Fairbanks 4-1195

RUTH S. MELVILLE



MISS RUTH MELVILLE, who is training a number of young woman organists in a manner that is enhancing her reputation and the standing of MacMurray College for Women, Jacksonville, Ill., is a musicologist as well as an organist and has devoted herself to a thorough study of the chorale prelude and its development as an art form. She is in demand for recitals in various parts of Illinois and other states. Her performance at the Church of Our Saviour in Jacksonville Feb. 12 of a program of great excellence which has been published in the recital pages of THE DIAPASON elicited highly laudatory reviews from the press. In a "Lenten organ meditation" at MacMurray College Feb. 22 Miss Melville played: Prelude and Fugue in G minor, Buxtehude; Canzona, Bach; "Rhosymedre," Vaughan Williams; "Silence Mystique," Edmunsden; Toccata, Muffat.

Ruth Stockwell Melville, a native of Swampscott, Mass., attended Ohio Wesleyan University, where she began the study of organ as a music major. In 1932 she transferred to the Eastman School of Music, where she majored in organ under Harold Gleason. She was graduated from the Eastman School with a bachelor of music degree in 1935 and spent the following summer at the Conservatoire Americaine in Fontainebleau, France, studying with Marcel Dupré and Nadia Boulanger. There she received diplomas in organ performance, pedagogy and solfeggio. During the summer of 1936 Miss Melville also had lessons from Joseph Bonnet in Boston. For two years she held a teaching fellowship in musicology at the Eastman School and served as assistant to Dr. C. Warren Fox in history of music. In 1936 she played the DeLamarter Concerto in E major with the Rochester Civic Orchestra and received the performer's degree in organ. Miss Melville was granted the degree of master of music in musicology in 1937. During her residence in Rochester she was organist of Emanuel Lutheran Church and served as president of Mu Upsilon Chapter of Mu Phi Epsilon during the year 1934-35.

Miss Melville was assistant to Dr. Fox at the 1938 summer school session of the Eastman School and played two historical programs, featuring the old masters and the development of the chorale prelude.

At the present time Miss Melville is instructor in organ, theory and history of music at MacMurray College and organist and director at Trinity Episcopal Church. She has appeared frequently in recitals both at the college and at Our Saviour's Church in Jacksonville and is to give a number of programs in Illinois in the next few months. A successful series of organ programs was presented by students of Miss Melville at MacMurray College during the Lenten season.

Broadcast from Brigham Young "U."
J. J. Keeler was at the organ for an Easter morning broadcast directly from the campus of Brigham Young University at Provo, Utah, over the Columbia System and Canadian networks. The symphony orchestra of the university, consisting of ninety pieces, of which Professor LeRoy J. Robertson is the conductor, and the university chorus of 150 voices, conducted by Dr. Gerrit de Jong, Jr., dean of the College of Fine Arts, took part.

W. O. TUFTS, M.S.M.
1635 Madison St.
WASHINGTON, D. C.

ALBERT RIEMENSCHNEIDER
DIRECTOR OF MUSIC
Baldwin-Wallace College, Berea, Ohio
Recitals, Master Classes, Instruction,
Coaching
Address 10001 Edgewater Drive,
Cleveland, Ohio

HORACE M. HOLLISTER
M. S. M.
ASSOCIATE ORGANIST
Director of Young People's Choirs
Madison Avenue Presbyterian Church
NEW YORK CITY

J. J. KEELER
INSTRUCTOR, ORGAN AND PIANO
University Organist
Brigham Young University
PROVO, UTAH

Orrin Clayton Suthern II
The Organist
Tuskegee Institute, Ala

C. ALBERT SCHOLIN, M. M.
Kingshighway Presbyterian Church
ST. LOUIS

ALL SAINTS' CHURCH
WILLIAM SELF
WORCESTER, MASS.

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lesell Junior College ORGAN
The Union Church of Waban THEORY PIANO

Organ Architect
Stanley E. Saxton
Saratoga Springs, New York

Kenneth R. Osborne
HOPE COLLEGE
Holland Michigan

A. B. Mus. M. F. A. G. O.
THEODORE HUNT
Centre College, Danville, Kentucky
Danville Civic Church
Centenary Methodist Church

HAROLD HEEREMANS
UNIVERSITY COLLEGE
NEW YORK UNIVERSITY
MEMORIAL PRESBYTERIAN CHURCH
BROOKLYN, N. Y.

MAYLAND
Elite Organ Percussions
WITH OR WITHOUT
Electric Actions
Electric Controlled Tubular Chimes
THE STANDARD SINCE 1866
SEND FOR CATALOGUE
R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

Westminster Choir College 1939 SUMMER SESSIONS for
ORGANISTS and CHOIRMASTERS
under the personal direction of
JOHN FINLEY WILLIAMSON
AT
Northfield, July 25 to August 13, Inclusive
Occidental College, June 26 to July 14, Inclusive
ADDRESS ALL INQUIRIES TO
WESTMINSTER CHOIR COLLEGE, Princeton, N. J.

WILHELM MIDDELSCHULTE, LL.D.
Telephone: Aberdeen 2092 7348 Lafayette Av., CHICAGO
Instruction Organ, Piano, Theory and Composition
Vice-President, Foundation Music School, Detroit, Mich.
Professor of Organ, Cosmopolitan School of Music, Chicago.

OBERLIN CONSERVATORY OF MUSIC
Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

TRAIN FOR CHURCH LEADERSHIP
Professional courses for Directors of Church Music and of Religious Education leading to B.R.E. and M.A. degrees. Our graduates are filling important positions. Write for information.
PRESBYTERIAN COLLEGE OF CHRISTIAN EDUCATION
1441 Cleveland Avenue Chicago, Illinois

MAURICE DOUGLAS PEDERSEN
Recitals, Instruction in Organ, Voice, Theory
Organist-Choirmaster
Collingwood Avenue Presbyterian, Toledo, Ohio

KRAFT For RECITALS and LESSONS
TRINITY CATHEDRAL, CLEVELAND, OHIO

MARIO G. SALVADOR
Organist St. Andrew's Catholic Church
ORGAN RECITALIST
517 South Throop St. Chicago, Illinois

FRANK ASPER
Mus. D., F. A. G. O.
Salt Lake Tabernacle

ADOLPH STEUTERMAN
F. A. G. O.
Recitals Calvary Church, Memphis Lessons

The Hymn Society

President—The Rev. Philip S. Watters, White Plains, N. Y.
 Vice-Presidents—William C. Covert, D. D., Germantown, Pa.; Dr. Henry Wilder Foote, Boston, Mass., and J. V. Moldenhawer, D. D., New York City.
 Corresponding Secretary—Emily S. Perkins, Riverdale-on-Hudson, N. Y.
 Recording Secretary—Marguerite Hazzard, Pelham, N. Y.
 Librarian—William W. Rockwell, D. D., New York.
 Treasurer—Edith Holden, Rock Ridge, Greenwich, Conn.
 Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.

New interest in congregational singing is being shown in various ways. For example, hymns emerge in many radio programs. Many of us have been thrilled in listening to a great audience in Detroit as it joins with the Ford chorus and a

symphony orchestra on Sunday evenings to render the final verses of a well-known hymn.

The whole program of the Hymn Society of America is becoming better known. Not only do requests come to it regarding all sorts of problems in public worship, but people are asking how they may share in its work and program. For a dozen years the society has sought to extend itself through the formation of chapters, consisting of interested people who are members of the society itself. From many places inquiries have come concerning cooperation by church choirs, Guild chapters, federations of musical clubs and other groups. To meet this desire we have just amended our constitution to permit such organizations to have an organic connection with the society. A local group may now become affiliated with the Hymn Society of America if it adopts the objectives of that society as its own and pays the sum of \$10 a year, in return for which the society will send a supply of its bulletins and other matter to the local secretary for distribution.

SCHOOL OF SACRED MUSIC
UNION THEOLOGICAL SEMINARY

REV. HENRY SLOANE COFFIN, D.D., LL.D., President
 CLARENCE DICKINSON, Director

Courses in everything pertaining to the
MINISTRY OF MUSIC
 of the Church

Degree, Master of Sacred Music
FALL TERM OPENS SEPTEMBER 27

FACULTY:

Rev. Canon Douglas	Hugh Porter
Helen A. Dickinson	Franklin Robinson
Becket Gibbs	L. Harold Sanford
Marguerite Hazzard	Frederick Schlieder
Charlotte Lockwood	Edwin J. Stringham
Carl F. Mueller	Christos Vrionides
Mrs. William Neidlinger	Morris W. Watkins
T. Tertius Noble	Corleen Wells

Catalogue on request.

Broadway at 120th Street

New York City

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

Juilliard Summer School

GEORGE A. WEDGE, Director
 July 5 to August 11, 1939

Organ Department under the direction of Hugh Porter
 Individual instruction. Classes in organ repertoire, choral music and accompanying. Four-manual Casavant. Ample practice organs available.

Accredited courses in all branches of music, including conducting, theory, composition, methods and materials, etc., leading to diplomas, teacher's certificate, the Bachelor of Science and Master of Science degrees.

Catalogue on request.

120 Claremont Avenue Dept. DA New York, N. Y.

EDWARD RECHLIN

American Organist

"Bach and Contemporaries"

American Season—
 November, 1938 - May, 1939

European Season—
 June, 1939 - November, 1939

Address: Rechlin Recital Tours
 Grand Central Annex, P. O. Box 349,
 New York City.

SILVER CONTACTS

Quality has been the first consideration in building any Reisner product and our reputation depends upon materials used in their construction. Our experience with various alloys as contacts has led us to adopt 80% silver as standard in all our work.

In the future all equipment supplied by us will contain 80% silver wherever contacts are used. This means you will be getting the best when ordering our regular items.

THE W. H. REISNER MFG. CO.

Hagerstown, Maryland

If organ problems are curtailing your musical services, consult

AUSTIN

Organ Architects and Builders
 Controlling Exclusively all Austin Patents

AUSTIN ORGANS, INC.
 Hartford, Conn.

*Gottfried
 Organs*

LATEST INSTALLATION
 MUDDY CREEK LUTHERAN
 AND REFORMED CHURCH
 SWARTZVILLE, PA.

LATEST CONTRACT
 HIGHLAND PARK
 REFORMED CHURCH
 HIGHLAND PARK, N. J.

"Gottfried Tone—THE SOUL OF THE ORGAN"

THE A. GOTTFRIED COMPANY

ESTABLISHED 1890

ERIE

FACTORIES AND OFFICE

PENNA.

CASAVANT ORGANS

are known the world over for their tone qualities and the reliability of the action.

BUILT BY

CASAVANT FRERES, LTD.

A. G. Casavant, President

St. Hyacinthe, P. Q., Canada

Representatives in U. S. A.

W. Lavallee.....5234 Netherland Ave., New York City
 J. A. Hebert.....3277 Carter Ave., Detroit, Mich.
 J. A. R. Morel.....154 Park Ave., Arlington, Mass.
 Geo. H. Clark.....244 Home Ave., Oak Park, Ill.
 Arthur R. Temple.....3955 W. Lake St., Chicago, Ill.

Music for Weddings Should Be Suitable for a Religious Rite

By WILLIAM S. BAILEY, F.A.G.O.
[Paper presented before the Central
Ohio Chapter, A.G.O.]

Once in a while it is good for us organists, in our office as ministers of sacred music, to take stock with ourselves—to inquire within how far we are living up to the high ideals we profess as members of the A.G.O. And so the question of music for weddings comes up. I do not yet see why there should be any question, for it seems to me to be one of those cases where to ask the question is already to answer it. It depends upon what we believe a wedding to be. It is not for me to tell you what to play or what not to play at weddings. I would not be so presumptuous. Specific problems of this nature are best solved not by applying a stated rule, but rather by reference to a few general principles.

It is well to remind ourselves, what the world seems often to forget, or so unwilling to acknowledge—that a wedding is primarily a religious ceremony. It is a "service," just as matins, vespers, the mass or communion are services. The whole point is the exchanging of certain promises and vows in the presence of God and the assembled congregation. I know of nothing more religious than that. Our concern here is with marriages performed in church. Weddings in a house are no less religious; the drawing-room becomes for the moment a consecrated place; so it seems to me the same principles apply.

Music is not at all a necessary part of any religious service, but naturally it has an important place. It is such an important place, indeed, that those who have charge of the music bear upon their shoulders (and shall we say their consciences?) a heavy responsibility.

Now the church canon on music speaks plainly and strongly about the suppression of all light and unseemly music, and all the irreverence in the performances, and so on. I take it for granted that this applies to weddings no less than to Sunday morning worship. The first duty of an organist, then, is to find out whether his particular church has spoken with authority in this matter; his next duty is to obey. But whether you find a specific law or not, the minute you admit that a wedding is a sacred rite the question of music is answered. The only proper music for religious services is religious music. Good taste and a cultivated common sense both dictate that wherever music is used at all it shall be in keeping with the occasion. "Unseemly" would mean that which is not suited to the occasion. Music perfectly innocent in itself might be "unseemly" in certain places at certain times.

On the whole we of the twentieth century have adhered pretty much to a pagan attitude toward weddings. We are flip-pant about marriage and it is no wonder that the music sometimes reflects that spirit. We sometimes choose pieces that we would not think of using in church at any other time; we think it doesn't matter; or we say it's the "bride's day"—let her have what she wants," thus allowing her as an individual to usurp the authority of the church.

Religious music does not mean gloomy, melancholy music, except for those who have that kind of religion. Christianity is a joyful religion. A Christian marriage should be a joyful occasion. But again, joy need not express itself in anything that savors of the music hall or the vaudeville stage.

While the guests are arriving there is sometimes a "recital"—that is, the organist plays a series of pieces. What pieces? On the whole I would recommend the same that he would use in any church recital, naturally with some restrictions based on fitness for the special occasion.

For instance, I would not play "O Man, Bewail Thy Grievous Sin." But movements from the Mendelssohn sonatas, Franck's chorales and so on are quite proper, as well as many short pieces of the same high caliber.

It is hard sometimes to explain in exact mathematical terms just why we choose one piece and reject another. Sometimes we must rely upon our intuition, but always (in the case of professional organists, I hope) an intuition which has been subjected to some degree of cultivation. For instance, I would play the Intermezzo by Callaerts at an ordinary recital or at a wedding recital, but not on Sunday as a prelude to the service. Nor would I play it at a wedding if I were using only one number before the procession starts.

In addition to the standard literature for the organ, I see no objection to using transcriptions of certain piano works, if they are played in an "organistic manner," since how you do things is just as important as what you do. It would be dangerous to state universally that good music becomes religious music when used in the service of religion; yet in a sense this is true.

So far as vocal music goes, if there is any at all, most hymnals provide suitable hymns, and naturally there should be a choir. I believe it is the exception for the congregation to join in the hymns; yet I believe this is the intention of the church. But the solo singing of popular songs such as "O Promise Me," "I Love You Truly" and so on is something on the side of sacrilege. As poetry and as music such things are less than the best we can do, and are not calculated to enhance the greater glory of God or the good of His church in this land. These are blemishes in the church which we declare it our duty to work and pray against. If the bride must hear these songs they could be sung at the wedding breakfast. Or, better still, let her take her phonograph and a couple of records up into the attic and there amuse herself to her heart's content.

The conventional processional is, as you know, Wagner's, and the recessional Mendelssohn's. Somewhere a cry is raised every once in a while by those who like to write letters to the church periodicals to do away with these. It is true that the source of these pieces is the theater. But there is nothing cheap or shoddy about Wagner's "Lohengrin." In fact, attendance at a performance of this work comes very near to bringing a religious experience. And so far as Shakespeare's comedy is concerned, the "Midsummer Night's Dream" is all good, clean fun. But the above-mentioned pieces are of such a character (as musical compositions) that in being used in connection with a wedding they become, as it were, regenerate. They lose their purely secular character and take on a new one, religious in its nature.

In places where the betrothal is done at the chancel steps there is a break in the service while the clergy, the bride and bridegroom and the two chief attendants proceed to the altar rail. Any organist should be able to fill in this time with eight or ten measures of improvisation in a style consonant with the solemnity of the occasion.

Playing softly all through the ceremony—vox humana, vox celeste, a la tremolo, and so on, is stogy and somewhat ridiculous. The ceremony is too sacred to need so sickly a background. The taking of the vows should be heard distinctly by the whole congregation and nothing should be allowed to distract attention from the solemn act taking place at the altar in the name of the Triune God.

Matthews' "Easter Pageant" Sung.

The first performance of an "Easter Pageant," by H. Alexander Matthews, was given at St. Stephen's Church, Philadelphia, Sunday evening, April 2, under the direction of the composer. The dramatic portions were directed by Edna J. Lillich, who compiled the text of the pageant. A large congregation filled the church.

FRANCIS MACKAY



FRANCIS A. MACKAY, organist and choirmaster of St. Paul's Cathedral, Detroit, Mich., is still "going strong," as they say, after twenty years in this important position. Rossini's "Stabat Mater" was sung under Mr. Mackay's direction on the afternoon of March 19 and on March 5 Cesar Franck's oratorio "The Beatitudes" was the special offering. Of the five Easter services at the cathedral the last was the musical vespers, at which the music was by the combined choristers, a total of 320 voices, who united in Handel's "Hallelujah Chorus," Hollins' anthem "Why Seek Ye the Living?" and Gaines' "Sun, Shine Forth." Ralph Calder, the assistant organist, played a preludial recital.

Gives Bach Passion in Flint, Mich.

The automobile manufacturing city of Flint, Mich., heard its first performance of Bach's "Passion according to St. John" on Palm Sunday evening, thanks to the enterprise and hard work of Wilfred Layton, F.R.C.O., organist and choirmaster of St. Paul's Episcopal Church. Mr. Layton and his boy choir had the assistance of local soloists. One of the latter was Dr. J. W. Moore, a prominent colored physician who has a large practice in Flint. Dr. Moore took the part of the Evangelist. Wayne Whipple, a Flint baritone, sang the words of Christ. All the other soloists were from the choir.

The major portions of Bach's "St. Matthew Passion" were given at the Center Church, New Haven, Conn., Sunday afternoon, April 2. A chorus of ninety voices was assisted by prominent soloists. Pauline Voorhees, organist and director, was assisted by Lyman Bunnell, organist and director at Immanuel Church, Hartford.

WILLIAM H. BARNES

MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF
"THE CONTEMPORARY AMERICAN
ORGAN" (THREE EDITIONS)

1112 SOUTH WABASH AVENUE
CHICAGO

Choir Pulpit GOWNS
Choral and Graduation Apparel
Fine materials, beautiful work,
pleasingly low prices. State your
needs. Catalog and samples on
request. DeMoulin Bros. & Co.
1148 S. 4th St., Greenville, Ill.

GEORGE WM. VOLKEL
Mus. Bac., F.A.G.O.
Organist and Choirmaster
EMMANUEL BAPTIST CHURCH
36 St. James Place Brooklyn, N. Y.

RALPH A. HARRIS
M.S.M., F.A.G.O., Chm.
Conductor—St. Paul's Chorists
BROOKLYN, NEW YORK

FRANK A. MCCARRELL
Organist and Choirmaster
Fine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

Dr. Ray Hastings
28th Year at the
Philharmonic Auditorium
Los Angeles California

HAROLD GLEASON
EASTMAN SCHOOL OF MUSIC
OF THE
UNIVERSITY OF ROCHESTER
New York

JOHN M. KLEIN
Recitals
BROAD STREET PRESBYTERIAN
CHURCH
Columbus, Ohio

David Hugh Jones
Westminster Choir School
PRINCETON, NEW JERSEY

PIETRO YON
853 Carnegie
Hall
NEW YORK CITY

W. LAWRENCE CURRY
Organist and
Director of Music
BEAVER COLLEGE
Jenkintown, Pennsylvania

HENRY T. WADE
A. A. G. O.
HOOD COLLEGE
FREDERICK, MARYLAND

WA-LI-RO

Boy Choir Conference

Healey Willan — Ray Brown
Harold Gilbert
June 26-30
Address Paul Allen Beymer
3226 Euclid Ave., Cleveland, O.

Los Angeles News;
Dett's Work Is Sung;
Douglas Leaves Post

By **ROLAND DICGLE, MUS. D.**

Los Angeles, Cal., April 18.—A splendid performance of R. Nathaniel Dett's "The Ordering of Moses" was given recently under the direction of Clarence Mader at Immanuel Presbyterian Church. The chorus was well balanced and sang with distinction, while the soloists were excellent in every way. John Stewart, assistant organist of the church, played the difficult accompaniment in an admirable manner.

After nearly two decades of service as organist and choir-master of St. Matthias' Episcopal Church, Ernest Douglas, F.A.G.O., has resigned and Donald Curry of San Francisco has been appointed in his place. Mr. Douglas has served the Episcopal Church in Los Angeles with unflinching devotion for over thirty years, part of the time as organist and choir-master of St. Paul's Cathedral, from which he went to St. Matthias'. During this time it would be difficult to say how many boys have gone through his hands, but I do know that every one of them has received something of real value in a cultural and spiritual way that will stay with him for the rest of his days. The influence of men like Mr. Douglas is so far-reaching for good that the lack of appreciation they receive is often very discouraging. Mr. Douglas has done a splendid work and it is good to know that he can take things a little more easy and devote his time to his teaching and composing, of which he is so fond.

I came upon an old hymn I used to sing as a child in England a few days ago and I feel sure that some of the directors of children's choirs would like to have it; so here it is:

"I should like to die," said Willie, "if my papa could die too,
But he says he isn't ready, 'cause he has so much to do.
And my little sister Nellie says that I must surely die,
And that she and mamma—then she stopped because it made me cry.

"There will be no one but the holy, I shall know no more of sin,
There I'll see mamma and Nellie, for I know He'll let me in;
But I'll have to tell the angel, when I meet him at the door,
That he must excuse my papa, 'cause he couldn't leave the store."

GOTTFRIED ORGAN IN NEW EDIFICE OF HISTORIC CHURCH

The two-manual Gottfried organ and the new edifice of the Muddy Creek Lutheran and Reformed Church, Swartzville, Pa., were dedicated Feb. 26. Due to the large number of persons attending it was necessary to have three services. This church has a historical background of 200 years, as the new edifice is built on land sold by the sons of William Penn for 8 shillings, 11 pence in 1718. The first structure was a log church without a floor, built about 1735, which was later replaced with a stone building that stood until 1847. At that time a sandstone building was erected and this was used until recently, when it was torn down to make room for the present church. The old pipe organ, which was in use for more than sixty-five years, was reconditioned and placed in the basement of the new edifice. It was built in 1869 by Samuel Bohler of Reading and then cost \$750.

Since this church is owned by two denominations the services are conducted by a Lutheran pastor on one Sunday and the following Sunday by the pastor of the Reformed Church. There are two separate choirs and organists. The congregation purchased a Gottfried organ through Justus D. Becker. It is one of twenty-four stops and chimes. Among the features is a Schulze diapason which was scaled and voiced by Anton Gottfried.

Another Gottfried organ will be installed this summer in the historic Reformed Church, Highland Park, N. J. Negotiations were conducted through Chester A. Raymond of Princeton.

HELEN R. COOK, A.A.G.O.



HELEN R. COOK, A.A.G.O., is organist and choir director of the First Reformed Church of Somerville, N. J., where her great grand uncle, the Rev. Abraham Messler, D.D., was pastor for fifty years. Before being called to this church in 1927 she was organist and choir-master of the Methodist Episcopal Church in Flemington, N. J., for four years. This was preceded by ten years of service in her home town church, the Dutch Reformed of Whitehouse Station, N. J.

Miss Cook prepared for the Guild examinations with Norman Landis, Flemington, N. J. The late Frank Wright of Brooklyn was also one of her mentors.

She has taken courses at the Westminster Choir College and the Guilman Organ School and at present is a student at Union Theological Seminary, New York City. Being a member of the Hymn Society of America, she has given two hymn festivals in Somerville, where she has succeeded in interesting choirs of seven churches to unite in presenting these and other services. Since the first hymn service in 1937 this massed choir movement has grown to be a feature of church life in Somerville. The second annual Christmas carol service was sung in 1938 and Stainer's "Crucifixion" was given on Good Friday of the same year.

Faure's Requiem at U. of C. May 14.

The Requiem of Gabriel Faure will be given in the Rockefeller Memorial Chapel at the University of Chicago at 4:30 Sunday, May 14. Mack Evans will conduct. Participating with the university choir will be the Chicago Teachers' College Choir, David Nyvall, Jr., conductor; the University Symphony Orchestra, Siegmund Levarie, conductor, and Homer Ulrich, assistant conductor, and Frederick Marriott, organist. The performance is open to the public without charge.

The Essentials of Strict Counterpoint

By **FRANK WRIGHT**

and Ear Training Tests

Clarifying the use of the Material of Harmony

By Frank Wright and T. Tertius Noble

Either Book, Price Postpaid \$2.00 net

Order from **ELSIE BRACKETT**, 50 Grace Court, Brooklyn, N. Y.

RECITALS



ARTHUR JENNINGS

University of Minnesota
Minneapolis

Mapleville Organ Supply Co.
Manufacturers of
Consoles, Relays, Gang Switches, Harp and Chime Actions, Chests, Chest Primaries, Swell Engines, Re-leathering and Wiring.
Write for Catalogue and Prices
Mapleville Md.

FRANK VAN DUSEN

Director School of Church and Choir Music—American Conservatory
Professor of Organ, Piano and Theory—Wheaton College
Director School of Sacred Music—Presbyterian College of Christian Education
Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620

Carolyn M. Cramp, M.A., F.A.G.O.

Organ Teacher
DIRECTOR—SCHOOL OF MUSIC EDUCATION
160 West 73rd Street
New York City, N. Y.

ARTHUR HOWES
A.B., F.A.G.O.

PREPARATION FOR GUILD EXAMINATIONS

SAINT JOHN'S CHURCH
SIXTEENTH AND H STREETS
WASHINGTON, D. C.

HUGH McAMIS

ALL SAINTS' CHURCH
GREAT NECK, LONG ISLAND

Catharine Crozier
RECITALS

Eastman School of Music
ROCHESTER, N. Y.

ROBERT ELMORE

Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consummate Powers"
Musical Courier, New York

Margrethe Hokanson

505 Lyceum Bldg. Duluth, Minnesota

VINCENT H. PERCY

ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational Church
CLEVELAND, OHIO

Eugene Devereaux

F. A. G. O. M. S. M.
Cornell College
Mount Vernon, Iowa

COURBOIN

Bernard R. Laberge, Inc.
2 West 46th St. New York

ZEUCH
BOSTON

WALTER N. HEWITT
A.A.G.O. (CHM)

Prospect Presbyterian Church
Maplewood, N. J.

PALMER CHRISTIAN

University of Michigan
Ann Arbor
Mgt. Bernard R. La Berge, Inc.
2 West 46th St. New York

CHARLES H. FINNEY



CHARLES H. FINNEY, who recently left the Church of the Covenant at Erie, Pa., after serving there more than three years, to continue his studies at the Eastman School of Music, is an organist of the younger generation whose career has been marked by long and serious study. No opportunity for increasing his knowledge and extending the scope of his musicianship has been overlooked by him. Thus he has carried on his work as a church musician with a foundation such as few organists possess.

Charles Herbert Finney was born July 17, 1911, and his early home was at Vineland, N. J. After graduation from the Vineland high school as class salutatorian he entered Wheaton College, Wheaton, Ill., where he earned the degree of bachelor of arts, with a major in organ. This was in 1932. Then he went to Oberlin to study organ, piano and voice and received his bachelor of music degree in 1935. In 1937 he attended the summer session of the Westminster Choir College and the following year the summer session at the Eastman School. This year he will receive the master of music degree from the Eastman School.

Mr. Finney organized the Wheaton College Music Box and the Oberlin College Chapel Choir and engaged in many other activities while a student. After nine years as assistant organist of the First Presbyterian Church at Vineland, N. J., he was for two years organist and director at the large Boulevard Presbyterian Church of Cleveland before going to the Church of the Covenant in Erie, a parish of 2,300 members, where he directed four choirs. He has been heard in organ recitals in more than sixty places in ten states and also has been tenor soloist with a number of choruses. In addition to this he has played at approximately 800 church and college chapel services.

Mr. Finney was largely instrumental in organizing the Erie Chapter of the American Guild of Organists and was its first dean. He holds the A.A.G.O. certificate.

Mrs. Finney is also a graduate of Wheaton College and Mr. and Mrs. Finney have two children.

Joseph C. Beebe, New Britain, Conn., by request repeated on April 23 at the South Congregational Church the program he played Oct. 19, consisting of Henri Mulet's "Byzantine Sketches."

THE ROYAL VISIT

Favourite Organ Music
by
R. G. HAILING
Craiglockhart, Edinburgh

- "Marche Royale"(Novello)
- "Souvenir Royale"
- (Weekes and Clayton F. Summy)
- "Triumphal March"(Gray)
- "A Highland Pastoral"....
- (Weekes and Clayton F. Summy)

"'Souvenir Royale' seemed to captivate the King as the 'Highland Pastoral' had captivated his father. The Pastoral was long a favourite of King George V, and was always played when he attended Craithie Church." Edinburg Dispatch, Sept., 1937.

LOUIS F. MOHR & COMPANY

ORGAN MAINTENANCE

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained Means Better Music

PORTER HEAPS

RECITAL ORGANIST
Chicago

ALFRED WIDEMAN

Holy Name Cathedral
CHICAGO

VINCENT E. SLATER

Foundry M. E. Church
Washington, D. C.

ELLIOT BALDWIN HUNT

Organist and Choir Director
Asbury M. E. Church, Tarrytown, N. Y.
RECITAL AND CONCERT ORGANIST
64 Sherwood Ave. OSSINING, N. Y.

FRANK B. JORDAN
M. MUS.

Illinois Wesleyan University
Bloomington

Felix F. Schoenstein & Sons
Pipe Organ Builders
SAN FRANCISCO, CALIF

Charlotte Klein

Mus. D., F.A.G.O.
St. Margaret's Church
Washington, D. C.

Ruth Harsha

Ernest Williams School of Music
Central M. E. Church
BROOKLYN, N. Y.

HAROLD C. COBB

ORGANIST
SINAI TEMPLE
CHICAGO, ILLINOIS

M.S.M. A.A.G.O.
LUIS HAROLD SANFORD
SUMMIT PRESBYTERIAN CHURCH
Germanatown, Philadelphia
UNION THEOLOGICAL SEMINARY
School of Sacred Music
New York City

DeWitt C. Garretson
A.A.G.O.

St. Paul's Cathedral
Buffalo, N. Y.

Ernest Prang Stamm

Recital Organist
SAINT LOUIS

James Philip Johnston, F.A.G.O.

Organist and Choirmaster
Church of the Holy Innocents
Brooklyn, N. Y.

NEWELL ROBINSON

F.A.G.O., C.H.M.
Organist Choirmaster
Grace Church
Mount Airy Philadelphia, Pa.

ST. LUKE'S CHORISTERS

Long Beach, California
William Ripley Dorr, Director
Recent Motion Picture Recordings:
BROADWAY SERENADE
ALEXANDER GRAHAM BELL
FISHERMAN'S WHARF

JOHN HARMS

Organist and Choirmaster
Grace Church, Plainfield, N. J.
Temple Israel, Lawrence, N. Y.

Julian R. Williams
RECITALS

Address: St. Stephen's Church
SEWICKLEY, PA.

THINK TWICE

BEFORE DISCARDING GOOD
OLD ORGAN

We Specialize in Rebuilding

Fenton Organ Co.
NYACK, N. Y.

GRACE LEEDS DARNELL

Mus. Bac. F. A. G. O.
St. Mary's-in-the-Garden
521 W. 126th St., N. Y. City
Specialist in Training and Organizing
Junior Choirs

HARRIS S. SHAW

A. A. G. O.
Piano, Organ and Coaching
(Head of Piano and Organ University
of New Hampshire)
175 Dartmouth St., Boston, Mass.

WILLIAM F. SPALDING

Organist and Choirmaster
All Saints' Church
Organist and Instructor in Organ,
University of Denver
DENVER, COLO.

WALTER KELLER, F.A.G.O.

Director Sherwood Music School
300 Fine Arts Building,
CHICAGO
ORGAN THEORY

Alexander SCHREINER

F. A. G. O.
The Tabernacle, Salt Lake City
University of California at Los Angeles
Wilshire Boulevard Temple, Los Angeles

Claude L. Murphree

F. A. G. O.
University of Florida
GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.

Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION
7957 Marquette Ave.
CHICAGO

MARSHALL BIDWELL

Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

G. DARLINGTON RICHARDS

Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in Boy-Choir Training

Edith B. Athey

Recitals — Services
The S. H. Hines Funeral Home
Washington, D. C.

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

REED PIPES FLUE PIPES
PIPE ORGANS & ORGAN SUPPLIES
Write Us for Prices
DURST & COMPANY, INC.
32nd, HAZEL to POPLAR STREET
CONSOLES ERIE, PENNSYLVANIA CHESTS

Telephone Lakeview 1334 Church and Residence Organs
I. D. Morris Organ Company
Designers and Builders of
FINE PIPE ORGANS and CONCORD CATHEDRAL CHIMES
1039 Addison St., Chicago, Ill.
Mechanical Experts Artistic Tone

**San Francisco News;
Exchange Programs
and Many Recitals**

By WILLIAM W. CARRUTH

San Francisco, Cal., April 17.—Two of the outstanding woman organists of the Pacific coast recently exchanged programs, Ethel Sleeper Brett of Sacramento playing the four-manual Aeolian-Skinner at Calvary Presbyterian, San Francisco, and Winifred Jolley Bengson of Calvary appearing in Sacramento. Mrs. Brett's program on March 28 was as follows: Toccata in B minor, Barie; Chorale in E major, Franck; "Come, Sweet Death," Bach; "Now Thank We All Our God," Karg-Elert; "Meditation a Ste. Clotilde," James; Fantasia on "Ad Nos ad Salutarem undam," Liszt; "Fishermen's Song" and "Pantomime," de Falla; "Marche Champetre," Boex; "Rain," Jacob; Saint-Saens' "The Nightingale and the Rose"; Toccata, "Thou Art the Rock," Mulet. After the recital Guild members enjoyed a social hour at a neighboring cafe.

Benjamin S. Moore, whose all-too-seldom recitals are eagerly attended, appeared in two Lenten programs on the four-manual Skinner at Trinity Episcopal Church. On March 21 he played: Chorale Preludes, "A Rose Breaks into Bloom," Brahms, and "In dulci Jubilo," Bach; "Quasi Lento and Adagio," Franck; Bach's Toccata and Fugue in D minor; Cantabile, Franck; Schumann's Sketch in F minor; "Folk-tune," Whitlock; Pastorale, Vierne; "Fountain Reverie," Fletcher, and Chorale Prelude, "Shall I Not Praise God?", Karg-Elert. On March 28 Mr. Moore played: Sonata from "God's Time Is Best," Allegro from Trio-Sonata 5 and Fantasia in G minor, Bach; "Lamentation," Guilman; Allegro Cantabile, from Widor's Fifth Symphony; Chorale in A minor, Franck; "Clair de Lune," Karg-Elert; "Evening Song," Bairstow; "A Christmas Cradle Song," arranged by Poister; Toccata, "Thou Art the Rock," Mulet.

An Albert Schweitzer benefit choral festival was held at Trinity Church, San Jose, March 21. The combined choirs of six San Jose churches, under the direction of Harold Mueller, F.A.G.O., sang two groups of popular anthems. Ludwig Altman, organist of Temple Emanu-El, San Francisco, played the following numbers: Fantasy in F minor, Mozart; Prelude and Fugue in C, Bach; Prelude in G major, Reger; "Piece Heroique," Franck; Scherzo and Andante from Widor's Fourth Symphony and Toccata from Widor's Fifth. The following notice appeared on the program: "Because of Dr. Schweitzer's great work on behalf of religion, of music and of broad humanitarianism, the San Jose Chapter of the American Guild of Organists feels it proper to suggest that your offering tonight be doubly generous. Not even the minutest portion of tonight's collection goes to any participant in this concert."

On Feb. 28 members of the Guild were invited to the home of Dr. and Mrs. Charles Greenwood to hear and inspect their beautiful new Kimball organ. The organ is effectively voiced and contains six sets of pipes judiciously unified, and a set of chimes. An unusual feature for a residence organ is a 16-ft. open diapason on the great and pedal organs.

"The Darkest Hour," a modern cantata by Harold Moore, was given by soloists, the choir from St. Peter's Episcopal Church and an orchestra at Old St. John's, Oakland, April 4, under the direction of Willoughby H. Williams, organist of St. Peter's and St. John's.

The Berkeley Violin Club gave its thirteenth annual Bach program April 13 at the California School for the Blind in Berkeley. Among other interesting numbers was the Fifth Brandenburg Concerto for piano, violin, flute solo and string orchestra, conducted by Claire McClure, organist of St. Michael's Lutheran Church.

St. Paul's Episcopal Church, Oakland, announces a recital by Claire Coci, distinguished young American organist and pupil of Palmer Christian, May 10. This

is Miss Coci's first appearance in the bay region.

The musical world suffered a great loss in the unexpected death of Domenico Brescia March 25. Since 1925 he had been head of the theory department at Mills College and professor of composition, counterpoint and orchestration and had endeared himself to scores of students by his patience, kindness and thorough musicianship. It is hoped that some of his unpublished compositions, including his monumental work on the fugue, for which he had composed fugues in all styles from two to twelve voices, will be published as a memorial. Many of the local organists had been coached for their Guild examinations by Brescia.

A series of Friday afternoon Lenten recitals was arranged at the Unitarian Church of Berkeley by Miss Margaret Lea, organist of the church. On Feb. 24 Hilda Hirsch, a pupil of the late Wallace Sabin, played: Chaconne and Chorale Prelude, "Praise God, Ye People," Buxtehude; Meditation, Cabezon; Two Little Preludes and Fugues in F and G minor, Bach; Aria from Handel's Concerto in D; Prelude, Chasins; "The Nightingale and the Rose," Saint-Saens; "Gymnopedie," Satie; Three Antiphons by Dupre and Intermezzo by Reger. On March 3 Virginie de Fremery of the Unitarian Church of Oakland played: "Tidings of Joy," from a Bach cantata, arranged by Clokey; Two Chorale Preludes, Bach; three transcriptions by Milligan; Cradle Song, Gretchaninoff; Prelude, Scriabin, and "March of Victory," Moussorgsky; Pastorale, Vierne; Prelude and Fugue, Bimboni; Intermezzo and Cantabile from Widor's Sixth Symphony and Toccata from Widor's Fifth. On March 10 Frederick Freeman, organist of the Chapel of the Chimes, played: Grave, Adagio and Allegro Maestoso from Mendelssohn's Second Sonata; Andante from Borowski's First Sonata; Fantasia in G minor and Air from Suite in D, Bach; "In the Garden" and Minuet, Lemare; Prelude and Fugue on "O Sadness, O Heart's Sorrow," Brahms; Andante Cantabile from Widor's Fourth Symphony; Two Chorale Studies by Karg-Elert: "To God Alone on High" and "Dearest Jesus."

March 17 William W. Carruth, organist of Mills College, played: Prelude and Fugue in A minor, Adagio from Toccata and Fugue in C and Allegro from Fifth Sonata, Bach; Allegro Vivace from Widor's Fifth Symphony; Allegretto in B minor and Fugue in D, Guilman; "Divertissement" and Berceuse, Vierne; Allegretto, Cradle Song and Festival Prelude, Parker. On March 24 Hilda Hirsch and Robert Cross, organist of Old St. Mary's in Oakland, appeared jointly. Mr. Cross played the following Bach compositions: Toccata and Fugue in D minor; Chorale Preludes, "Christ lag in Todesbanden," "Christus Der uns selig macht" and "Christe, Du Lamm Gottes"; Prelude and Fugue in D major. Miss Hirsch played: Chorale Prelude, "Herzliebster Jesu," Brahms; "On Hearing the First Cuckoo in Spring," Delius; Seven Chorale Preludes, Dupre, and Fugue in D, Russell H. Miles. On March 31 Ruby Edgcomb of the Second Church of Christ, Scientist, Berkeley, played: Chorale and "Priore" from Gothic Suite, Boellmann; Cantilene, Faulkes; first movement from Guilman's Third Sonata; "Vision," Rheinberger; "At Dawn," Nevin; Prelude, Dubois; Intermezzo, Callaerts, and "Entree Pontificale," Bossi.

The First Presbyterian Church of Burlingame recently was the setting for a beautiful program by the Burlingame Musical Club. Among the most interesting numbers on the program were Cesar Franck's "Prayer," and Meditation and "Prayer," by Dubois, arranged for violin, piano and organ. Mrs. Reginald Hamlin, A.A.G.O., was the organist.

Veteran Blind Organist Is Dead.

Martin J. D'Ouville, a well-known blind organist, died March 29 in the Philadelphia General Hospital. For more than fifty years he was organist of the Catholic Church of St. Charles Borromeo. He was born in the neighborhood of the church and showed musical talent early. He had a prodigious memory. It was said he could play thirty masses from memory. In addition to his church duties he taught music to many blind children.



When the organ at St. Stephen's Church, Cleveland, was modernized recently, they installed the modern all-steel Orgoblo, shown at the left, to supply the additional wind power required for new equipment.

But the Original Orgoblo, installed in 1905 and shown above, did not require modernization—it will continue to serve in its former capacity.

Nobody knows what the ultimate life of the Orgoblo is, but many of the early models of 30 or more years ago are still in service, and the life of the newer, lighter and more efficient models of today is beyond estimate. Orgoblo is a lifetime investment in the truest sense of the word.

SPENCER ORGOBLO
HARTFORD
FOR CHURCHES, THEATRES
AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

ZEPHYR BLOWERS
for
PIPE AND REED ORGANS
QUIET OPERATION
LONG SERVICE
SMALL SPACES
Zephyr Electric Organ Blower Company
ORVILLE, OHIO

Simplex Electric Organ Blowers
have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.
WRITE FOR PRICES
B. F. BLOWER CO., INC.
41 THIRD STREET
FOND DU LAC, WISCONSIN

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS
12 South Street
Boston, Massachusetts

EDGAR S. KIEFER TANNING CO.
(Hand Leather Division)
TANNERS OF
**LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES**
Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

Yon Heard by Large Audience at Recital for Club in New York

The beautiful ball-room of the American Woman's Club in New York City was filled March 20 when Pietro Yon, world-famous Italian-born organist, composer, honorary organist of the Vatican and musical director of St. Patrick's Cathedral, gave his first New York recital this season. Mr. Yon played the beautiful three-manual Aeolian organ presented several years ago to the American Woman's Association by Mrs. Guggenheim. The program was divided into three groups and included first a Bach group—Allegro from Second Concerto, Chorale Prelude in G minor and Toccata and Fugue in D minor; second a group by modern composers—Spanish Rhapsody, Gigout; "Cantilene Pastorale," Guilman; "Eklog," Kramer; "The Squirrel," Weaver, and Toccata, Renzi—and third a group of Mr. Yon's compositions—"Christ Triumphant," "Marche des Bergers," "L'Organo Primitivo" and "Hymn of Glory."

After the intermission a group of songs was rendered by Nora Hellen, soprano. This included Mrs. H. H. A. Beach's well-known "The Year's at the Spring," accompanied by the composer, Leonora's Aria from "Il Trovatore" with Paul Berl at the piano, and Pietro Yon's best-known composition "Gesù Bambino," with the composer at the organ, which was so beautifully performed that an encore was demanded, to which Miss Hellen responded by singing the opening number of Mr. Yon's last group, "Christ Triumphant."

SCHOOL AT PAWTUCKET, R. I., UNDER MR. AND MRS. JACOBS

Mr. and Mrs. Arthur Leslie Jacobs of Los Angeles, Cal., will hold their fifth annual summer school of church music in Pawtucket, R. I., from July 17 to 22. This course is planned to meet the needs of church musicians who wish to find a practical solution for their individual problems. The classes include choral conducting for adult and children's choirs, vocal problems, relationship between phonetics and tone, choir management and a modern children's choir method. This school has attracted an increasing number of progressive musicians of the New England area. All classes will be held in the Pawtucket Congregational Church.

WARREN, OHIO, ORGANISTS HEARD IN LENTEN RECITALS

Several organists of Warren, Ohio, took part in a series of Lenten Sunday afternoon recitals at the First Presbyterian Church, of which the Rev. William Frederic Miller is one of the ministers and organist and choir director. On Palm Sunday Mr. Miller presented this program: Concerto in G major, No. 1, Bach; Fantasia and Fugue in G minor, Bach; "Carillon," DeLamarter; Meditation, Buebeck; "Chant de May," Jongen; Andante Cantabile and Finale, Fourth Symphony, Widor.

Dr. Lynn B. Dana played the following program March 5: "Kol Nidrei," Old Jewish Melody; Air for the G String, Bach; Andante Cantabile from String Quartet, Tchaikowsky; "To a Wild Rose" and "A Sea Song," MacDowell; "The Swan," Saint-Saens; Toccata in G, Dubois.

Walter Hirst, the recitalist March 12, played: Toccata and Fugue in D minor, Bach; Air with Variations, Haydn; Sonata in D minor, No. 6, Mendelssohn; "Romanza" and Allegretto, Wolstenholme; "Schiller March," Meyerbeer; Meditation, Sturges; Evensong, Martin; Paraphrase on the Easter Hymn "St. Kevin," Miles.

On March 9 Mrs. Nellie Gwynne Dehnhostel played: Variations on the Chorale "Sei gegrüsst," Bach; "Evening Prayer," Mehner; Suite, "Through Palestine," Shure; "Benedictus," Edmundson.

The program March 26 was by Alton B. Walker, who played: Toccata and Fugue in D minor, Bach; "Song in a Summer Night on the Water," Delius; "May Night," Palmgren; Concert Overture, Faulkes; "Night," Jenkins; "Songs My Mother Taught Me," Dvorak; Meditation, Sturges; Offertoire in D minor, Batiste.

Death of Christopher H. H. Booth.

Christopher Henry Hudson Booth, organist and composer, died April 19 of a heart ailment at his home in New York City. He was 73 years old and had been organist and choirmaster of the Lutheran Church of the Advent from 1909 to 1939. Mr. Booth was born in Accrington, Lancashire, England. He came to the United States in 1895 and became a naturalized citizen ten years later. He was organist of the First Reformed Church of Brooklyn and then St. Paul's Lutheran Church of New York, from 1899 to 1905. From 1900 to 1905 he played for Red Seal artists of the Victor Talking Machine Company. His compositions include masses, symphonies, songs, anthems and piano music. Surviving are his widow and a son, James C. H. Booth.

Chimes for Burlington Church.

Bethany Lutheran Church, Burlington, Iowa, of which the Rev. R. R. Belter, LL.B., president of the Wartburg Synod, United Lutheran Church, is pastor, was the recipient of a set of twenty-one chimes which were dedicated Easter Day. The chimes were made by Deagan, with direct electric action by the Wicks Organ Company. The Rev. K. William Braun, pastor of Trinity Lutheran Church, Golden, Ill., was called in as adviser on the installation. These chimes were applied to a tracker action. They are broadcast by means of an amplifier through the tower and can be heard for over a mile. They will be broadcast every Sunday night as a prelude and invitation to the members and friends of Bethany Church.

LONGY SCHOOL OF MUSIC
 Summer Session, July 5-Aug. 16
 Includes E. POWER BIGGS Organ Class
 Catalog on request
 1 Folios St., Cambridge, Mass. Telephone 0956

Dennison Organ Pipe Co.
 Reading, Mass.
 We Specialize in
 Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops.
 1847 1939

Champion Electric Suctorian for Pumping Reed Organs
 Built for Service Priced to Sell
 Successful in Each
 Shipped on approval \$37.50 F.O.B.
 Junior Suctorian, ample up to six sets of reeds, \$27.50
 Pipe Organ Service Company
 3318 Sprague Street Omaha, Nebr.

JEROME B. MEYER & SONS, INC.
 MANUFACTURERS OF
 Wood, Metal, Reed and Front, Pipes, and Organ Supplies
 ARTISTIC VOICING
 MILWAUKEE WISCONSIN

ORGAN PIPES
 Reeds — Flues — Fronts
 Reeds of rare color and beauty
 Revolving Also Done
GEO. W. BADGER CO.
 ROCKVILLE CENTRE, N. Y.

La MARCHE BROTHERS
PIPE ORGANS
 6525-31 Olmsted Ave. CHICAGO CONCERN SINCE 1918 Newcastle 2071
 BUILDING REPAIRING MAINTAINING REBUILDING

Classified Advertisements

POSITIONS WANTED.

POSITION WANTED—YOUNG ORGANIST desires position as assistant. Thoroughly familiar with Episcopal service. Good, dependable worker. Miss Gladys Owen, 165 East Deerpath avenue, Lake Forest, Ill.

WANTED—MISCELLANEOUS.

WANTED—REED ORGAN TUNERS. Must be capable of tuning free reeds, not beating type of organ reeds, but like reeds used in the harmonium and suction reed organs. Steady work, with splendid opportunity for advancement for right party. Write full particulars first letter. Address: F-2, THE DIAPASON. [6.]

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [1.]

ROSSETTER COLE
 Composition and Theory. Prepares for Examination in American Guild of Organists
 1625 KIMBALL BUILDING, CHICAGO

PIPE ORGANS
 Yearly Maintenance Contracts, Rebuilding, Additions, Repairs and Tuning for all makes and types of Pipe Organs by
Factory Trained Experts
Emergency Service
 Organists and Music Committees should investigate. There is a definite reason why so many Colleges and Churches have their Pipe Organs Serviced and Tuned by
Chester A. Raymond
 Organ Builder
 176 Jefferson Road
PRINCETON, N. J.
 Telephone Princeton 935

FRAZEE ORGANS
 favorably known for
FRAZEE TONE
FRAZEE ORGAN COMPANY
 Everett, Mass.



DENISON BROS.
 Manufacturers of
ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS
 Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory
 Established 1877
 DEEP RIVER CONN.

FOR SALE.

FOR SALE—TWO-MANUAL REED organ, with percussions, ebony case. Reservoirs, tremulants and regulators. Two Wurliitzer relays, complete; reasonable. One set pedal bourdons, large scale, 32 pipes, CCC to G. Excellent condition. One new Wurliitzer Organette, style W. Very reasonable. Suitable for church, residence or mortuary. Wurliitzer four-stop unified chest, complete; twenty-six-foot cable and pipe racks and base, ready to go, \$150.00. Address California Tuning Company, 551 Page street, San Francisco, Cal.

FOR SALE—EIGHT-FT. OPEN DIAPASON, from tenor F, 43 pipes; 8-ft. oboe gamba, 61 pipes; 8-ft. salicional, 61 pipes; 4-ft. flute harmonic, 61 pipes; 8-ft. stopped diapason, 61 pipes; 8-ft. melodia, 61 pipes; 3-H.P. Kinetic blower, 4-inch wind, 1,165 R.P.M.; ¼-H.P. Kinetic blower, 4-inch wind, 1,165 R.P.M. Both blowers on A.C., sixty cycles. Also chime actions, switchboards, tremolos, generators, etc. Write us your needs. Jacob Gerzer, 1234 Faunce street, Philadelphia, Pa.

FOR SALE—SPENCER ORGOBLO, two outlets, for eight and twelve-inch wind. Complete with 7½-H.P. motor, 220 A.C., 3-phase, 60-cycle. Used very little. Best offer.

Wanted—Used automatic player for organ.
 John F. Hohenadel, Jr., 4023 North Hamlin avenue, Chicago, Ill.

REED STOPS—EXPERIENCED ORGAN VOICER announces new reed stops voiced and used reed stops revolved. Attractive introductory discount on first orders of new clients. Henry Baxter Parker, A. B., 218A East Mason street, Milwaukee, Wis.

FOR SALE—ONE TWO-MANUAL Møller tubular organ, having eight sets of pipes, with casework. One two-manual modern electro-pneumatic pipe organ, with chimes and harp, in A-1 condition. Address H-8, THE DIAPASON. [1.]

FOR SALE—A USED ½-HORSEPOWER blower. Also a violin diapason, piccolo and trumpet, all in A-1 condition. Also Gem pressure and suction outfits, one to three horsepower. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—THREE-MANUAL CASAVANT Freres organ, twenty-nine stops, pneumatic action, in beautiful condition. Suitable for residence or church. Address F-4, THE DIAPASON. [1.]

FOR SALE—TWENTY-FOUR-STOP, two-manual pipe organ; large display front, 16 and 8-ft. diapasons. Standardization Organ Company, 1015 South High street, Columbus, Ohio.

FOR SALE—SEVERAL UNIT CHESTS, reservoirs, unit valves, actions and other organ parts. Pedal pipes, manual stops, two-manual console, etc. List upon application. Address F-3, THE DIAPASON.

FOR SALE—TWO-MANUAL tracker, eleven ranks of pipes; Spencer Orgbino. Fine condition. \$300 F.O.B. Niagara Falls, with display pipes and case. S. E. Saxton, Saratoga Springs, N. Y.

FOR SALE—ONE H.P. ORGOBLO, swell shades, reservoirs, generators, chests, pneumatic skins, bourdon pipes, and thirty-two note pedal board. Address F-5, THE DIAPASON.

FOR SALE—FLUE STOPS. Brand-new flue pipes, wood or metal, voiced or unvoiced, new low prices. Harry Wilkinson, 22 Darling street, Marblehead, Mass. [1.]

FOR SALE—TWO-MANUAL ELECTRO-PNEUMATIC pipe organ, four or six stops. Completely overhauled. Address F-6, THE DIAPASON.

FOR SALE—THIRTY-TWO-FT. PEDAL double open diapason, forty-four pipes, six-inch pressure. Bargain. Webster Baptist Church, Webster, N. Y. [5]

GENERATOR TROUBLES ARE AT an end when you use a Zenith D. C. Power Pack. Zenith Manufacturing Company, Dunkirk, Ind.

FOR SALE—TWO-MANUAL and pedal reed organ. Motor and blower. Price \$365.00. Address D-7, THE DIAPASON.



APPEALING!

THOSE who see a Pilcher Organ are at once impressed by its exquisite design and architectural adaptability . . . Those who hear a Pilcher recognize immediately tones of rare eloquence and purity . . . Those who play a Pilcher are instantly thrilled by the facility with which these tones and combinations of tones are produced—by the convenient up-to-date console equipment which permits rapid registrations of stops, perfect volume control and an effectual interpretation of the most inspiring thoughts in music . . . Whatever your organ requirements may be, we urge you to see and hear a Pilcher before making your final decision . . . HENRY PILCHER'S SONS, Incorporated, General Offices, Louisville, Ky.

PILCHER *Organs*

IN ORDER to maintain the fine tonal qualities, easy playability, and lasting durability of the Hall Organ, each instrument is adjusted to the particular region in which it must function. If a locality is hot and dry, unusually damp, or abounds in destructive insects, careful allowance for this is made in the choice of materials, finishes and tolerances. It is largely because of this that Hall Organs are giving excellent satisfaction in every state of the Union.

The **HALL**
ORGAN
Company

BUILDERS OF
PIPE ORGANS

WEST HAVEN
CONNECTICUT

BRANCHES:
New York
Philadelphia
Chicago
Detroit
Los Angeles



Kimball Gothic Model

An interesting brochure about this remarkable pipe organ is now available. Write for copy.

A BIG SUCCESS FROM COAST TO COAST

The Kimball self-contained pipe organs are built to the same high standards of artistry and quality as the large organs, which have made the name Kimball famous throughout the world.

W.W. KIMBALL CO.

Established 1857

ORGAN ARCHITECTS AND BUILDERS

Kimball Hall, Chicago