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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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Thirtieth Year—Number Seven

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

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ARTHUR HUDSON MARKS TAKEN OFF SUDDENLY

DIES AT HIS FLORIDA ESTATE

Head of Aeolian-Skinner Organ Company, an Officer of Goodrich Rubber Company, Prominent Business Man and Patron of Arts.

Arthur Hudson Marks, until April president of the Aeolian-Skinner Organ Company, vice-chairman of the board of directors of the B. F. Goodrich Rubber Company and a business man of national prominence, died suddenly at his winter residence in Palm Beach, Fla., May 1. As head of the Aeolian-Skinner Company and of its predecessor, the Skinner Organ Company, for the last twenty-three years, Mr. Marks was one of the principal figures in the organ industry. He had accumulated a fortune in rubber when he was persuaded to enter the organ manufacturing business and he became connected with the latter largely because of his artistic tastes and his love for organ music.

A message from Palm Beach stated that Mr. Marks collapsed, presumably from a heart attack or a stroke of apoplexy, while playing tennis on the grounds of his estate. His opponent had walked to the rear of his court and on turning to serve saw Mr. Marks lying on the ground.

At a meeting of the board of directors of the Aeolian-Skinner Company in New York City April 14 Mr. Marks appeared in excellent health and spirits. At that meeting he submitted his resignation as president and on his recommendation George L. Catlin, the vice-president, was elected president. Mr. Marks consented, however, to remain as a director and adviser of the company.

Arthur Hudson Marks was born at Lynn, Mass., July 31, 1874. He was educated in the public schools of Lynn, and later attended Harvard University as a member of the class of 1896. Entering business as an assistant chemist with the Boston Woven Hose and Rubber Company, his advancement was so rapid that at the age of 23 he left that company and became chief chemist for the Revere Rubber Company. A year later he was called to Akron and made general superintendent and chief chemist of the Diamond Rubber Company, becoming vice-president and general manager of the corporation three years later. He remained as the active head of this organization until 1912, when it was consolidated with the Goodrich Company, of which he became vice-president and general manager.

In January, 1917, Mr. Marks volunteered for service in the navy and went on active duty Feb. 3, 1917, as a private. March 29, 1917, he was given the rank of lieutenant commander in charge of the commercial end of aircraft production and the technical end of a new department devoted to noxious gas warfare. He was the first man to experiment with and develop a system of defense against noxious gas, and invented the navy gas mask. The entire navy was equipped with this device.

In February, 1918, by arrangement between the Secretary of War and the Secretary of the Navy, Mr. Marks was transferred to the War Department, responsible only to the Secretary of War, and was asked to reorganize the chemical warfare service of the United States army. Here, due to his wide chemical experience and to his pioneer work in the navy, he rendered important service, until from the effects of his occupation his health was so impaired that he was incapacitated.

After his recovery Mr. Marks became vice-president of the Curtiss Aeroplane and Motor Corporation and vice-president and general manager of the Curtiss En-

ARTHUR HUDSON MARKS, WHO DIED SUDDENLY IN FLORIDA



MUSICAL SERVICE AT YALE IN HONOR OF DR. H. B. JEPSON

A musical service was held April 30 in Battell Chapel at Yale University in honor of Dr. Harry Benjamin Jepson, professor of applied music at Yale, university organist and director of the college chapel choir for thirty-two years, who, as announced in THE DIAPASON last December, will retire in June.

The Rev. Sidney Lovett, university chaplain, delivered an address and the college chapel choir of sixty-two voices, augmented by former members, including Charles Kullman, '24, sang three anthems, one of them "Veni, Sancte Spiritus," written by Professor Jepson, who was at the organ. The others were Palestrina's "Adoramus Te" and "Death, I Do Not Fear Thee" by Bach.

RUSSELL KING MILLER DEAD; PHILADELPHIA COMPOSER

Russell King Miller, Philadelphia organist and composer, whose compositions are played by organists throughout the United States, died May 3 at his home in that city at the age of 68 years. He was a native of Philadelphia and had spent his entire life there.

Mr. Miller's musical career spanned a half-century. Twenty years of this was spent as musical director of the Pennsylvania Institute for the Blind.

Mr. Miller was the son of the Rev. James Russell Miller and began his musical studies in 1890, studying the piano under Constantin von Sternberg and composition with Dr. Hugh A. Clarke. He attended Princeton University for three years and then went to New York to

pursue his studies. He returned to Philadelphia in 1893 as organist of the Holland Memorial Presbyterian Church. He also played the organ at various times at the First Presbyterian Church of Germantown, the First Baptist Church and Keneseth Israel Temple.

Mr. Miller for many years taught music at the Combs Conservatory. He won numerous prizes for his compositions. His Festival March won a prize in a competition of the American Guild of Organists in 1893.

Mr. Miller is survived by his widow, Emily; a daughter, Mrs. Louise M. Dunn of California; a brother, William King Miller of Cynwyd, Pa., and a sister, Mrs. Mary Miller Mount.

BIGGS' GERMANIC MUSEUM RECORDS HEARD IN LONDON

A mid-week meeting of the Organ Club of London April 19 at the Northern Polytechnic was marked by a demonstration of the Technichord records recently acquired by the club. These comprise a Bach recital by E. Power Biggs, recorded on the Germanic Museum organ at Harvard. The program consisted of the following: Concerto in A minor after Vivaldi; Trio-Sonata No. 1, in E flat; Chorale Prelude, "Wachet Auf," and Prelude and Fugue in E flat ("St. Anne").

Members of the Women Organists' Club of Detroit were guests of Beecher Aldrich at Old Christ Church May 23. Following the dinner and the monthly business meeting a program was presented by Minnie Caldwell Mitchell and Lou Lillian Piper, organists; Helen Griswold, soprano, and Steven Londeau, baritone.

PHILADELPHIA READY FOR THE CONVENTION

WEEK FILLED WITH EVENTS

Program Assures Visitors of Wealth of Attractions at Meeting of the American Guild of Organists — Prominent Recitalists.

Having completed the colossal task of preparing the program and making the arrangements for the general convention of the American Guild of Organists this month, the City of Brotherly Love is preening itself before playing the part of host to organists from every part of the country. The Philadelphia convention, which is the seventeenth of the Guild and the first under the plan to hold these meetings biennially, will open on the afternoon of Monday, June 19, and continue through the next Friday, with every hour of the day and a large part of the night set apart for something that will benefit or entertain the visitors. An imposing list of recitalists assures a program of the highest merit musically, while the diversions on the schedule give promise of much that will refresh the spirits of the guests. And there will be ample opportunity for the discussion of questions of the day that agitate the organ world. The composition prizes offered by THE DIAPASON and by the H. W. Gray Company, for an organ work and for an anthem, respectively, will be presented to the winners in the course of the convention.

Those unable to attend the convention will find consolation and will be able to enjoy some of the features of the program over the air, radio recitals being on the schedule for three evenings from station WFIL.

Registration will begin Monday at the Hotel Philadelphian, the official convention hotel. Reservations will be made through James C. Warhurst, the convention chairman. Ample parking space is promised for those who come by automobile. It is announced that summer dress will be in order for all convention functions, but that Guild members are requested to bring their gowns for use in the procession at Girard College.

Herewith is presented the completed program for the convention:

Monday, June 19.
2 p. m.—Registration begins at the Hotel Philadelphian, 3900 Chestnut street, West Philadelphia.

8:15 p. m.—At St. Mark's Church. Recital by E. Power Biggs and Ernest White. Program of Mr. Biggs: Concerto in D minor, Vivaldi; Introduction and Allegro in F major ("The Cuckoo and the Nightingale"); Handel: "Noël Grand Jeu et Duo," d'Aquin; Variations on a Noël, Dupré; Passacaglia and Fugue in C minor, Bach. Program of Mr. White: "La Nativité," Jean Langlais, 1935; "Litanies," Jehan Alain, 1938; Sonata 1, Paul Hindemith, 1937; "La Nativité du Seigneur" ("Diru Parmi Nous"), Olivier Messiaen, 1936.

(Aeolian-Skinner organ.)
9 p. m.—Broadcast from radio station WFIL. Recital by Lillian Carpenter, F.A. G.O.: Fourth Concerto (Allegro), Handel; Sonata from "God's Time Is the Best," Bach; "Canyon Walls," Clokey; "Lied," Vierne; Scherzetto, Vierne; "Distant Chimes," Snow; First Symphony (Allegro), Maquaire.

(Kilgen organ.)

Tuesday, June 20.
9:30 a. m.—Invocation, the Rev. Herbert B. Satcher. Greetings: Newell Robinson, dean of Pennsylvania Chapter, A. G.O., presiding. Dr. John M.E. Ward, president of the American Organ Players' Club; A. Russell Phillips, director of convention and tourists' bureau, Philadelphia Chamber of Commerce; Miss Frances A. Wister, president of the women's committee of the Philadelphia Orchestra; response by the warden of the Guild, Charles H. Doersam.

10 a. m.—Round-table discussion of Guild policies, conducted by the warden.

[Continued on page 3.]

Topic 1, De Witter; C. Garretson, dean of the Buffalo Chapter; top 2, Walter H. Nash, District of Columbia Chapter; topic 3, Carl Wisemann, dean of the Texas Chapter, and Edward G. Mead, dean of the Southern Ohio Chapter.

12:30 p. m.—Warden's luncheon for deans and regents (Hotel Philadelphian).
12:30 p. m.—Welcome luncheon for women only, Van Tassel restaurant, 123 South Thirteenth street, sponsored by the women's committee of the Pennsylvania Chapter, Roma E. Angel, chairman. Frances McCollin will talk on the subject "Standards in Music."

2 p. m.—At First (Calvary) Presbyterian Church. Address by the Rev. Dr. Joseph Fort Newton on "Some Observations from Inside the Chancel."

2:30 p. m.—Address by Frank R. Watson, F.A.I.A., A.E.D., on "Some Observations from Outside the Chancel."

3 p. m.—Recital by Edwin Arthur Kraft, F.A.G.O., organist and choirmaster Trinity Cathedral, Cleveland, Ohio, who will play a program of contemporary composers as follows: Prelude on a Gregorian Tone, T. Passacaglia H. Caudlyn (American); F. Sacreclig and Fugue in D minor, Gardner Read (American); "Divertimento," from Four Extemporizations, Percy Whitlock (English); Scherzetto from Sonata in C minor, Percy Whitlock; "Pageant of Autumn," Leo Sowerby (American); "Harmonies du Soir," Robert L. Bedell (American); Toccata-Prelude on the Chorale "Vom Himmel Hoch," Garth Edmundson (American); Symphonic Movement, Guy Weitz (English); Scherzo, E. Commette (French); Toccata from Suite, Op. 5, Maurice Duruflé (French).

(Casavant organ.)

4:30 p. m.—Social hour in lower hall of church. Dr. William Chalmers Covert will speak on "The Organ and the Hymn."
8:15 p. m.—At Convention Hall. Recital by Mary Ann Mathewson, Mus.B., M.S.M., who will play: Introduction and Allegro (Sonata in the Style of Handel), Wolstenholme; Andante Sostenuto ("Symphonie Gothique"), Widor; Scherzo, Gigout; Symphonic Chorale on "Ach bleib mit Deiner Gnade," Karg-Elert; Impromptu, Vierne; "Scene de la Passion," Daniel-Lesur; Toccata on "Vom Himmel Hoch," Edmundson. Organ duets by Mary Ann Mathewson and Russell Wichmann: Fantasia, Hesse; March from "Ruins of Athens," Beethoven; "Ride of the Valkyrs," Wagner. (Duets arranged and edited by Clarence Dickinson and Charlotte Mathewson Garden.)

10 p. m.—Broadcast from radio station WFIL, Widener building. Recital by John M. Klein, A.A.G.O., who will play: Prelude and Fugue in A major, Buxtehude; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Berceuse from "The Firebird," Stravinsky; First Sonata, Hindemith; "Carillon de Westminster," Vierne.

(Kilgen organ.)

Wednesday, June 21.

10 a. m.—Address by Edward M. Twitmyer, Ph.D., director of student personnel, Girard College, on "Can Our Attitudes Toward the Appreciation of Music Be Improved?"

11:30 a. m.—Leave the Presser store, 1712 Chestnut street, for the Presser Home for Retired Musicians, Germantown.

12:30 p. m.—Luncheon as guests of the Presser Foundation.

2:30 p. m.—Group photograph.

3 p. m.—At Second Baptist Church, Germantown. Recital by Claire Coci, who will play: Toccata and Fugue in D minor, Bach; Chorale Preludes, "O Man, Thy Grievous Sin Bemoan" and "Now Rejoice, Ye Christians," Bach; Fugue in C sharp minor, Honegger; Toccata, Fifth Symphony, Widor; Fantasia in A major, Franck; Prelude and Fugue in G minor, Dupré; Sonata on the Ninety-fourth Psalm, Reubke.

(Kimball organ.)

6 p. m.—At the Wanamaker store. Recital by Virgil Fox, whose program is as follows: Trumpet Tune and Air, Purcell; Fugue in D major, Bach; "Komm, süßer Tod," Bach; "Communism sur un Noel," Hure; Toccata, "Lord Jesus Christ, Turn Thou to Us," Karg-Elert; Roulade, Bingham; "Perpetuum Mobile" (for pedals alone), Middelschulte; "Clair de Lune" (transcribed by H.R. Thatcher), Debussy; Toccata, "Thou Art the Rock, and the Gates of Hell Shall Not Prevail Against Thee," Mulet.

8:15 p. m.—At Irvine Auditorium. Orchestra, organ and choral concert. Federal Symphony Orchestra: "Academic Festival" Overture, Brahms; Prelude to Act 3, "Dance of the Apprentices" and Finale, "Die Meistersinger," Wagner. (J. W. F. Leman, conductor.) Organ: Sonata for Organ, George Frederick McKay. (Harold Heeremans, organist.) Awarding of prizes.

(Austin organ.)

Guild Festival Chorus with orchestral accompaniment: "Who Are These Like Stars Appearing," Nagle (conducted by the composer); "All Flesh Doth Perish" (Requiem), Brahms; Short Festival Te Deum, Holst; "O Brightness of the Immortal Father's Face," Mark Andrews; "Behold, a King Shall Reign," Banks

(Augustin Garcia, baritone soloist; Harry C. Banks, Jr., director; Marie Kennedy, Mus. B., organist).

This performance is presented by the Federal Music Project of the Works Progress Administration in association with the Pennsylvania Chapter of the American Guild of Organists. The Philadelphia Federal Symphony Orchestra is a unit of the Federal Music Project of the Works Progress Administration, Division of Professional and Service Projects, Florence S. Kerr, assistant administrator.

10 p. m.—Broadcast from radio station WFIL. Recital by Mario Salvador, organist St. Andrew's Catholic Church, Chicago, who will play: Prelude and Fugue, Op. 7, No. 3, Dupré; "Water Nymphs," Vierne; Fugue in G minor (from Fantasia and Fugue in G minor), Bach; "Soul of the Lake," Karg-Elert; "Salve Regina" (Concert Study), Manari.

(Kilgen organ.)

Thursday, June 22.

9:30 a. m.—Paper on "Unhackneyed Material for the Varying Conditions of the Smaller Church Choir—Some Suggestions," by Duncan McKenzie, M.A., educational director, Carl Fischer, Inc., New York.

11 a. m.—Round-table discussion conducted by Norman Coke-Jephcott. Subject, "Guild Examinations."
12:30 p. m.—Leave hotel by bus for the Pennsylvania Institute for the Instruction of the Blind.

1 p. m.—Buffet luncheon.

2:30 p. m.—Recital by students of the school and demonstration of the methods used in the teaching of pupils, by Ralph P. Lewars, Mus. D. The program: Sonata in D minor (first movement), Guilment (Stanley Plawa); Choric Dance (Mixolydian Mode), Gane (Anita Gane); Pastorale (organ and piano), Guilment (Herbert Anderson, organ); Stanley Plawa, piano; "Carillon" and Fugue, Ege (Robert Ege); demonstration, dictating and reading Braille music notation; improvisation on a given theme (Robert Ege).

3:30 p. m.—Leave by bus for Chestnut Hill.

4 p. m.—At the Chapel of the College of Chestnut Hill. Organ and choral recital by Albin D. McDermott, M.A., A.A.G.O., organist of the Church of the Holy Name, New York, and the a cappella choir of the College of Chestnut Hill, under the direction of Sister Regina Dolores, Mus.D. Program: Overture to "Colorianus," Beethoven; "In Friendship's Garden," Maitland, and Scherzo in G minor, Bossi (Mr. McDermott); "Parce Domine," Kyrie, from "Missa cum Jubilo" and "Adoro Te Devote," Gregorian Chant; Kyrie and Sanctus, from "Missa Brevis," Montani (choir); Prelude and Fugue in E minor (the Wedge), Bach (Mr. McDermott); "Tu es Petrus" and "Terra Tremuit," Ravanello; "Ave Maria," Vittoria, and "Jubilate Deo," Montani (choir); Allegro Cantabile from Fifth Symphony, Widor; extemporization in selected musical forms (Mr. McDermott).

(Möller organ.)

7 p. m.—Dinner at hotel.

10 p. m.—Broadcast over radio station WFIL. Recital by Russell Wichmann, as follows: Sonata in D, Galuppi; "Have Mercy, Lord," Bach; Fugue in D, Bach; Andante Gothic Symphony, Widor; "Mr. Ben Jonson's Pleasure," Milford; Rondo (Sonata in G), Bennet.

(Kilgen organ.)

Friday, June 23.

9:30 a. m.—Business meeting, conducted by the warden.

11 a. m.—Round-table talk on "Trends in Present-day Organ Building"; address by William H. Barnes, Mus.D.

2 p. m.—At St. Mary's Church. Recital by Charlotte Klein, Mus.D., F.A.G.O., who will play: Toccata in C major, Bach; Adagio in A minor, Bach; Sonata in E flat (Allegro Giocoso), Baisrow; Sonata in C minor (Canzona), Whitlock; Sonata in A minor, William H. Harris.

(Aeolian-Skinner organ.)

2:45 p. m.—Take bus for Cynwyd.

3:30 p. m.—At Cynwyd M. E. Church. Recital by Charlotte Klein, Mus.D., F.A.G.O. Miss Klein will play: Chorale in E major, Franck; Roulade, Bingham; Prelude-Pastorale on a Twelfth Century Melody, "Fairest Lord Jesus," Edmundson; "Le Banquet Celeste," Messiaen; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

(Estey organ.)

4:15 p. m.—At St. John's Church, Cynwyd. Recital by Charlotte Klein: Sonata No. 4 (Op. 28), Max Gulbins; "The Four Winds," Alec Rowley; "Carillon-Sortie" in D major, Mulet.

(Möller organ.)

8:15 p. m.—At Girard College. Recital by Francis W. Snow, Mus.D.; chorus of men and boys directed by Harold Wells Gilbert; Robert Cato, accompanist. Procession of Guild members in academic robes. Chorus: "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "Drop, Drop, Slow Tears," Gibbons; "Evening Cantata," Whitlock; "With Joy We March Onward," Bach. Organ: Prelude, Fugue and Chaconne, Buxtehude; "Soeuer Monique," Couperin; Allegro, Trio-Sonata No. 5, Chorale Prelude, "Come, Saviour of the Gentiles," and Toccata in F, Bach.

Chorus: "Who through the Desert Vale," Wood; "Greater Love Hath No Man," Ireland; "Be Joyful, O Daughter," Titcomb; "Rejoice, the Lord Is King," Caudlyn. Organ: "Phantasia," Karg-Elert; "Alleluia, Pascha Nostra," Titcomb; "A Winter Sunset," Edmundson; "Christmas Dance," Milford; Intermezzo (Symphony No. 1), Widor; Finale (Symphony No. 6), Vierne.

(Aeolian-Skinner Organ.)

RICHARD T. GORE TO TAKE CORNELL UNIVERSITY POST

Appointment of Richard Taylor Gore as university organist and assistant professor of music at Cornell University, effective in September, is announced by President Edmund Ezra Day. Mr. Gore, who succeeds Luther Noss, for the last year has been organist and assistant professor of music at Mount Holyoke College, where he is giving recitals and training choral and instrumental groups. He teaches harmony and historical courses on Bach and on the music of the nineteenth century.

Mr. Gore was graduated from Columbia University in 1931. From 1932 to 1936 he was instructor in music at the University College, New York University, teaching courses in the history of opera and of piano music. He also assisted with the training of the glee club and choir, and played organ recitals. He became a fellow of the American Guild of Organists in 1936. The year 1936-37 Mr. Gore spent at the University of Berlin and at the Hochschule für Musik. The following year he studied in the graduate school at Columbia, taking a major in musicology and composition. He received his M. A. degree from Columbia in 1938.

SONATA WHICH WON DIAPASON PRIZE TO BE PUBLISHED SOON

Word comes from the White-Smith Music Publishing Company in Boston that the prize-winning Sonata, Op. 38, for organ, by George Frederick McKay, which has won the award of \$200 offered by THE DIAPASON under the auspices of the A.G.O., is now in the hands of the engravers and will be published at the

IN THIS MONTH'S ISSUE

Program for convention of the American Guild of Organists in Philadelphia beginning June 19 is completed and shows the good things that await the visitors.

How Louis Vierne won the post of organist at Notre Dame in Paris, details of the competition and his rights and duties, as outlined to him, are recounted in latest installment of the reminiscences of the great Frenchman, translated by Esther Jones Barrow.

Arthur Hudson Marks, head of the Aeolian-Skinner Organ Company, an executive of the Goodrich Rubber Company, and a prominent figure in the business world, died suddenly at his winter estate in Florida.

Florida organists held their annual convention early in May at Orlando.

Guild chapters throughout the country closed the season with election of officers and other activities.

Warden Charles H. Doersam makes a report of the status of the A.G.O. in reviewing the seven years of his incumbency.

THE DIAPASON.

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earliest possible moment. It is described as a forceful modern work in three well-constructed movements and one of the strongest utterances from Professor McKay's virile pen.

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.**

**HALL COMPANY BUILDS
BIG NEW HAVEN ORGAN**

**FOR ST. PAUL'S EPISCOPAL
Specification of Large Three-Manual
to Be Installed There Is Pre-
sented—Shows Extensive
Tonal Resources.**

The Hall Organ Company has under construction at its factory in West Haven, Conn., a large three-manual organ to be installed in St. Thomas Episcopal Church at New Haven. The specification was drawn up by S. R. Warren, technical director of the Hall Company. Charles R. Power is the organist and has served this church for many years. The stop-list of the instrument reveals that it will be an organ of comprehensive tonal resources. It is as follows:

- GREAT ORGAN.**
(Three and one-half-inch wind pressure.)
1. Quintaton, 16 ft., 61 pipes.
 2. Principal, 8 ft., 61 pipes.
 3. Quintade, 8 ft., 61 pipes.
 4. Spitz Flöte, 8 ft., 61 pipes.
 5. Dolce, 8 ft., 61 pipes.
 6. Octave, 4 ft., 61 pipes.
 7. Night Horn, 4 ft., 61 pipes.
 8. Octave Quint, 2 3/4 ft., 61 pipes.
 9. Super Octave, 2 ft., 61 pipes.
 10. Harmonics, 4 rks. (17-19-21-22), 1 1/2 ft., 183 pipes.
 11. Mixture, 5 rks. (15-19-22-26-29), 2 ft., 244 pipes.
 12. Chimes (21 bells).
- SWELL ORGAN.**
(Four-inch wind.)
13. Contra Gamba, 16 ft., 85 pipes.
 14. Violin Diapason, 8 ft., 73 pipes.
 15. Gedeckt, 8 ft., 73 pipes.
 16. Viola da Gamba (from No. 13), 8 ft., 73 notes.
 17. Salicional, 8 ft., 73 pipes.
 18. Voix Celeste (T. C.), 8 ft., 61 pipes.
 19. Principal, 4 ft., 73 pipes.
 20. Rohr Flöte, 4 ft., 73 pipes.
 21. Violina (from No. 17), 4 ft., 61 notes.
 22. Nazard, 2 3/4 ft., 61 pipes.
 23. Flautina, 2 ft., 61 pipes.
 24. Fourniture, 4 rks., 244 pipes.
 25. Contra Fagotto, 16 ft., 73 pipes.
 26. Trompette, 8 ft., 73 pipes.
 27. Oboe (from No. 25), 8 ft., 61 notes.
 28. Clarion, 4 ft., 73 pipes.
 29. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
(Three-inch wind.)
30. Dolce Conique, 16 ft., 73 pipes.
 31. Viola, 8 ft., 73 pipes.
 32. Orchestral Flute, 8 ft., 73 pipes.
 33. Dolce Conique (from No. 30), 8 ft., 61 notes.
 34. Dolce Celeste (T. C.), 8 ft., 61 pipes.
 35. Koppel Flöte, 4 ft., 73 pipes.
 36. Nazat, 2 3/4 ft., 61 pipes.
 37. Block Flöte, 2 ft., 61 pipes.
 38. Tierce, 1 3/4 ft., 61 pipes.
 39. Clarinet, 8 ft., 73 pipes.
 40. Tromba, 8 ft., 85 pipes.
 41. Clarion (from No. 40), 4 ft., 73 notes.
- PEDAL ORGAN.**
(Four-inch wind.)
42. Contra Bass, 16 ft., 32 pipes.
 43. Bourdon, 16 ft., 32 pipes.
 44. Contra Gamba (from Swell), 16 ft., 32 notes.
 45. Dolce Conique (from Choir), 16 ft., 32 notes.
 46. Principal, 8 ft., 32 pipes.
 47. Gedeckt, 8 ft., 44 pipes.
 48. Gamba (from Swell), 8 ft., 32 notes.
 49. Dolce (from Choir), 8 ft., 32 notes.
 50. Flute (from No. 47), 4 ft., 32 notes.
 51. Mixture, 3 rks. (15-19-22), 4 ft., 96 pipes.
 52. Trombone (20 from No. 40), 16 ft., 12 pipes.
 53. Tromba (from No. 40), 8 ft., 32 notes.
 54. Clarion (from No. 40), 4 ft., 32 notes.
 55. Chimes.

A few of the pipes, largely in the swell division, are taken from the old organ.

Among the accessories are seven pistons for the swell, five for the great, four each for the choir and the pedal division and eight general pistons.

**TALENTED PHILIPPINE GIRL
IN RECITAL AT UNIVERSITY**

Josephine Bennett, a highly-talented American mestiza only 18 years old, who is a pupil of Kathryn Hill Rawls, A.A.G. O., in the Philippines, was heard in a recital on a Hammond electronic organ at the Philippine Women's University in Manila March 30. She played the following compositions before an audience of both Americans and Filipinos: Sonata No. 1, Mendelssohn; Air for the G String, Bach; "Ave Maria," Bach-Gounod; Fugue in G minor, Bach; Fountain Reverie, Fletcher; "In Summer," Stebbins; "Orientale," Rogers; "Liebestraum," Liszt-Gaul; Fantasia, Stainer.

**ARTHUR HUDSON MARKS DIES
SUDDENLY AT FLORIDA HOME**

[Continued from page 1.]

gineering Corporation, which position he held until the signing of the armistice, after which he retired from active business to his country place on Turkey Mountain, Westchester County, New York, for a rest.

Active both physically and mentally, Mr. Marks soon found, however, that a certain amount of industrial activity seemed necessary to his welfare. He had long been interested in organs, and when the opportunity came for him to acquire an interest in this industry he embraced it. He had purchased in 1913 an Aeolian residence organ and had become an ardent lover of organ music. In 1916 he met Ernest M. Skinner, then head of the Skinner Company of Boston, decided to take a financial interest in the company and became the principal owner. Later he purchased the business of the Steere Organ Company of Springfield, Mass., and consolidated it with the Skinner Company. On Jan. 1, 1932, he acquired the organ business of the Aeolian Company, and in effecting the merger the name of the Skinner Company was changed to the Aeolian-Skinner Organ Company.

At the age of 24 Mr. Marks patented an alkali process for reclaiming rubber in place of an acid process which had been used up to that time. Later, in cooperation with George Oenslager, he developed a process for assuring the uniformity of plantation rubber and shortening the time required for vulcanization. He was credited also with introducing the cord tire to the United States in 1911.

While serving as president of the Aeolian-Skinner Company, Mr. Marks invented and patented a method whereby organ music is broadcast. Recently he had been developing a method for eliminating noise and static in radio sets.

Although the guiding hand at the helm of one of the largest organ establishments in the world, Mr. Marks avoided the limelight and never appeared at gatherings of organists, his contacts with the organ world being through personal relationships with his staff and with a small circle of prominent organists. He was a patron of the opera, the owner of many beautiful pieces of sculpture, fine portraits and American landscapes, an enthusiastic collector of antiques and a connoisseur of all that is best in craftsmanship.

Among the clubs to which Mr. Marks belonged were the York Yacht, the Harvard, the Racquet and Tennis and the Seminole.

"Arthur Hudson Marks was a dynamic and aggressive personality, the combination of a scientific mind with great business ability." This was the tribute to Mr. Marks of Paul W. Litchfield, president of the Goodyear Tire and Rubber Company. Mr. Litchfield had in mind the vast contribution to the rubber industry through the inventions of Mr. Marks.

Mr. Marks is survived by his widow, who was Mrs. Margaret Hoover of Pittsburgh before their marriage in December, 1924, and by a son, Robert, of his first marriage.

**FRANCIS W. SNOW IN RECITAL
ON KIMBALL-REBUILT ORGAN**

The W. W. Kimball Company has completed reconstruction of the three-manual organ in Trinity Episcopal Church at Elizabeth, N. J., and Dr. Francis W. Snow of Boston gave a recital in connection with a service of dedication there on the evening of April 19. The work done includes a new console and revision of the tonal scheme of the instrument. It now has thirty-one speaking stops. Robert Van Doren is organist and choir-master of Trinity Church. Dr. Snow's program included the following works: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Allegro from Trio-Sonata No. 5, "Come, Saviour of the Gentiles" and Doric Toccata, Bach; "Electa ut Sol" and "Stella Matutina," Dallier; Fantasy, Karg-Elert; Intermezzo, Widor; "Carillon de Westminster," Vierne.

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**FLORIDA ORGANISTS
CONVENE IN ORLANDO**

ANNUAL MEETING MAY 1 AND 2

Slate of Officers Headed by Claude L. Murphree as Dean — Recitals and Addresses Fill Two Days— Service as Climax.

By **CLAUDE L. MURPHREE, F.A.G.O.**

The Florida Chapter, American Guild of Organists, held its thirteenth annual convention in Orlando, May 1 and 2, with over sixty organists present from Jacksonville, Tallahassee, Gainesville, Lake Wales, Daytona, West Palm Beach, St. Petersburg and Miami.

After registration during the afternoon and an informal buffet supper at the Orange Court Hotel, a recital of eighteenth and twentieth century organ music was given by Miss Helen Hewitt, A.A.G.O., associate professor of music at Florida State College for Women, Tallahassee. This well-balanced program was played on the three-manual Pilcher organ at St. Luke's Cathedral. Miss Hewitt presented three Bach works—the G major Prelude and Fugue, Chorale Prelude, "Nun freut Euch" and the "Gig Fugue"—also the "Recit de Tierce en Taille" of de Grigny; Prelude in D minor, Clerambault, and Canzona, Gabrieli, interpreting all with rhythm and vitality of phrasing. The modern group included Barnes' Toccata on a Gregorian Theme, Vaughan Williams' "Rhosymedre," de Maleingreau's "Tumult in the Praetorium," a Brahms chorale prelude and the Mulet "Carillon-Sortie." It was a scholarly program, played in a thoroughly capable manner. Following the recital an informal get-together and swimming party was held at the hotel.

Tuesday morning the annual business meeting was held, with reports from five branch chapters: Jacksonville, Tampa, Tallahassee, St. Petersburg and the host chapter, Orlando-Winter Park. Mrs. E. R. Treverton, dean of the Miami Chapter, spoke interestingly of the Guild work in Miami.

Officers elected for 1939-40 include: Claude L. Murphree, F.A.G.O., Gainesville, dean; Mrs. Charlotte Pratt Weeks, St. Petersburg, sub-dean; Mrs. Louisa Entenza, Jacksonville, secretary, and Arthur E. R. Jones, Orlando, treasurer.

A half-hour recital was played at the municipal auditorium on the four-manual Estey organ by Miss Tommy Ruth Blackmon of Gainesville, who despite her youth showed much talent and decided poise in a group that included: Fantasia and Fugue in G minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach-Grace; Intermezzo, Callaerts, and "Piece Heroique," Franck.

The speaker at the luncheon, served at the Rollins College Commons in Winter Park, was Christopher O. Honaas of the Rollins faculty, director of the Orlando Bach festival. Assisted by members of the Rollins mixed chorus, Mr. Honaas conducted a discussion of choir training principles, with particular regard to blend of voices and proper seating arrangement. After luncheon there was a drive through picturesque Winter Park, with its many beautiful winter homes of famous people, and a motor boat trip on one of the large lakes in the vicinity.

Dinner was served at the home of Mrs. Harriet List in Winter Park, with the Very Rev. Melville E. Johnson, dean of St. Luke's Cathedral and chaplain of the Orlando-Winter Park branch, as special guest. A delightful surprise was the birthday cake presented to Miss Hewitt.

The concluding feature of the convention was the Guild service, in which the Bach Choir of Winter Park, conducted by Mr. Honaas, with Herman Siewert, F.A.G.O., at the organ, sang three choruses from the Mass in B minor, two chorales from the "St. Matthew Passion" and the opening chorus and closing chorale from the cantata "Sleepers, Wake." This fine chorus of 125 voices, which performed the entire "St. Matthew Passion" at the March festival, bespoke the careful training it had received. Mr. Siewert played "In Springtime," Kinder; Andante from Violin Sonata No. 3, Bach-Holler, and "Now Thank We All Our God," Karg-Elert, for prelude, offertory and postlude respectively, on the three-manual Skinner. The A.G.O. creed was

GRACE LEEDS DARNELL



GRACE LEEDS DARNELL, F.A.G.O., the New York organist, has made a name for herself that is nationwide as a trainer of children's choirs, and she is in demand in many places for instruction in the methods that have made her work successful.

From July 17 to 27 Miss Darnell will conduct a course in the organization and training of junior choirs at her church, St. Mary's-in-the-Garden, on West 126th street. Applications from church musicians outside New York are expected to be more numerous than usual because of the attractions of the world's fair. In May Miss Darnell conducted two junior choir services in the Temple of Religion at the fair. The first was held May 24, when four choirs—one from White Plains, one from Portchester and two from New York City—sang. The second was held May 27 and those taking part were choirs from Binghamton, N. Y., Glen Ridge, N. J., Belleville, N. J., Flushing, N. Y., and two from Brooklyn. The program included separate numbers by each choir, while the entire group sang West's Magnificat in G, "Lord, Our Faith Increase," Bach; "Fairest Lord Jesus," Munster; "Sweet Jesu, Heaven's King," Blair; "Saviour, Again to Thy Dear Name," Llewellyn, and three hymns.

led by the Rev. Mr. Johnson and a stirring address on "Music—the Other Language of God" was given by the Rev. William H. Denney, acting dean of Knowles Memorial Chapel at Rollins, where the service was held. There was an impressive processional and recessional, with the Guild members marching with the Bach Choir.

According to the plan adopted last year, there will be no Florida state convention next year, but the chapter plans to take part in the second Southeastern regional convention, to be held in Atlanta in May, 1940.

**RICHARD ELLSASSER, BOY
ARTIST, PRAISED IN NEW YORK**

Richard Ellsasser, the boy organist of Cleveland, who is only 12 years old, made his New York debut at the Wanamaker store May 6 under the auspices of Dr. Alexander Russell. An audience of 600 came to hear the young artist. Richard captured his audience immediately. Before the program published in the May issue was half through he had to respond with encores. At the end of his program the audience demanded an extra half dozen encores. His control of the great organ astonished all those present. The lad's formidable technique amazed organists. The entire program was played from memory.

Richard will return to New York this summer to continue his studies with Winslow Cheney and has been engaged for another recital at Wanamaker's in the fall.

Richard Ellsasser was born Sept. 14, 1926, only child of Mr. and Mrs. Frederic Ellsasser of Cleveland. His father is a musician. Signs of his musical talent were apparent when he was only a few months old. Serious musical work was begun in March, 1936, when he took up the study of the organ. Less than one

Presenting

Richard Ellsasser

Boy Concert Organist

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The DIAPASON, MARCH, 1937.

AT 11—"A DEMONSTRATION OF INHERENT MUSICAL TALENT CONVINCINGLY GIVEN."
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year later, on Feb. 21, 1937, he gave his first recital, a Bach program, played from memory, at Trinity Cathedral, Cleveland. Since that time he has played in many cities throughout the country. He is now under the guidance of Winslow Cheney of New York.

**SERVICE OF SPIRITUALS AS
TRIBUTE TO HARRY BURLEIGH**

In honor of Dr. Harry T. Burleigh's forty-fifth anniversary in the choir of St. George's Church, New York City, the sixteenth annual service of Negro spirituals was held in that church Sunday afternoon, May 21. George W. Kemmer, organist and choirmaster of the church, arranged the service. Mr. Burleigh was one of the soloists and the choir of sixty voices, as well as the junior choir, sang. The Hampton Institute Quartet also took part. A number of the spirituals were arranged by Dr. Burleigh. Miss Carlette C. Thomas played a Chorale Prelude on Negro Spirituals, her own composition, as the organ prelude. The Rev. Elmore M. McKee, rector of St. George's, delivered an address in which he paid tribute to the famed Negro singer whose work at St. George's has formed a chapter in the history of church music of America.

On the program were a new arrangement by Mr. Burleigh, "Stan' Still, Jordan," and two arrangements by Mr. Kemmer, "W'en Yuh Heah duh Trumpet Blowin'" and "Cert'n'y, Lord," the latter dedicated to Mr. Burleigh.

Through the courtesy of the Municipal Broadcasting System, amplifiers were placed in Stuyvesant Square so that the entire service could be heard by those who could not be seated in the church.

Joseph Bonnet Recital Tours.

Joseph Bonnet, the eminent French organist, writes in renewing his subscription that he has just returned from a recital tour in France, Italy and Portugal. He has several additional recitals booked in Alsacia and Switzerland. This, with his large class of pupils and his work at the Church of St. Eustache in Paris, keeps M. Bonnet as busy as he always has been.



MAAS CHIMES

The Bakelite Head (illustrated above) is the heart of the Maas Chimes. All Maas Chimes are made of a special formula, heavy bronze bell metal, cast and drawn to size. They are exceptionally free from wavers or false tones, and are perfectly tuned at the factory. Each chime is equipped with a pitch control regulator which insures accurate pitch.

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**NEW THREE-MANUAL
AT LITTLE ROCK, ARK.**

DR. ALEXANDER RUSSELL

KILGEN WORK IS DEDICATED

**William H. Barnes Plays Before Large
Congregation in Immanuel Baptist
Church May 7 — Specifica-
tion of the Instrument.**

Immanuel Baptist Church at Little Rock, Ark., dedicated its new three-manual organ May 7 and William H. Barnes, Mus. D., was at the console. The instrument, built by George Kilgen & Son at their St. Louis factory, made a very favorable impression on a congregation of approximately 2,000 people who heard the afternoon recital.

The new organ has an echo division playable from the great manual. Great, swell and pedal are on six-inch wind and the choir is on five-inch pressure. The stop specification is as follows:

GREAT.

Contra Gemshorn, 16 ft., 85 pipes.
Diapason (42 scale), 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 notes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL.

Gedeckt, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 61 notes.
Geigen Octave, 4 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Nazard, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Double Trumpet (tenor C), 16 ft., 85 pipes.

Trumpet, 8 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

CHOIR.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet, 4 ft., 61 notes.
Dolce Twelfth, 2 2/3 ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL.

Diapason (metal), 12 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes.

The selections played by Dr. Barnes to display the resources of the instrument: were: "Grand Choeur Dialogue," Gigout; "Evening Harmonies," Karg-Elert; "Now Let Every Tongue Adore Thee" and "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in B flat, Bach; "Dreams," McAmis; "Ronde Francaise," Boellmann; "Dripping Spring," Clokey; Scherzo, First Sonata, Rogers; "Night," Jenkins; "Beside the Sea," Schubert-Barnes; "Finlandia," Sibelius.

"The scheme of the organ may look somewhat reactionary to the classic organ enthusiasts," writes Dr. Barnes. He points out that he had in mind when he drew the design several important factors which led him to include four unified registers as well as to specify a pedal organ largely extended or "borrowed." In the first place, the church is very large (1,600 seating capacity), with rather poorer than average acoustical conditions for a large auditorium. The amount of money available for the main organ was limited for so large a church. "The echo organ of six stops was desired by the church more than any other feature and seemed to give the people more joy at the dedicatory recital," Dr. Barnes adds. There are twenty-two actual sets of pipes in the main organ. If the additional cost of the four unified stops had been put into additional pipes it would have been possible to have had twenty-six straight stops. The designer is satisfied that for the purposes intended the scheme, as evolved after much debate, is the best possible. "It must be remembered," he explains, "that the great works of Bach and his precursors will seldom be played on this instrument, but sufficient volume of the right kind of organ tone must be available every Sunday to accompany a



WHEN ONE OF THE LARGEST mercantile establishments in the world devotes a part of its half-page advertisement in a New York newspaper to telling its patrons how much it thinks of the head of its music department it is news. Late in April John Wanamaker of New York said in one of the large "ads" of that great establishment, speaking of Dr. Alexander Russell, organist, pianist, composer, lecturer, impresario and all-around musician:

"Our magnificent music department is directed by an eminent doctor of music, for twenty-four years on the music faculties of two famous Eastern universities. He is responsible for the great John Wanamaker concerts. He brought the world's greatest organists to this country. The King of Belgium decorated him for his musical work."

None of this is extravagant language, as anyone acquainted with Dr. Russell and his achievements realizes. Every organist no doubt knows of Dr. Russell's "St. Lawrence Sketches." And a large majority of organists remember that it was he who first brought to the United States such men as Bonnet, Dupré, Bossi, Germani, Lanquetuit, Vierne and other eminent foreign organists. In doing this he had the support of the late Rodman Wanamaker. It was Dr. Russell who was in charge when the immense organ in the Philadelphia store was enlarged to its present size and when the one in the New York store was installed. For eighteen years—from 1917 to 1935—Dr. Russell held the Frick chair of music at Princeton University and was director of music and organist of Princeton. He was appointed concert director of the Wanamaker stores in 1910. Ever since 1929 Dr. Russell has become more and more interested in the business side of music, in addition to the concert work going on at Wanamaker's, having complete charge of the piano, organ and radio departments.

Alexander Russell was born in 1880 at Franklin, Tenn. He studied at Syracuse University, which conferred on him the bachelor of music degree in 1901 and made him a doctor of music in 1921. His studies were continued under Leopold Godowsky, Edgar Stillman Kelley, Charles M. Widor and Harold Bauer. In 1930 King Albert of Belgium decorated Dr. Russell with the Order of the Crown of Belgium.

large congregation which sings heartily on the hymns, as well as a large choir.

"There is an excellent ensemble on both the great and swell divisions, of clear, clean, brilliant tone quality. The designer discovered in the discussions prior to the purchase of the organ that the congregation was more interested in chimes and vox humanas than in mixtures. The congregation will have to listen to the sounds produced every Sunday, while the designer will be 700 miles away. It seemed only fair to give the congregation what they wanted. In the opinion of the designer there is no apology, only explanation, needed for the scheme."

Bach's "St. Matthew Passion" was presented at Grace and St. Peter's Church, Baltimore, March 26 and April 2 under the direction of Ernest M. Ibbotson, F.A.G.O.

The Church of the
Holy Name of Jesus,

East Orange, New Jersey

is now installing a
three-manual

ESTEY



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CORPORATION

Brattleboro, Vermont

COURT RULES ORGAN NOT PART OF CHURCH

IMPORTANT OHIO DECISION

Appeal Results in Finding that Instrument Is Personal Property and Not Subject to Foreclosure on the Real Estate.

The Court of Appeals for the Ninth Judicial District of Ohio (Lorain County) has rendered a decision holding that an organ sold by its builder under a conditional sales contract to a church and installed in the church building is personal property, and not a part of the real estate, and that the mortgage on the real estate is not a lien on the organ. The decision was rendered in the case of the Cleveland Trust Company vs. the First Church of the Disciples of Christ of Lorain, which was an action brought by the Cleveland Trust Company to foreclose its mortgage on the church. The bank sought to have the organ included in its decree of foreclosure as a part of the real estate. A. J. Schantz, Sons & Co. of Orrville, Ohio, builders of the instrument, were made a party defendant in the suit.

The facts giving rise to the controversy are briefly as follows: In 1929 the church, which had been planning a new building, negotiated for a construction loan with the bank and drew up plans for the edifice which were submitted to the bank. The building plans contained certain space allotted to an organ, but did not contain plans of any particular make of organ. Early in 1930 after construction of the building had begun the church executed to the bank a building construction mortgage on the real estate. About two months thereafter A. J. Schantz, Sons & Co. sold to the church a two-manual organ. The conditional sales contract provided that the organ should remain the property of the Schantz Company until it had been paid for in full, but this contract was never recorded. Several parts of the organ, particularly the swell-box, were held in place by screws attached to the building. At the trial of the case, however, the organ company was able to prove that the organ could be removed without material injury to the building.

The lower court was of the opinion that the organ was a part of the real estate and subject to the bank's mortgage, and ruled against the organ company. The court of appeals reversed the findings of the lower court and held that the organ was personal property and subject to the rights of the organ company under the terms of the conditional sales contract.

A. J. Schantz, Sons & Co. were represented by Myron T. Brenneman of Wooster, Ohio, and Ford G. Ross, also of Wooster, was associated with him in the trial of the case. The Cleveland Trust Company was represented by the firm of Fauver & Fauver of Elyria, Ohio.

BEREA, OHIO, BACH FESTIVAL TO DRAW MANY JUNE 9 AND 10

Bach enthusiasts from many parts of the country are planning to visit Berea, Ohio, the college town a little west of Cleveland, June 9 and 10, when the seventh annual Bach festival will be held under the auspices of the Baldwin-Wallace College Conservatory and under the leadership of Albert Riemenschneider. A festival chorus, an orchestra, an *cappella* choir and a brass choir will support the soloists who are to take part in the two-day event. Friday afternoon a chamber music concert is the opening event, to be followed in the evening by a chorus and orchestra program, in which Carl G. Schluer will conduct the orchestra and Mr. Riemenschneider the chorus. The solo cantata "Der Friede sei mit Dir" is to be a feature, followed by the Magnificat in D by chorus and orchestra. Saturday afternoon and evening, June 10, the "St. Matthew Passion" is to be presented. Before every performance the brass choir will play Bach chorales from the tower of Marting Hall on the campus. This festival has drawn increasing numbers of visitors and has grown in fame from year to year.

KIMBALL FACTORY IS BUSY WITH LONG LIST OF ORGANS

A number of organs, orders for which have been received within the last month, are under construction at the factory of the W. W. Kimball Company in Chicago. These include a three-manual for the First Baptist Church of Tyler, Tex., and ten two-manuals. The latter are for the following churches and other places:

- First Methodist Church, Du Quoin, Ill.
- Grace Episcopal, Tucson, Ariz.
- Y.M.C.A. Chapel, Portland, Ore.
- First Evangelical, Waverly, Iowa.
- Bethlehem Lutheran, Cedar Falls, Iowa.
- First Baptist, Concordia, Kan.
- Western Old People's Home, Cedar Falls, Iowa.
- First Methodist, New Albany, Miss.
- Bell Street Chapel, Providence, R. I.
- St. John's Episcopal, White Bear, Minn.

Lecture-Recital by LeRoy E. Wright.

The Rev. LeRoy E. Wright, minister of music at the First Congregational Church of Toledo, Ohio, gave a lecture-recital at the organ for one of the church groups May 2 and it was so well received that plans are being made for such a recital once a month next season. Mr. Wright had for his subject the forerunners of Bach, Bach and four composers since Bach, and the compositions he played were the following: Pastorale from "Le Prologue de Jesus," from Clokey's "Anthologia Antiqua"; "Tocatta per l'Elevazione," Frescobaldi; Prelude, Clerambault; Tocatta and Fugue in D minor, "Jesu, Joy of Man's Desiring" and "God's Time Is Best," Bach; "Piece Heroique," Franck; "Prayer" in F major, Guilmant; "Harmonies du Soir," Karg-Elert, and "Hymn of Glory," Yon.

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M. P. MÖLLER ORGANS
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- Pennsylvania Institution for the Instruction of the Blind
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PAUL LUTHER McFERRIN



PAUL LUTHER McFERRIN, retiring dean of the Central Tennessee Chapter, A.G.O., has served the chapter with distinction for the last two years. He is succeeded by Miss Marie Hayes. This chapter has grown greatly in size and interest. It cooperates with the chapters and organists of Arkansas, Mississippi and West Tennessee in what is known as the tri-state convention, held in October. Last October the convention took place in Nashville; next October it will be in Little Rock and the following year in Memphis. An East Tennessee Chapter has recently been organized. There are prospects of the formation of chapters in Chattanooga and Knoxville, where there is much fine musical talent.

Mr. McFerrin is a native of central Illinois. His grandparents were from Virginia and Tennessee. He is of Scotch-Irish descent, is a member of the Presbyterian Church and a bachelor. Mr. McFerrin has lived in Nashville for twenty-five years. Before going to that city he

did private teaching in Kansas, Nebraska and Missouri. He is a graduate in music from Missouri Wesleyan College and holds the degree of bachelor of music from Carleton College. For the last twenty-five years he has been teacher and director of piano, organ and musical sciences at the Tennessee School for the Blind, Nashville, and he has been organist at the First Presbyterian Church of Nashville for twenty-three years.

Mr. McFerrin studied with prominent teachers in Kansas City, St. Louis, Chicago and New York City. He specialized in organ at the Institute of Musical Art under Gaston Dethier and did choral work with Dr. Frank Damrosch. He studied carillon playing in Ottawa, Ont., and was the first American pupil of Percival Price, official carillonneur of the Dominion of Canada. He was the first organist to broadcast genuine organ music from radio station WSM and has often been heard over the air on non-commercial programs. For several summers he gave courses on "How to Teach Music to the Blind" at George Peabody College for Teachers, Nashville.

**ORGAN TONES GO DOWNSTAIRS
BY NOVEL AMPLIFICATION**

Charles J. Custer, organist of the Church of the Transfiguration in Pottstown, Pa., enjoys a two-manual Estey in his home. The console is in the living-room. The organ chamber is at the head of a broad stairway which leads directly down to the living-room. Space limitations prevented having the organ speak directly into the living-room. Rangerstone of Newark, N. J., solved the problem by placing a high fidelity amplifier with one speaker for the lower notes and another for the high notes on the far side of the living-room. A separate expression shoe controls the volume of the amplification, with the result that an excellent antiphonal effect may be realized from the organ upstairs with its usual shades, and the amplifier speaking from the opposite direction. The amplifier turns on and off with the organ, so it becomes an integral part of the installation with a minimum of required attention.

A WORD regarding the old organ. If you have a Slider chest tracker organ, a Johnson, Hutchings or Hook and Hastings, especially one of substantial size, there is sufficient good material therein to make electrification well worth while.

We can permanently cure all sticking slides.

We can guarantee an absolute steadiness of wind and an integrity of pitch throughout.

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

By **LOUIS VIERNE**
(Translated by Esther Jones Barrow)
Tenth Installment.

CHAPTER XII.

PART III.—NOTRE DAME.

June, 1893! My first contact with the organ at Notre Dame goes back to that date. I had heard it occasionally in my childhood and boyhood, especially since 1884, when the mass with orchestra, given each year at Saint-Eustache on Saint Cecilia's Day was repeated at the cathedral on the Day of Annunciation. Since then, when I was playing at Saint-Séverin, I had gone into Notre Dame now and then to hear the beginning of vespers. In spite of the rather queer way in which the organist used the instrument, it produced a mysterious effect that was unique.

In 1893 Widor obtained permission from the chapter to invite a number of musicians and friends into the organ loft there to hear a series of Bach chorales played by his pupils at the Conservatoire. Fate dealt me "Durch Adam's Fall," "Herzlich tut mich verlangen" and "In Dir ist Freude." In playing I was doubly surprised, first, at the absolutely instantaneous attack, giving an impression almost of percussion, and second, at the clarity of the sound. At Saint-Sulpice the enormous organ case into which the console is inserted allows the organist to hear the sound only on the rebound, so to speak. At Notre Dame, being about seven feet away from the case, the player hears the sound directly and with all its force, a joy seldom experienced elsewhere.

Saint-Saëns at Carnot's Funeral

The following year, 1894, the organ was being overhauled. Since its inauguration in 1868 the dust had thickened on it and Canon Pousset had found the 35,000 francs necessary for having the pipes cleaned. In June of that year, when the funeral of President Carnot was to be held, Saint-Saëns was delegated to play the organ. He asked Widor to send two pupils to pull stops for him. I was one of them. There were still sixteen reed stops missing from the wind-chests; the rest was in place and newly tuned. Being used to managing the pneumatic combinations at Saint-Sulpice, I was entrusted with the ones at Notre Dame, which were identical, but placed in the first row at the bottom. Also, while the first keyboard at Saint-Sulpice was a blank keyboard (although the great reeds could be isolated on it), to which any or all of the others might be coupled, at Notre Dame the first keyboard was the great-choir, with twelve independent stops. Cavallé-Coll had sent me the list of the stops that were already in, so that Saint-Saëns was able to play at ease, confident that when he wanted certain colors they would be ready for him.

I must not get side-tracked here on my memories of Saint-Saëns as an improviser. At Notre Dame he was magnificent. He pointed out to us the pure timbre of the foundation stops, the clarity and bite of the mixtures, the nobility and smoothness of the few reeds that were in order. He deplored the fact that the organ was heard largely under conditions most unfavorable to bringing out its true worth, and he added to that regret some rather harsh comments on the poor incumbent who, after all, was really a good man, although very jealous of his organ loft, which he did not willingly open to his colleagues. However, Sergent must have loved his instrument, for, although living in Sens, he never missed a service until 1900, the time of the illness to which he succumbed, and he occupied the post for fifty-three years. He was a graduate of the Maîtrise, a free school of the parish of Notre Dame which in those days trained both "chantres" and organists. The present choir organist, Albert Serre, who has been there since 1884 and who knows his business as few men do, was a pupil of Sergent. Archiprêtre Delage told me later that Sergent played the piano very well. Why he lacked any curiosity in respect to organ music and to variety of color in improvisation I have never been able to explain to myself.

"The organ at Notre Dame is my favorite of all the large instruments that

I have built," Cavallé-Coll said to me one Sunday at Saint-Sulpice, "and yet the way things are now I never hear it. Sergent has a horror of 4-ft. stops and he doesn't use half of the mutation stops in the great-choir. He prefers the 8 and 16-ft. foundation stops played in the middle range. The oboe, the swell trumpet and the swell clarinet are the only solo stops he ever uses. That perpetual rumble without dynamics or phrasing or color is unbearable."

Mlle. Cavallé-Coll recalled this incident to me about ten years ago and remarked how happy her father would have been to have really made the acquaintance of his masterpiece if he had lived a few years longer.

Takes Post as Substitute

In February, 1900, poor Sergent fell ill. He was suffering from cancer of the stomach and died soon thereafter at the age of 71 years. The chapter at Notre Dame asked Widor for one of his pupils who would be willing to substitute for Sergent while he was ill. Widor offered the position to me and warmly urged me to accept it.

"If I were considering only my own interest I would not suggest it, because you are accustomed to my organ and can be of use to me. But we must think of the future, and there is every reason to believe that Sergent will not be able to return to his post. It would seem to me that the title of organist at Notre Dame, borne by an artist resolved to revive its prestige, ought to tempt you. I see in it a very strong trump in the advancement of your career. You really must accept it."

I confess that at first I had little enthusiasm for it. I had been playing the organ at Saint-Sulpice for eight years and had become attached to it, and I was proud of assisting a man for whom I had such admiration and affection. However, as I had no more desire to disregard this piece of advice than any other that Widor had given me, I yielded to his opinion, and on the following Sunday I took over the temporary position. I had found out beforehand about the services from Abbé Geispitz, the choir director, and the choir organist, Albert Serre, had told me something about details peculiar to Notre Dame. Charles Mutin, who had succeeded Cavallé-Coll as head of the factory on the Avenue du Maine, sent me the layout of the organ and I learned it from memory in the few days preceding the Sunday in question. So I arrived on the whole well-armed, but I feared certain errors that might result from habits I had formed at Saint-Sulpice. However, the gods were on my side, and everything went without a hitch. The choir-master and Serre complimented me afterward and from that time on the friendliest relations existed between them and myself.

That was the first time I had the entire instrument at my command and was able to begin to explore its resources a little. The day of the performance in 1893 I had played, to be exact, only three combinations, applicable to three Bach chorales. I returned home astonished at the splendor of that colossal instrument. The swell, however, seemed to me quite inferior to the one at Saint-Sulpice. It was too thin in comparison with the other keyboards and needed foundation stops as well as some plain jeu color. But the rest! What nobility! What intensity! What freshness of timbre in each stop! A marvel of smoothness, balance and distinctness! The early voicing of 1868 was Gabriel Reinburg's. His nephew, Félix Reinburg, had scrupulously respected it when the overhauling was done, giving only a little more wind to the lower notes of the foundation stops.

Tribute to Cavallé-Coll Workmen

I think that this is the place for me to render homage to the admirable group of workmen whom Cavallé-Coll trained, an incomparable troop gathered about its leader. Why must the names of the finest of these artisans sink into oblivion? Why cannot a golden book be formed for them, witnessing their honor to posterity? First the voicers: Neuberger, Gabriel Reinburg, his nephew mentioned above; Glock, Bonneau, Carloni, Garnier, Prince, Gabriel Cavallé-Coll and, finally, at the

head of the younger generation of that time, Victor Gonzalez, who became the well-known builder, honoring his name with brilliant work of which the most famous is the rebuilding and modernizing of the organ at Saint-Eustache. Then the mechanicians: Thiemann, father of the remarkable mechanism and tone of the organ at Saint-Sulpice; the Salmons, father and son; Barthelemy, Romano, and a number of others who built the masterpieces which have made the name of Cavallé-Coll illustrious in France and throughout the world.

Mutin also had his apprenticeship with Cavallé-Coll, both as mechanician and voicer. I said before that he succeeded his master. He took over the business in 1898 and held it until 1925. It is not my place to pass any judgment on him that might be attributed to prejudice and objected to on that score. I simply regret that, having started out by following faithfully in the tradition of his brilliant teacher, he decided to turn his back upon it a few years later and allow himself to belittle systematically, upon every occasion, the work of the great builder to whom he owed everything. Until recently gratitude to great predecessors was the order of the day among artists and artisans alike; other times, other customs.

Competition to Select Organist

As had been foreseen, Sergent died a few weeks after my first Sunday substituting for him. Besieged by ninety-eight candidates, of whom about ten were to be considered seriously, the chapter decided that only a competition would cut short the intrigues of all kinds which were being worked by certain applicants upon the canons, the archbishop, the various clergy of the parish and the head, Archiprêtre Pousset. A jury picked from the best musicians of Paris was called together and the conditions of the competition were announced in the newspapers—first, accompaniment and embellishment of the liturgical chant; second, improvisation of a fugue on a given subject; third, free improvisation on a given theme; fourth, performance from memory of an ancient or modern piece from the organ repertoire, drawn by lot from a list of five presented to the jury by the candidate. The order of playing was also to be determined by lot at the last moment, and the list of pieces offered would carry the competitor's number, his name remaining unknown. The examination would be held on the organ at Notre Dame and the jury would assemble in the side gallery at the left, whence it was impossible to see what was going on at the organ.

As soon as these conditions were made known four candidates immediately registered. Conscience caused me to hesitate. I had been married for a year and had a month-old son. My situation as a teacher was entirely satisfactory, my concert tours were going well, I was still young and active and my position as assistant at the Conservatoire could not be put in jeopardy. At the outset I was risking a great deal and, furthermore, a position had been offered me by the curé at Saint-Pierre de Neuilly, who had just

had a fine organ of fifty-two stops installed in his church. I was offered a salary double that of Notre Dame. The extra services promised to be very profitable, too, in that new and already well-populated district, whereas they amounted to nothing in the metropolitan parish which contained barely 4,000 people and included the Hôtel-Dieu (hospital), the barracks of the Garde Républicaine, the prefecture of police and—the morgue!

Widor insisted that I put in my name and take part in the competition, assuring me that my training was such that I had every chance of winning. He prodded my artistic ambition with the thought of restoring the prestige of the organ at Notre Dame, eclipsed now for a century, having lost with d'Aquin its last great representative. Badgered on this side and on that, I finally yielded to Widor—ah yes, as always! This had not resulted so badly in times past, and now, the hurdle jumped, my confidence returned in spite of the fact that my friends reproached me for risking my family's future so imprudently.

How Contest Was Conducted

In order to prepare for the competition each candidate was allotted eight hours at the organ. To me were granted only two hours because of my having played there for services since February. It was just enough time to registrate and try over the pieces that I expected to present to the jury. In the meantime I practiced some more at home in the evening, since my days were filled with teaching.

The day of the trial finally came. We were locked up in a small room above the sacristy. A quarter of an hour before time to go in the competitor was taken by himself to a little room under guard of a young priest, Abbé Renault, who gave him the themes and the liturgical chant. I drew by lot number one and, that number being duly inscribed on my list, the jury drew by lot the Toccata and Fugue in D minor by Bach. I was glad of that choice because the work was admirably suited to that organ. The chant was the "Salve Regina," the fugue subject by Guilmant, and the free subject by Deslandres. The jury, presided over by Widor, consisted of Guilmant, Gigout, Périllou, Fauré, Dallier, Deslandres, Émile Bernard, Pugno and Abbé Geispitz. The chapter was represented by Canon Pisani.

It seemed to me that I had played pretty well, but I was not too hopeful about it because once before in similar circumstances, in 1892, I had experienced a great disillusionment at the Conservatoire. As soon as I had finished I went down into the nave to listen to my rivals. Two of them were excellent, and that only increased my anxiety. When they had all finished I went back up to the organ and the jury arrived. Widor announced the result, giving me first place unanimously, with the compliments of the jury. Those gentlemen then signed the document on which the improvisation subjects had been copied. Canon Pisani gave thanks in the name of the chapter and asked me to wait for him in the special sacristy where the chapter usually

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holds its meetings. I went down and in a few minutes Messrs. Pisani, Geispitz, Archipretré Pousset and Abbé Renault came in. They all complimented me on the result and wished me a successful career.

Organist's Duties and Rights Stated

Then Canon Pisani in the following terms informed me of my duties and my rights:

"Dating from today you are the chapter organist of the Metropolitan Basilica of Notre Dame de Paris. In your organ loft you are at home. No one may enter it without your written or verbal permission, with the exception of the workmen charged with the upkeep of the building, who may, when no services are going on, pass through it if authorized by definite and necessary orders. You are responsible for the part which the great organ takes in the service, from both a liturgical and an artistic point of view.

"You may choose your own substitutes, but the chapter must not know about them, and they must keep their anonymity. Following the example of your master Widor, you may authorize them to make mention of the fact that they have substituted for you on their programs, notices and other means of publicity, but only in the same terms which Widor permitted you to use, and at your own risk. You are likewise responsible for maintaining order in your organ loft.

"You should remind your guests, either by word of mouth or by a notice affixed to the console, that they are attending a service of worship and that they are to observe silence during that service. The entrance reserved for you is the one in the north tower. Your guests will present to the guardian either a special card printed for that purpose or one of your calling cards bearing their names and the date. Outside of the fixed budget for tuning the organ, any requests for repairs should be made by you personally to the treasurer of the parish, who is charged by the chapter with seeing to the upkeep of the instrument.

"The salary is 1,600 francs. Your predecessor set aside a sum of 800 francs out of the 2,400 francs of the regular salary to cover the parish mass on Sun-

day mornings at 8, and Albert Serre took charge of that service. If you wish to take care of it yourself you are free to do so and you will receive the entire salary."

I replied that I would do as my predecessor had done and that Serre might continue to play that mass if he were willing.

Takes Vow to Restore Organ's Glory

"When M. Widor," he resumed, "told us that you were hesitating about being a candidate for the reasons which you had given him, we did not think that it was our place to interfere, although your service as a substitute had demonstrated that you were eminently able to handle a large instrument like ours. M. Widor insisted, first in your interest, and then in order to prove the great renown of our young school of organists, which he has so greatly stimulated and inspired. You have followed his advice. You see that it was the part of wisdom. The future will only prove it to you the more. Your mission is to restore to the organ of Notre Dame its glory of past centuries. We know that you will do everything in your power to that end."

Very much moved I replied: "No matter what it may cost me, I shall do everything in my power to attain that end, may it please God, to His glory and to that of His Mother."

In so saying I was far from suspecting what stubborn persistence that was going to require, to say nothing of the artistic questions involved. I was still young and, to tell the truth, I was tempted by the undertaking. Today I suppose if I had to begin over again I would do the same thing, for, after all, in spite of obstacles, I have lived up to what was expected of me. I did it for God, for art and for my country.

(To be continued.)

Hymn Festival in Atlanta.

A hymn festival sponsored by the Columbia Theological Seminary and the choir of the First Presbyterian Church of Atlanta, Ga., was held in that church Sunday afternoon, April 30, with Dr. Charles A. Sheldon, organist and choir-master of the church, in charge.



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Warden Doersam's Report Recounts Progress Made by Guild in Seven Years

It seems somewhat fitting that this, the final report of the present warden, should be in the nature of a brief summary of the history of the Guild for the last seven years, the term of office of the present warden.

When I assumed office Sept. 1, 1932, there were forty-three chapters and nine branch chapters, a total of fifty-two. During the seven years there have been added thirty-seven chapters and four branch chapters, making a grand total today of ninety-three chapters and branch chapters, a gain in seven years of forty-one.

In September, 1932, the active membership of the Guild—that is, those in good financial standing—was 2,585. Today the active membership of the Guild is 3,899. The inactive, or those whose dues have not been paid, is 1,062. This shows a gain in seven years of 1,314 members in good financial status.

The highlights of the past seven years might be listed as follows:

General Conventions—Cleveland, Rochester, New York, Pittsburgh and Cincinnati.

Numerous regional conventions throughout the country.

Oct. 23, 1933—Adoption of the code of ethics.

1934—The formation of the Charles T. Ives collection of Guildiana.

May, 1934—Revision of the constitution and by-laws.

June 22, 1934—Granting of the revised charter by the board of regents of the State of New York, empowering the Guild to enlarge its academic scope by the introduction of a new type of examination for the choirmaster.

Jan. 1, 1935—Merger of the N.A.O. with the A.G.O.

Jan. 1, 1935—THE DIAPASON becomes the official Guild journal.

April, 1935—First examination for the choirmaster certificate.

June, 1936—Publication of the year-book and the newly-revised constitution and by-laws.

June, 1936—Publication and distribution of a statement on "Organs and Electronic Instruments."

Oct. 1, 1937—Approval of new specifications for official Guild gown, to conform to academic standards.

The H. W. Gray anthem prizes—1935 and 1939.

THE DIAPASON organ composition prizes—1935, 1936 and 1939.

1938—The issuance of charters to all

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chapters and branch chapters.

Jan. 1, 1936—Removal of the Guild office from the lower part of the city to the RKO Building, and May 1, 1939, to the International Building, Rockefeller Center, 630 Fifth Avenue, New York City, in more commodious and attractive quarters.

1938—Adoption of the new convention plan, controlled by a national convention board, the general conventions to be held biennially, the regional conventions to be held in the alternating years. The first national biennial convention is scheduled for June 20 to 23, 1939, in Philadelphia.

1938-39—A definite plan proposed and soon to be put into operation for the services of a full-time executive secretary.

1932-1939—Appointment and functioning of the following committees, which together with the examination committees have served the Guild most efficiently: On code of ethics, console standardization, electronics, acoustics, and national convention board.

1932-1939—Contributions by the Guild to the following organizations and individuals: The Fund for Relief (operating during the most trying years of the depression); the New York Philharmonic-Symphony Orchestra Maintenance Fund; the Albert Schweitzer Fund; the Handel House, London, and the New York World's Fair Temple of Religion fund.

Whatever growth and development have been made during the past seven years are due largely to the unflinching operation and loyalty of the general officers, the council, deans, regents and members generally throughout the country. No warden could possibly fail to respond to such devotion from his colleagues. I wish to pay my personal tribute to all who have so unselfishly worked for the advancement of the Guild and the cause of good music. Let us not look backward at what may have been accomplished, but rather forward to the great possibilities under the leadership of Dr. Lefebvre. Stand behind him, loyally cooperate with him, and I predict that under the guidance of a man so richly endowed, so brilliantly qualified, the development of the Guild will exceed our fondest hopes and desires.

CHARLES HENRY DOERSAM, Warden.

Ascension Day Service in New York Marked by Offerings of Rich Merit

The annual Ascension Day evensong service, now a rich and fine tradition for the American Guild of Organists, was held as usual in the magnificent basilica of St. Bartholomew's Church, New York, May 18. The participating choirs were those of Calvary Episcopal, New York (Vernon de Tar, director); Church of the Saviour, Brooklyn (Morris W. Watkins), St. Bartholomew's (Dr. David McK. Williams), St. John's, Jersey City (Harold W. Friedell), and St. Nicholas' Collegiate, New York (Hugh Porter). Dr. Williams played the service, with the exception of the postlude, played by William Strickland, assistant to Dr. Williams.

The program leaned strongly to the moderns, excepting Orlando Gibbons' "Hosanna to the Son of David." Other choral works were a Processional Te Deum by Dr. Williams, a Magnificat in G, by Charles W. Wood; "Psalm 129," by Lili Boulanger, and "An Hymn of Heavenly Beauty," by Harold Darke. The postlude was an "Alleluia" by Charles Tournemire.

A work by the greatly gifted Lili, sister of the well-known Nadia Boulanger, who has been visiting these shores, is always of great interest and novelty. As in previous works heard, there is an abundance of drama and a fine reflection of the text, especially in the organ accompaniment.

The principal musical fare was the work of Harold Darke, an English composer of distinction; the text of this, by Edmund Spenser, was one to tax the imagination and prowess of the most courageous. Mr. Darke contrived a score which was structurally well-knit and homogeneous and contained ample effects of contrast and splendid opportunities for organ, soloists and chorus; above all, it evinced enough richness and variety of color to enthral those who love harmonic interest.

To hear these works performed so beautifully is evidently a joy not only to Guild members, but to an outside public which seems to fill every corner of St. Bartholomew's Church on these occasions.

WARNER M. HAWKINS.

Proceedings in North Carolina.

The North Carolina Chapter met in Raleigh on the afternoon of May 16 for a business session and discussions. Dean Eugene Craft called the meeting to order in the organ loft of Christ Church. The treasurer was asked to inform six members of their loss of membership in the

Guild, according to organization rulings. Dr. Craft appointed a nominating committee consisting of Frederick Stanley Smith, Mrs. Pillsbury and Dr. Jan Schinham. Their report was adopted by acclamation, naming the following officers to serve another term: Thane McDonald of Davidson College, treasurer; Mrs. A. W. Honeycutt, Chapel Hill, secretary, and Mrs. J. K. Pfohl, Sr., of Winston-Salem, sub-dean. Dr. Harry Cooper of Meredith College was elected dean. Dr. Cooper was also appointed delegate to the convention in Philadelphia.

The entire group was led in an informal discussion of the subject "Get It Off Your Chest" in professional and teaching experiences. The members took the hour rather seriously at first, and then lightly. Thane McDonald led the discussion. Teaching material for young and advanced students was ably handled by William H. Jones of St. Mary's College, with demonstrations and practical lists available. Dinner was served in the dining halls of Meredith College.

Virgil Fox was the guest organist of the day and played a beautiful program. Such clean, keen musicianship has not been noted in so youthful a person before in North Carolina. After the recital the college held a reception in honor of the artist, with officers of the Guild in the receiving line with officials of the music department and others.

MABEL W. HONEYCUTT, Secretary.

Tennessee Chapter 25 Years Old.

The Tennessee Chapter at Memphis celebrated its twenty-fifth anniversary May 2 at the Idlewild Presbyterian Church. Dinner was served to about sixty-five, which included members and guests, the ministers of their churches and chairmen of music committees. An interesting part of the program was the extinguishing of twenty-five candles on the beautifully decorated birthday cake by all the chapter members of the chapter.

Mrs. O. F. Soderstrom presided in the absence of Dean Arthur Hays. The history of the American Guild of Organists was recited by Mrs. Soderstrom. The history of the Tennessee Chapter was reviewed by Mrs. E. A. Angier, A.A.G.O. "My Impressions of the Tennessee Chapter" were given by Adolph Steuterman, F.A.G.O., and Ernest F. Hawke, F.A.G.O. The organization of an auxiliary composed of husbands and wives of organists was discussed by O. F. Soderstrom.

At the conclusion of the dinner a recital was presented in the church auditorium as the chapter's contribution to music week. Those who played were Adolph Steuterman, Ernest F. Hawke and Thomas H. Webber.

EUENICE R. SODERSTROM,
Secretary-Treasurer.

News of the American Guild of Organists—Continued

Hot Springs Convention Crowns Active Season for Arkansas Chapter

The Arkansas state convention was held April 22 at the Central M. E. Church, Hot Springs, with a business meeting at which officers for 1939-40 were elected. A panel discussion on the following subjects was enjoyed:

1. Congregational cooperation in church worship. (a) The prelude—to listen or not to listen. (b) The hymn—to sing or not to sing (choir vs. congregation). (c) The anthem—does it fulfill its mission as a message of worship, or is it entertainment?
2. The goal of progress in church music.
3. New anthems in my repertoire.
4. Musical quiz (from April DIAPASON).
5. The Dupré edition of Bach.

Miss Virginia Harlen of El Dorado played a group of Bach chorales. Mrs. Ewing Goodman of Pine Bluff played a group of miscellaneous numbers. The Hot Springs senior high *a cappella* choir sang, directed by Miss Mary Frances Collier.

The convention closed with a dinner at the Arlington Hotel. All officers of the chapter were re-elected. They include: Miss Kate Bossinger, dean; John Summers, Little Rock, sub-dean; Mrs. Patsy C. Farrell, secretary, and Henry C. Harris, treasurer. Mrs. Sidney Nutt of Hot Springs was elected representative of the chapter at the convention in Philadelphia.

The Arkansas Chapter has presented three major recitals this season in the form of vesper services. The first took place in November at the Winfield Methodist Church, with Miss Kate Bossinger, dean of the chapter, playing a group of numbers. The assisting artist was Miss Virginia Poyner of the College of the Ozarks, Clarksville, and the Winfield Church choir sang, with Mrs. I. J. Steed directing. In December John Summers, who is sub-dean, presented a choral vesper, featuring the choir of the First Methodist Church, also playing a group of organ numbers. The February vesper was held in beautiful old Trinity Cathedral, of which Henry Sanderson is organist and choirmaster. The combined choirs of Trinity and Central Presbyterian Church sang. Mr. Sanderson and Miss Dorothy Strickler playing groups of organ numbers.

On April 11 the chapter gave a luncheon in honor of Mr. and Mrs. Bernard La Berge (Claire Coci) of New York City, who stopped in Little Rock en route to Texas.

The chapter feels that it has had a most beneficial year and is at present conducting an active ticket sale to sponsor a series of recitals presenting Marcel Dupré, Virgil Fox and Claire Coci in the fall and winter of 1939-40.

PATSY C. FARRELL, Secretary.

Pasadena Holds Election.

The Pasadena and Valley Chapter held its monthly dinner-meeting May 8, at the First Methodist Church of Pasadena. The dinner was followed by the election of officers and reading of reports for the year. The following officers were elected:

- Dean—V. Gray Farrow.
- Sub-dean—Mildred Rowland, A.A.G.O., Mus. B.
- Registrar—Mildred Saunders.
- Librarian—Evelyn Ellison.
- Secretary—Florence Jubb.
- Treasurer—Robert W. Allen.
- Auditors—Dorothy Gibson and Duncan M. Mervynne.

Executive Committee—Herbert Nanney and Carrie Kennedy.

A recital was played in the church auditorium. Herbert Nanney, organist of the church, presented a difficult and well-prepared program. The Whittier College *a cappella* choir under the direction of Frank Pursell sang a group of choral numbers of which the motet "Jesu, Priceless Treasure," by Bach, was most outstanding. Both the choir and Mr. Nanney used in their program several numbers by Horace Alden Miller, a member of our chapter, who was in

the audience. Mr. Nanney is a student at Whittier College, and has studied organ with Alexander Schreiner, F.A.G.O., organist of the University of California at Los Angeles.

HILDA ELLEDGE, Librarian.

Southern Ohio Annual Dinner.

The annual dinner and business meeting of the Southern Ohio Chapter was held Saturday evening, May 13, at Vernon Manor, Cincinnati. The guest speaker was Dean William E. Alderman of the College of Liberal Arts, Miami University, Oxford, Ohio. The subject of his address was "Music a Resource."

The following officers were elected for the year: Dean, Wayne Fisher, A.A.G.O.; sub-dean, Roland A. Davis; secretary, Mrs. Mervin Dickens; treasurer, Beulah G. Davis; registrar and librarian, Eva Peale; auditors, Robert S. Alter and Robert W. Scott.

The meeting closed with an expression of appreciation of the very efficient service rendered by the retiring dean, Edward G. Mead.

EVA PEALE, Registrar.

Kimball Hall Recitals Come to Close.

The season of recitals under the auspices of the Illinois Chapter, with the cooperation of the W. W. Kimball Company, which has been a feature every Friday noon in Kimball Hall, Chicago, came to a close for the season with the performance by Whitmer Byrne, dean of the chapter, May 26. The attendance and the interest displayed have made these recitals a real success.

Allen W. Bogen played April 28, giving a program that had variety and appeal to the listener. Lemare's Fantasia on the tune "Hanover" is a seldom-heard but worthy piece that recalls to mind the merits of the compositions of the day in which this famous Englishman did his work. A Cantilene by Mailly was a most appealing number. The program in full consisted of: Chorale in A minor, de la Tombelle; Prelude and Fugue in D major, Bach; Cantilene, Mailly; Allegro Cantabile, Fifth Symphony, Widor; Concert Fantasia on the Hymn-tune "Hanover," Lemare.

In the competent hands of Wilbur Held the program of May 5 was one of pronounced excellence. Mr. Held's playing was marked by authoritative interpretations and masterly handling of the instrument. The compositions he played were: "Matthaeus Finale," Bach-Widor; Fugue a la Gigue, Bach; Air from "Water Music," Handel; Theme and Variations, Fifth Symphony, Widor; Impromptu, Vièrne; "Twilight at Fiesole," Bingham; "Carillon-Sortie," Mulet.

Burton Lawrence, A. A. G. O., played with assurance, style and a fine understanding of effects in registration in the following program May 12: Prelude and Fugue in D, Bach; "Sketches from Nature," Clokey; "Sonata Eroica," Jongen; Chorale Improvisations, "Schmücke Dich, O liebe Seele" and "Ein feste Burg," Karg-Elert.

May 19 Miss Clare Gronau gave the following program of organ works of the first rank, playing from memory: Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Largo and Allegro, Tenth Concerto, Handel; "Carillon," Sowerby; Scherzo, Second Symphony, Vièrne; Concert Variations, Bonnet.

Meeting of Youngster Sub-chapter.

The Youngstown sub-chapter met April 25 at the First M. E. Church of Girard, Ohio, of which Miss Bernice Price is organist. The program included an entertaining and instructive illustrated lecture on the cathedrals of Europe by Mrs. W. O. Kaufman of Warren, a group of organ numbers by the Rev. W. Frederic Miller and two organ duets by Mr. Miller and Walter Hirst. Following this part of the program the group adjourned to the home of Mrs. Carl Mieding, where Mr. Hirst presided over a short business meeting. Mr. Hirst announced the annual meeting of the chapter to be held at St. John's in Youngstown May 10, and appointed the nominating committee as follows: Dr. Stearns, Miss Cook, Mrs. Kistler, Mrs. Eckstrom and Miss McCartney. Sending \$5 to the Temple of Religion of the New York world's fair

was approved. Announcement was made of the proposed meeting with the Canton Organists' Association May 22.

Following the business meeting we were entertained by Miss Cook, who gave two readings and played a piano solo. Refreshments were served as the conclusion of a very interesting evening.

HOMER S. TAYLOR, Secretary.

Indiana Chapter.

The Indiana Chapter held its monthly meeting at the First United Lutheran Church, Indianapolis, April 25. A service-recital program was given by the choir under the direction of Pauline Rebecca Roes, organist and director. The Rev. Arthur L. Mahr, minister, delivered a short talk on the liturgy used in the service. A dinner and business meeting preceded the service, at which time Helen Shepard was selected as official delegate to the national convention in Philadelphia.

The chapter presented Arthur Poister of Oberlin in a subscription recital May 23 at the North Methodist Church in Indianapolis.

VIRGINIA JEFFY, Secretary.

Western Michigan Chapter Meets.

The April meeting of the Western Michigan Chapter was held in the Little White Church in the Valley, Rockford, Mich., April 18. The hosts were the Rev. Paul Mallory, minister, and George Dok, organist of the church. Dinner was followed by a very interesting program at which the choir sang, among other numbers, "O Horn of Beauty," by Sibelius; "Thine Ear," Arkhangelsky, and Lutkin's "Choral Benediction."

The May meeting was held in St. Paul's parish-house, Muskegon, Mich., May 16, and the Muskegon Chapter Music Society was heard in a finished performance of three modern works: "Overture on Yiddish Themes," for clarinet, string quartet and piano, Prokofiev; "Dover Beach," for medium voice and string quartet, Samuel Barber, and Quintet for Piano and Strings, by Dohnanyi. The instrumentalists were Francis Martin, violin; Eldred Martin, violin; Alvin Martin, cello; Alfred B. Torgeson, viola; Grot Harris, clarinet, and Francis H. Hopper, piano. In the Barber work the string quartet had the assistance of Mrs. Arnold Andersen, contralto.

Officers elected at this meeting for 1939-1940 are: Emory L. Gallup, dean; Verne R. Stilwell, sub-dean; Helen Keestra, secretary, and K. Mulder Schuyl, treasurer.

The chapter's season will close with a luncheon June 13 at the Women's City Club in Grand Rapids, honoring Dr. and Mrs. T. Tertius Noble, who will be guests in Grand Rapids at that time.

Southern Arizona Chapter.

The feature of the May meeting of the Southern Arizona Chapter, held Sunday, May 7, at the Masonic Temple in Tucson, was a recital by three members of the chapter. Dean John M. McBride opened the program by playing several compositions by Cesar Franck. W. R. Voris then played an "Elevation" by Marcel Dupré and "Harmonies du Soir," by Karg-Elert. The program was closed by Mrs. E. W. Carroll, who played the "Consolation" by Liszt and "Hymn of Glory" by Yon. In the audience were invited friends of the members of the chapter and others interested in the activities of the chapter.

KARL W. AHLGREN, Secretary.

Texas Chapter.

The Texas Chapter met May 16 with the dean, Dorothy Witcher Peoples, presiding. After dinner the election of officers took place and the ticket prepared by the nominating committee was accepted unanimously. Those holding office for the next two years are: Mrs. Frank Frye, dean; Mrs. Spencer Frost, sub-dean; Miss Lois Gengnagel, registrar; John Huston, secretary; Mrs. Harry L. Gharis, treasurer; the Rev. Bertram L. Smith, chaplain; Mrs. Harry Laslev, parliamentary; Mrs. Harry V. Culp and Mrs. James M. Sewell, auditors; Mrs. George Cochran, Mrs. Dorothy Witcher Peoples and Mrs. Ellis W. Shuler, executive board for three years.

JOHN HUSTON.

Northern Ohio Chapter Re-Elects Miss Bender Dean; Hears Miss Zehner

The Northern Ohio Chapter met for dinner April 17 at the Knickerbocker Hotel, Cleveland, going from there to Emmanuel Church, where Canon Louis E. Daniels of Oberlin and of Trinity Cathedral, Cleveland, gave a lecture on hymns from the earliest times to the present, illustrated by the members themselves, who sang some of the examples, with Henry F. Anderson at the organ.

May 15 found us seated at the long tables in the dimly-lighted ball-room of the Artists' Club, which reminded one of some medieval baronial hall. The annual election of officers followed, re-electing Laura Louise Bender dean, Walter Blodgett sub-dean, Stephen E. Cool secretary, Walter Holtkamp treasurer and Crandall K. Hendershott and Lee H. Richardson auditors. J. Lewis Smith was elected registrar and librarian and Mrs. E. B. Cole, Mrs. J. Powell Jones and Edwin David Anderson were elected to the executive committee.

After dinner we went to the nearby First Unitarian Church, where Miss Mabel Zehner, organist of the First Presbyterian Church of New Castle, gave us a short but masterly recital on the rebuilt organ. The choir of the church, Marcel Vigneres, director, Melville Smith, organist, assisted by Mary Louise Gingery, soprano; Bonita Potts, cello; Harry Smiles, oboe; Avonelle Shaffer and Steve Kowalski, clarinets, gave us a well-balanced concert of ancient and modern church music, including one number by Professor Melville Smith, "Come, God, Creator." The closing number was a magnificent "Hallelujah" by Julius Toldi (first public performance) which would tax the powers of any group of sopranos, and Mary Louise Gingery, soloist, displayed splendid high tones. Miss Zehner's program included: Allegro and Cantabile, Sixth Symphony, Widor; Chromatic Fantasia, Thiele; Sarabande, Arthur B. Jennings; "Rhapsodie Catalane," Bonnet.

J. LEWIS SMITH.

Fine Service Ends Wisconsin Season.

The Wisconsin Chapter offered an innovation in the way of a musical evening when Misses Irma Ihrke and Elsa Seidel and F. Charles Forester, and the excellent boy choir of St. Paul's Episcopal Church, under the direction of Earl Morgan, united in an organ and choral program at St. Paul's Church, Milwaukee, Sunday, April 30. This program marked the final musical event of this season for the Wisconsin Chapter.

The program blended with the regular evensong service of the church, Irma Ihrke playing the processional, by Chauvet, followed by the regular order of service, sung by the choir. The Chorale and Fugue from the Fifth Sonata by Guilmaut were played by Elsa Seidel, "Hail, Gladdening Light," by Martin, was sung by the choir, and the Andante Cantabile from the Fifth Symphony of Tschaiowsky was played by F. Charles Forester. Mr. Morgan, organist of St. Paul's, played the service.

Rocky Mountain Chapter.

The Rocky Mountain Chapter held its annual business meeting May 15 at the Junior League Shop, Denver, where members of the chapter and their guests enjoyed dinner. Professor Rowland W. Dunham of Boulder had charge of the meeting. Mrs. Lawrence C. Phipps introduced the guest of honor, David Pew, the new organist and choirmaster of St. John's Cathedral. Mrs. Moore, from Central Christian Church, sang a group of solos. She was accompanied by Mrs. Walker. Dr. Lindsay Longacre gave a talk on "The Organ in the Church."

Officers for the year were elected as follows:

- Dean—Clarence Sharp.
- Sub-dean—Rowland W. Dunham, F.A.G.O.
- Secretary—Frances Jane McColgan.
- Treasurer—Milton P. Givens.
- FRANCES JANE MC COLGAN, Secretary.

News of the American Guild of Organists—Continued

Season of Many Events Is Closed at Macon, Ga.; Two Hymn Festivals Held

The May meeting of the Macon Chapter was held at Christ Church parish-house May 2. This was a supper meeting, at the conclusion of which the chapter adjourned to Christ Church, where a short organ program was given by Miss Fanny Matthews, organist of the Vineville Baptist Church, Macon, Ga. This was the last meeting of the chapter until October, when the monthly meetings will begin again.

The Macon Chapter has carried through two successful hymn festivals this year and is planning another for next fall. This is to be held at the city auditorium, which seats 5,000 people, as it was found that the churches would not accommodate the crowds that attended. The chapter also sponsored and presented the Milledgeville A Cappella Choir, directed by Max Noah, head of the music department at Georgia State College for Women, Milledgeville. This concert was enjoyed by a large and appreciative audience.

Ministers of the churches are the guests of the chapter at a supper meeting every year. This annual "get-together" of organists and ministers has proved to be one of the most enjoyable events of the season and has deepened appreciation of the work the Guild is doing. Regular meetings this year have been supper meetings and have been more informal than in previous years, discussions of problems and an occasional paper comprising the programs.

The following were elected officers to serve for next year:

Dean—Mrs. Hal King.
Sub-dean—Miss Dorothy Simmons.
Secretary—Mrs. Arthur Lee.
Treasurer—Mrs. W. W. Solomon.
Corresponding Secretary—Mrs. Monroe G. Ogden.
MRS. MONROE G. OGDEN.

Chesapeake Chapter Election.

Members of the Chesapeake Chapter were the guests of Mr. and Mrs. Howard R. Thatcher at their home in Baltimore May 15. As this was the final meeting of the season, annual reports were submitted by officers and committee chairmen. The annual election of officers was held, resulting as follows:

Dean—Miss Katharine E. Lucke, F. A. G. O.
Sub-dean—Howard R. Thatcher.
Registrar—Miss Hattie R. Shreeve.
Secretary—Ralph H. Rexroth.
Treasurer—Mrs. Morgan S. Cline.
Members of the Executive Committee—Mrs. Catherine H. Lentz, Miss Mabel H. Thomas, Donald Willing and Miss Maud C. Lewis, A.A.G.O.
RALPH H. REXROTH, Secretary.

Junior Choir Contest in Buffalo.

The first annual junior choir festival sponsored by the Buffalo Chapter was held April 25 at Christ Evangelical Lutheran Church. It was a new and thrilling experience for Buffalo congregations to see the chorus of 250 children, each choir robed in its own vestments, entering the church and singing the professional hymns, "Open Now the Gates of Beauty" and "Praise to the Lord." The choir as a unit sang the following anthems under the leadership of Dewitt C. Garretson, organist and choirmaster of St. Paul's Cathedral: "Ye Watchers and Ye Holy Ones," arranged by Davis; "O Saviour Sweet," Bach-Dickinson; "My Heart Ever Faithful," Bach; "Wie schön leuchtet," Nicolai; "Valet will ich Dir geben," Teschner; "Schmücke Dich, O Liebe Seele," Crüger; "Let the Bright Seraphim" from "Samson," Handel (sung by Cathedral Boys); "Lovely Appear," from "Redemption," Gounod-Harper; "The Spacious Firmament," Haydn-Davis.

The following churches were represented: Central Park Presbyterian, Christ Lutheran, Evangelical Church of Christ, Grace Lutheran, Kenmore M. E., St. Paul's Cathedral and University Church of Christ.

The monthly dinner and meeting pre-

ceded the services in the parish-house.

The Buffalo Chapter held its annual meeting and election of officers May 16, at the Episcopal Church of the Ascension. The large attendance and fine spirit were representative of the year's activity. The following officers were elected:

Dean—Edna L. Springborn.
Sub-dean—Gilbert W. Corbin.
Secretary—Rosalie G. Tucker, A.A.G.O.
Treasurer—Harry W. Whitney.
Librarian—Minnie C. Schultz, A.A.G.O.
Registrar—Squire Haskin.
Chaplain—Dr. John G. Fleck.
Auditors—Frances Gerard and Edna Safford.

Executive Committee—Robert G. Noehren, Helen G. Townsend, A.A.G.O., and Wallace A. Van Lier.

It is customary at this final meeting to hold the annual student contest. This is the opportunity for all members to have their pupils appear in public. Paul Beymer, past dean of the Northern Ohio Chapter, and Fred Williams, A.A.G.O., also of that chapter, were the guests of the evening and adjudicators for the event. First and second places were given to Gertrude Roy Maitland and Maude Ollis, respectively. All contestants played the C major Prelude of Bach and a number of their own choice.

George Faxon Wins in Contest.

The first prize of \$25 and an appearance at a Guild event were won by George Faxon, organist and choirmaster of the First Church in Belmont, and the second prize by Robert Scott Grover of Hartford, Conn., in a contest held by the Massachusetts Chapter at the Old South Church April 24. The contestants were required to play the Fugue in C minor, by Bach, and a selection from one of twelve designated pieces. Contestants were all under 25 years of age. The committee consisted of Rowland Halfpenny, William Self and Dowell MacNeill, chairman, who presided at the contest. The judges were Alfred Brinkler, F.A.G.O., of St. Luke's Cathedral, Portland, Maine; G. Huntington Byles, Trinity Church, New Haven, Conn., and Julius Chaloff, eminent pianist.

ANN J. EVERETT.

Western Washington Activities.

The Western Washington Chapter presented Allan Bacon, organist of the College of the Pacific, in a recital at the University Temple in Seattle April 25. His program was as follows: Prelude and Fugue in C minor, Bach; Four Chorale Settings, Bach; Toccata on a Gregorian Theme, Barnes; Canon in E major, Reger; Prelude on the Old 136th Psalm, Charles Wood; Concerto in F major, Handel; "Petite Pastorale," Ravel; "Ave Maris Stella," Dupré; "Grandfather's Wooden Leg" and "The Kettle Boils," from "Fireside Fancies," Clokey; "The Girl with the Flaxen Hair," Debussy; Toccata in Modern Style, Bacon.

On May 3, at the monthly meeting, the Western Washington Chapter had as guests Lauren B. Sykes, dean of the Oregon Chapter, and Mrs. Sykes. This was also election day and the following officers were chosen to serve during the coming year: Dean, Walter A. Eichinger; sub-dean, Oddvar H. Winther; secretary, Ada H. Miller; treasurer, Catherine E. McGarry. This was the last regular meeting of the year, but the members plan to meet sometime in the summer for a picnic.

ADA MILLER, Secretary.

Annual Dinner at Nashville.

The annual dinner and election of officers of the Central Tennessee Chapter was held May 9 at the Hotel Hermitage, Nashville. A large majority of the group of forty of Nashville's organists and choirmasters were present for this occasion. Visiting organists were Mrs. Henry M. Lupton of Clarksville and Miss Anne Greer of Franklin.

The newly-elected officers for the next twelve months are as follows: Dean, Miss Marie Hayes; sub-dean, William Haury; secretary, Miss Rosa Dail; treasurer, Mrs. Clarence Sutherland; registrar, J. R. Thomasson. A vote of thanks to the retiring officers for the excellent work done in the last two years was

tendered by all present. The membership of the local chapter was increased 33 per cent in the last six months.

F. Arthur Henkel was appointed to attend the convention of the A.G.O. in Philadelphia and to represent the Central Tennessee Chapter.

The members of the Guild have planned to give a musical program in McMinnville, Tenn., the latter part of June.

PAUL LUTHER MCFERRIN.

Miss Faulhaber Erie Dean.

The Erie Chapter held its annual business meeting and election of officers May 1 at "The Barn," where the group enjoyed dinner preceding the meeting. The following officers were elected for the year:

Dean—Doris M. Faulhaber.
Sub-dean—John A. Bates, Jr.
Secretary—Myrtle W. Duffy.
Treasurer—Richard D. Densmore.
Librarian—Theodate S. Ashley.
Auditors—Florence Schillinger and Eric Stephens.

After the business meeting the group adjourned to the First Methodist Church, where Melville Smith, prominent Cleveland organist, delivered an address on "The Organs and Cathedrals in Europe," illustrated by slides and records.

April 11 another "jintney organ recital" was held, with two members of the chapter playing in different churches, the audience going first to one church and then to the next. The first program was by Albert B. Mehnert, F.A.G.O., at Central Baptist Church. His numbers were as follows: Toccata and Fugue in D minor (Doric), Bach; Fugue on a Theme by Legrenzi, Bach, and Fugue on a Theme by Corelli, Bach. The group then adjourned to the Simpson M. E. Church, where Richard Densmore, organist at the Christian Science Church, presented the following program: "Introspection," Frederick Stanley Smith; Chorale in B minor, Franck; Andante in D, Hollins; Communion, Torres, and "Festivity," Cyril Jenkins.

DORIS M. FAULHABER, Secretary.

Oklahoma Chapter.

As announced in the April letter to THE DIAPASON, our chapter was entertained by the Oklahoma City Chapter, at St. Paul's Cathedral, Oklahoma City, the night of April 24. After the long drive the banquet was thoroughly appreciated by the ten members of the state chapter who made the journey. Dean Flynn of the Oklahoma City Chapter presided as toastmaster and every member present was called on to give a current event. This afforded the occasion for much merriment. The chapters were honored by having as guests Bishop Cassady of Oklahoma and Dean Mills of the cathedral. The concluding feature of the meeting was a recital by members of the Oklahoma Chapter on the Austin organ of the cathedral. The program was as follows: "By the Sea of Galilee" and "Mount Hermon," Shure (Esther Handley); Andante Cantabile, Widor, and "Canyon Walls," Clokey (Ethel Kolstad); "Sonata Cromatica," Yon (Frances Wellmon Anderson).

The annual meeting of the state chapter was held the night of May 15 at Trinity Episcopal Church and the following officers were elected for the year:

Dean—Marie M. Hine, A.A.G.O.
Sub-dean—Carl Amt, A.A.G.O.
Secretary—Mrs. W. L. Doering.
Treasurer—Mrs. John Kolstad.
Registrar—Fannibelle Perrill.
Librarian—Mrs. J. R. Haynes.
Auditors—Esther Handley and Ralph Nielson.

Executive Committee—John Knowles Weaver, A.A.G.O., and Philip Morgan. Chaplain—The Rev. E. H. Eckel, Jr.

It was voted to send Miss Ruth Blaylock as the chapter delegate to the convention at Philadelphia. The chapter voted to bring to Tulsa in the fall the new English Technicolor motion-picture "The Mikado." Later in the season the chapter will present Marcel Dupré and his daughter in recital for the first time in Tulsa.

After this meeting the chapter went in a body to the First Baptist Church, where a recital was given by Ruth Ireland, Norman Webb and Mrs. Sam Brown.

JOHN KNOWLES WEAVER, Registrar.

Clergy and Organists

Meet at Capital to Hear Address by Pfatteicher

A joint conference of clergy and organists, sponsored by the District of Columbia Chapter and the Washington Federation of Churches, was held May 8 at the Young Women's Christian Association, taking the place of the monthly meeting of the chapter. The conference, opening at 5 p. m., was presided over by Arthur W. Howes, F.A.G.O., dean of the chapter, and was addressed by Carl Pfatteicher, S.T.D., organist and director of music and professor of sacred studies at Phillips Academy, Andover, Mass. Dr. Pfatteicher spoke first on "Hymns and Hymn-tunes" and on "The Use of the Organ in the Church Service," the latter being of specific interest to the organist group.

After dinner Dr. W. L. Darby, executive secretary of the Federation of Churches; Dr. John W. Rustin, president of the federation; the Rev. Canon Anson Phelps Stokes of the National Cathedral and others were introduced and spoke briefly. The discussion of hymns was then resumed, Dr. Pfatteicher answering many questions asked by both organists and clergy. As a by-product of the conference a list of hymns to be avoided because of weakness in construction or unsuitability for use in a worship service, as indicated by Dr. Pfatteicher, will shortly be issued by the chapter for the guidance of those interested in further study of the subject.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Harrisburg Chapter Hears Ruth White.

The Harrisburg Chapter presented Miss Ruth A. White, A.A.G.O., dean of the Northeastern Pennsylvania Chapter and organist of Green Ridge Presbyterian Church of Scranton, Pa., in a recital May 11 at Grace Methodist Church, with the solo quartet of the church assisting, accompanied by Helen K. Croll, church organist. Dr. Charles S. Rhein, violinist, and Clarence E. Heckler, pianist and Harrisburg's dean, also assisted in accompanying one of the quartet numbers. The following was Miss White's program: Chorale and Variations from Sixth Sonata, Mendelssohn; Andante from "Grande Piece Symphonique," Franck; Fugue in G minor (the Great), Bach; Vivace from Second Trio-Sonata, Bach; Fantasy on a Welsh Tune, Noble; "The Bells of Ste. Anne de Beaupre," Russell; Chorale Prelude on Hymn-tune "St. Anne," Ruth White; "The Little Shepherd," Debussy; "Ronde Francaise," Boellmann; "Marche Heroique," Saint-Saens.

Following the recital a reception was held in the social rooms of the church with Miss White as guest of honor. Members of the York Chapter had been invited and many of them were present. Another visitor was Henry Van Pelt, a Harrisburg Chapter member who was home on a visit from Columbia University, where he is studying and doing research work. Greetings were also extended by Dr. Wilbur Malliecu, pastor of Grace Church, and the Rev. Alfred Haas, assistant pastor at Grace and chaplain of the Harrisburg Chapter.

SARA K. SPOTTS, Registrar.

Rhode Island Chapter.

The Rhode Island Chapter held its annual meeting at Hearststone House, East Providence, May 15. Dinner was served to fifty-four members and guests. A short business meeting followed, and the officers for the coming year were elected. Frank Pritchard, the newly-elected dean, spoke briefly to the members. The Rev. Vernon W. Cooke, pastor of the Pawtucket Congregational Church, was a guest and addressed the meeting. George Stanley, Jr., who has served as dean for the last two years, was elected to represent the chapter at the convention in Philadelphia. Upon adjournment, the chapter was entertained with a display of sleight-of-hand by Harry Scheer of the Providence Journal staff.

CHARLOTTE BELLOWES,
Registrar.

News of the American Guild of Organists—Continued

Toledo Annual Meeting Is Followed by Recital by Laura Louise Bender

The annual meeting of the Toledo Subchapter was held May 8. The following officers were elected for the year:
Regent—Ethel Kimball Arndt.
Vice-Regent—Margaret Rinderknecht.
Treasurer—The Rev. LeRoy E. Wright.
Secretary—Preston P. Brown.
Executive Committee—John Gordon Seely, Norbert Fox and Maurice Pedersen.

A dinner and business was followed by a special recital in the First Unitarian Church by Laura Louise Bender, F.A.G.O., dean of the Northern Ohio Chapter of the Guild. The public was invited. Miss Bender played: Sonata in G minor (first movement), Merkel; "Ave Maria," Arkadelt-Liszt; Chorale Preludes, "In Dir ist Freude," "Alle Menschen müssen sterben" and "Jesu, Joy of Man's Desiring," and Dorian Toccata, Bach; Minuet in E flat, Beethoven-Kraft; Fugue in D major, Guilman; Two Elevations, Dupré; Scherzo from Sonata in E minor, Rogers; "Silence Mystique," from "Impressions Gothique," Edmundson; "Stella Matutina" and "Electa ut Sol," Dallier.

During the year twelve programs were given under the auspices of the Guild. All but two of these were organ recitals. Outside organists brought here were André Marchal, Dr. James Spencer and Laura Louise Bender. The hymn festival of Nov. 20, 1938, was an outstanding success.

Harp, Piano, Organ Recital in Trenton.

The Central New Jersey Chapter enjoyed an interesting program given at St. Paul's Methodist Church, Trenton, May 1, when Miss Florence Westenberger, harpist and pianist, and Mrs. Ruth Harrison Burgner, organist of St. Paul's, were assisted by the senior choir of the church under the direction of C. Percy Moon. The program included: Piano and organ, Grand Aria, Demarest; harp and organ, Andante from "Sonata Pathétique," Beethoven, and "Sunset," Demarest; harp solo, "Romance sans Paroles," Dubez; piano and organ, Concerto in B minor, Handel; anthems, "Ho, Everyone That Thirsteth," Macfarlane, and "O Love of God," Speaks; piano and organ, Allegro Affettuoso from Concerto, Schumann.

After the recital the annual business meeting was held and election of officers for the year took place, with the following result:

Dean—Mrs. Wilfred Andrews.
Sub-dean—Mrs. Norman Hartman.
Treasurer—Edward Riggs.
Secretary—Miss Ella M. LeQuear.

Wilkes-Barre Chapter.

The Wilkes-Barre Chapter has had an active season. March 6 Edwin Clark, M.M., organist and director of the First Presbyterian Church, Wilkes-Barre, delivered a lecture on modern music. He based his talk on music of the French school and traced its development to modern times. He gave many illustrations on the organ. On March 20 the Rev. George G. Summerson, pastor of Plymouth Methodist Church, spoke on "Hymns and Their Use in Service." He illustrated the many uses to which hymns might be put in a service and the various kinds of hymn services which could be arranged. April 17 the subject was termed "Favorite Anthems and Solos." Members of the Guild brought a few of their favorite anthems and we sang them. This helped some organists find material which they did not have. Mrs. Eunice Berry DeWitt sang a number of solos.

On May 8 the Wilkes-Barre Chapter held a junior choir festival in the Central Methodist Church, Wilkes-Barre, as part of the program of music week. Massed choirs numbering 300 voices from thirteen churches in Wilkes-Barre and vicinity participated. The junior choir numbered about 200 voices and the intermediate choir 100. Mrs. William R. Blackman, organist and director at the Central Methodist Church, presided at the organ. Her prelude was the "Piece Heroique" by Franck and her postlude

the Allegro Maestoso from the Second Sonata of Mendelssohn. The Rev. Joseph G. Kane, pastor of the Nanticoke Presbyterian Church and chaplain of the Wilkes-Barre Chapter, had charge of the service. The junior choir sang "Jesu, Whom Thy Children Love," Button, and the intermediate choir sang "Open Our Eyes" by Macfarlane. Mrs. Blackman and Mrs. Gaylord Smith played an organ and piano number, "Praeludium, Sarabande and Gavotte," Bach, and Miss Betty Pauling a violin selection, the Andante from Concerto No. 7, de Beriot, accompanied by James Harrison, F.A.G.O., organist and director at the First Methodist Church. The Rev. Verne L. Smith, pastor of the Central Methodist Church and a member of the chapter, gave a brief talk on "The Junior Choir's Place in the Church Service." Miss Kathryn Powell and Mrs. William Blackman were in charge of arrangements.

The Wilkes-Barre Chapter held its annual meeting at the home of the Rev. F. W. Trumbore May 15. Officers for the year were elected as follows: Dean, Edwin W. Clark; sub-dean, Mrs. William Blackman; secretary, Mrs. Ruth Reynolds; treasurer, Carl Roth; registrar, Dorothy Hick; publicity-librarian, Alberta Zimmerman; chaplain, the Rev. Robert Graham; council, Adele Alden, Kathryn Powell and Denton Trefry; auditors, Edna Steinhauer and Leona Austin.

E. ADELE ALDEN, Secretary Pro-Tem.

York Chapter.

The monthly meeting of the York, Pa., Chapter was held May 2 at the First Baptist Church. The choir sang two anthems, there were two vocal solos and organ numbers were played by Miss Violet M. Hoke, Miss Mae B. Wolf and Donald H. Pfaff. The Rev. John L. Sawyer delivered an address on "Music in Nature."

At the business session following the program plans were made for the annual banquet and election of officers May 23. The annual picnic at Mrs. Chronister's summer home in "The Glades" will bring to a close an active season for the chapter.
FLORENCE CONRAD, Secretary.

Louisiana Chapter.

The Louisiana Chapter presented a recital of American music in the auditorium of the Louisiana State University School of Music April 25. The program was as follows: Organ, Cantilena, McKinley (Marian Banks); piano, "Nightfall," Griffes (Edith Cox); piano, "Rush Hour in Hongkong," Abram Chassins (William Henderson); organ, "Comes Autumn Time," Sowerby (Mayze Vaughn); piano, Prelude in E minor, MacDowell, and "The Cat and the Mouse," Copland (Carleton Liddle); organ, "Carillon," DeLamarter; "The Little Red Lark," Clokey, and Toccata on "O Filii et Filiae," Farnam (Genevieve Cox Collins); piano, "Celtic Sonata" (Maestoso), MacDowell (Mary Blanche Scales); two pianos, "Rumbolero," Morton Gould (Harrison Phillips and Carleton Liddle).

The Louisiana Chapter's last program for the year was given May 10 in the auditorium of the school of music. Selections of English composers were presented by Leon Pousson, baritone; Raymond de Guerin, organist; William Dean, baritone; Frank Collins, Jr., organist; Loren Davidson, tenor, and Mrs. O. B. Welch, violinist.

Officers for the year 1939-40 have been elected as follows: Dean, Frank Crawford Page, F.A.G.O.; sub-dean, Mrs. W. Carruth Jones; corresponding secretary, Miss Marian Banks; registrar, Mrs. Frank Collins, Jr.; treasurer, Mrs. P. J. Becker.

MAYZE VAUGHN, Registrar.

Minnesota May Meeting.

The May meeting of the Minnesota Chapter was held May 15 at the Central Presbyterian Church in St. Paul, with Dean C. Wesley Andersen presiding. Subsequent to an excellent dinner served by the women of the church, the regular business session was held. After the reading of reports, introduction of new members and friends, and announcements,

Peter Johnson, A.A.G.O., gave a report of the nominating committee which resulted in the following election:

Dean—George H. Fairclough, F.A.G.O.
Sub-dean—Thomas W. Larimore, A.A.G.O.

Secretary—Henry Engen.
Treasurer—Mrs. Leah May Stephens.
At the close of the business session Dr. H. N. Wilson, pastor of the church, spoke briefly, dwelling upon the lack of appreciation by the average audience of the work required in preparation for a service and the talent of the organist or singer.

The chapter then adjourned to the sanctuary of the church, where Thomas W. Larimore, A.A.G.O., assisted by the church quartet, gave the following program displaying fine musicianship, on the three-manual Kimball organ: Prelude in G major, Bach; Chorale Preludes, "Our Father in Heaven" and "We All Believe in One God," Bach; Air and Gavotte, Wesley; "The Eternal God Is Our Refuge," West (quartet); "La Brume," Gaul; Caprice, Matthews; Elegy, Larimore; "Christe Redemptor," Matthews; "Hear Ye Now What the Lord Saith," Larimore (quartet); Fantasia, Faulkes; Larghetto and Allegro from Second Sonata, Guilman. Especially pleasing and worthy of note were Mr. Larimore's interpretation of "La Brume" by Gaul, and his own number, "Hear Ye Now What the Lord Saith," sung by the quartet.

The next meeting of the chapter will be held June 3 at the Paul Bremer summer home on Forest Lake.

AGNES WUNDERLICH, Secretary.

Central Missouri Chapter.

The following officers were elected by the Central Missouri Chapter May 16 at a meeting in Columbia to serve for the next year:

Dean—Mrs. R. T. Dufford, Columbia.
Sub-dean—William C. Bedford, Columbia.
Secretary—Frank Q. T. Utz, Marshall.
Corresponding Secretary—Claude L. Fichthorn, Marshall.

Treasurer—Charles H. Liedl, Moberly.
Miss Nesta Williams was elected delegate to the national convention in Philadelphia.

The first meeting of the fall is to be held at Mrs. Eisenstein's home in Moberly, the last Monday in September. It was recommended by the nominating committee that Mrs. R. T. Dufford, Walter Ihrke and Norman Goodbrod be appointed a program committee for next year.

The informal get-together was held at Mrs. R. T. Dufford's home. A recital was given in the Stephens College auditorium at 3:15. Those on the program were William C. Bedford of Christian College, Walter Ihrke, Norman Goodbrod and Miss Nesta Williams of the Stephens College faculty. Dinner was served at Baebler's Inn. In the evening the members were guests at a concert in Jesse Hall of the University of Missouri, where Faure's "Requiem" was presented by the university chorus under the direction of Dr. James T. Quarles.

CLAUDE L. FICHTHORN,
Corresponding Secretary.

Meeting in Long Island; Recital at Longman Home by Friedell Is a Feature

An interesting and enjoyable meeting of the Long Island Chapter was held April 25 at Great Neck. Members and their guests assembled at the Women's Club, where dinner was served. Immediately after dinner the party adjourned to the residence of Mr. and Mrs. Edward G. Longman. At the business meeting conducted by Dean Miller it was voted unanimously to send the dean to the convention in Philadelphia as official representative of the chapter. After the business meeting Dean Miller introduced Harold W. Friedell, F.A.G.O., fellow of Trinity College, London, and general treasurer of the Guild, who was the recitalist of the evening. Mr. Friedell played an interesting program on the fine three-manual Möller organ and inspired his audience with the facility and ease with which he played and the very fine effects he produced. His first group was composed of the following numbers: "Grand Jeu," du Mage; Prelude (Allegretto), Clerambault; Prelude and Fugue in C, Bach; "Jesus, Priceless Treasure," Bach; Chorale in B minor, Franck. He followed this with the following: "A Joyous March," Sowerby; Air in D and Chorale Prelude, "How Brightly Shines the Morning Star," Final Pasquet; "Carillon," Sowerby; Finale, Symphony 3, Vierne. The two pieces by Jean Pasquet, sub-dean of the chapter, were thoroughly enjoyed.

After refreshments served by Mrs. Longman Mr. Friedell was again prevailed upon to play and favored the audience with several additional numbers. He and Mr. and Mrs. Longman were accorded a rising vote of thanks and everyone present voted the meeting one of the best the chapter has ever held.

JOANNE TUCKER, Secretary.

Tallahassee Branch.

The Tallahassee branch held its monthly meeting May 11 in the studio of Miss Jeanne Compton at the Florida State College for Women. The business of the year was completed and plans were formulated for the annual picnic May 20 at Wakulla Springs. In the election of officers Miss Margaret Whitney Dow was elected regent, Corrine Butler treasurer and Ruth Merbler secretary.

RUTH M. MERBLER, Registrar.

Oregon Chapter Events.

Two recent interesting events of the Oregon Chapter were a luncheon, honor guests at which were Mrs. Alfred Hertz, Leslie Hodge, symphony orchestra conductor, San Francisco, and Allan Bacon, Stockton, Cal., and a recital by Mr. Bacon on the Kimball organ in the home of Dr. and Mrs. Walter Griesinger April 26. Dr. Perry Hopper was the speaker at the luncheon, and his subject was "The Frontal Attack of Organist and Minister." The talk was most interesting and beneficial to the large number who attended the luncheon.

JUNIOR CHOIR METHOD COURSES

Third Summer Session
under the direction of

EDITH ELGAR SACKETT

at

Fort George Presbyterian Church, N. Y. C. - - July 10-22, 1939

Mountain Lake Park, Maryland - - - - July 3-7, 1939

Portland, Maine - - - - - July 24-29, 1939

Youngstown, Ohio - - - - - July 26-30, 1939

Address all inquiries to

Woman's City Club, 15 W. Mt. Vernon Place, Baltimore, Md.

News of the American Guild of Organists—Continued

Dignified Wedding Music
Object of Resolution by
Central Ohio Chapter

As a result of a recent discussion of wedding music in the Central Ohio Chapter a committee was appointed by the dean to draw up resolutions setting forth the attitude of the members in regard to music for the marriage ceremony. The following resolution was presented and adopted at the April meeting of the chapter:

In the matter of music for weddings, the members of the Central Ohio Chapter of the American Guild of Organists wish to go on record as being opposed to the rendition of all selections, vocal and instrumental, which are in any way incongruous with the primarily sacred character of the marriage ceremony, and they pledge themselves to use their influence, whenever possible, to keep wedding music on the high religious plane required by the standards of the Guild and the ideals of the church.

WILLIAM S. BAILEY,
EDITH PEDRICK,
MRS. ALLEN McMANGAL,
Committee.

The Central Ohio Chapter was entertained May 15 at the home of Professor and Mrs. M. Emmett Wilson for its annual banquet and business meeting. After a brief business session several members offered original compositions. A two-piano number and a choral composition by William S. Bailey were presented and John M. Klein interpreted his own "Dance Symphony."

The following officers were elected for the year:

Dean—William S. Bailey, F.A.G.O.
Sub-dean—Mabel A. Poppleton.
Secretary—William Burhenn.
Registrar—Mrs. A. C. Eide.
Treasurer—Mrs. H. P. Legg.
Librarian—Patrick Riley, A.A.G.O.
Auditors—A. W. Brandt and Frederick C. Mayer, A.A.G.O.
Executive Council—Mrs. Allen McManigal, G. G. Grabill, A.A.G.O., and John M. Klein, A.A.G.O.
MABEL A. POPPLETON, Secretary.

Illinois Chapter Annual Meeting.

The Illinois Chapter's annual election and dinner drew a large representation of the membership to the Southern Tea Shop May 22 and the occasion gave refreshing evidence of the live condition of the chapter. Reports of the officers revealed a healthy condition. A significant statement came from the treasurer, Miss Alice R. Deal, who reported that the chapter has a total of 182 members, with only eleven delinquent in the payment of their 1939 dues. Secretary Walter Flandorf reviewed the activities of the season.

The new slate of officers selected by the nominating committee was then presented and the result of the ballot was as follows: Dean, William H. Barnes; sub-dean, Walter Flandorf; secretary, Edith Heller Karnes; registrar, Ernst Melbye; members of the executive committee for three years, Edna Bauerle, Arthur C. Becker and Myron P. Boehm.

The speaker of the evening was Walter Holtkamp of Cleveland, the organ builder, who outlined his philosophy as to organ design. Mr. Holtkamp, an apostle of the open positif and of the adoption of other features of a past golden age in organ construction, dwelt on the bewildering complications of present-day consoles and stop lists and pleaded for simplification, beginning with the tonal design and extending to the playing mechanism. His interesting paper provoked extended discussion, which continued until a late hour.

The membership warmly expressed its appreciation of the administration of Whitmer Byrne, the retiring dean, and the other officers.

Miami Chapter.

An enthusiastic audience greeted Betty Lee Taylor April 22 when she broadcast over WKA at Miami Beach for the Miami Chapter a program of organ music most frequently requested over the radio in the last ten years. She was assisted by Tony Scarrabia and Gloria

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.

Bauman, radio artists. The studio was beautifully decorated with flowers, making a tropical setting. Afterward a reception was held.

The new chapter officers are: Mrs. E. R. Treverton, dean; Miss Junia Sells, sub-dean; Gertrude Talbot Baker, secretary, and Mrs. Norman O. Riles, treasurer.

RUBY RATHMAN,
Corresponding Secretary.

Tri-City Chapter.

At the regular meeting of the Tri-City Chapter April 18 Father Madsen of St. Ambrose College gave a talk on Gregorian chant, assisted by a male quartet and Erwin Swindell at the organ. Later there was a discussion of the service and the different parts of the mass. The program was beautifully presented.

On May 16 the election of officers was held, at which time all the officers named at the time the chapter was formed were re-elected, headed by Wilbur F. Swanson as dean. Mrs. Harvey Sangren of Rock Island was chosen as delegate to the national convention of the A.G.O. in Philadelphia. B. F. Sperbeck of Rock Island, organ builder and tuner, was the speaker of the evening. He traced the history of organ building, then told of modern organ building, giving some interesting demonstrations.

The Tri-City Chapter is holding no further meetings until fall. We feel that it has been a great step forward for tri-city organists to have become associated with the American Guild of Organists and are full of enthusiasm for the 1939-1940 season ahead, when as a chapter we plan to accomplish great things.

LILLIAN STEVENSON, Secretary.

San Diego Chapter.

The San Diego Chapter had an unusual treat at its May meeting in a most fascinating and enlightening talk on English cathedrals by Judge Charles C. Haines. Judge Haines has given this subject thorough study. His talk was illustrated with beautiful photographs of the cathedrals.

The meeting was held at the residence studio of Charles Shatto and two pianos made possible a program of two-piano music. Mrs. Joan Habis-Reutinger and Mr. Shatto played the Allegro in G minor, Bach; "Sheep May Safely Graze," from the "Birthday Cantata," Bach, and the "Coronation March" from "Boris Godounov," Moussorgsky.

AGNES E. CHILDS, Secretary.

Louisville Chapter Election.

The Louisville Chapter held its final meeting for the current season May 8 at the French Village. The meeting was devoted principally to the election of officers and the following were elected to serve during the coming season of 1939-1940:

Dean—Mrs. Elsa G. Ropke.
Sub-dean—W. MacDowell Horn.
Secretary—David K. Bishop.
Registrar—Miss Ruth Ewing.
Treasurer—Maurice J. Davis.
Chosen to fill the two vacancies on the executive committee were Archibald D. Jonas and Mrs. E. M. Wright.
W. MACDOWELL HORN, Secretary.

Staten Island Chapter.

A delegation of the Staten Island Chapter journeyed May 6 to the Second Reformed Church of New Brunswick, N. J., where Carlos F. Newman, dean of the chapter, is organist. He played for his fellow members the following pro-

gram: Air with Variations, Sowerby; First Movement, Sonata 1, Guilment; "Thou Art the Rock," Mulet; Prelude on the Trinity Hymn, Geoffrey Shaw. On May 21 Mr. Newman gave a recital at Zion Lutheran Church, Port Richmond, Staten Island.

The chapter has suffered a great loss in the death of its loyal and enthusiastic treasurer, Mrs. Katharine Schaeffler, for many years organist of St. Mary's Catholic Church, Rosebank. John Renner has been elected for the duration of her unexpired term.

DOROTHY A. SPEAR, Secretary.

Marie Lydon Fort Worth Dean.

Miss Helen Ewing entertained members of the Fort Worth Chapter, with the husbands and wives of members, May 12 at a dinner at her home. A business meeting followed, at which the following new officers were elected:

Dean—Miss Marie Lydon.
Sub-dean—Mrs. William Henderson.
Treasurer—Miss Helen Ewing.
Recording Secretary—Mrs. R. H. Wright.

Corresponding Secretary—Miss Mary Richardson.

The concert committee has arranged to present Virgil Fox and Claire Coci in recital next season.

The annual Guild picnic is scheduled for June 10 at Lake Worth.

Four members of the Fort Worth Chapter gave a recital at Graham, Tex., Sunday afternoon, April 30, in the First Presbyterian Church. The program was as follows: Selections from "Grande Piece Symphonique," Franck, and Prelude and Fugue in C major, Bach (Nathalie Henderson); Sonata No. 4, Guilment (Helen Ewing); "Wind in the Pine Trees," Clokey; Hymn-tune Fantasy on "St. Clement," McKinley, and Chorale Prelude on "Lasst uns erfreuen," Slater (W. Glen Darst); "Liebesträum," Liszt-Gaul; "Flight of the Bumble-bee," Rimsky-Korsakoff-Gaul, and "Tidings of Joy," Bach (Q'Zella Oliver Jeffus).

NATHALIE HENDERSON.

Maine Chapter.

The annual meeting of the Maine Chapter was held at Rockhill Inn, Cape Cottage, May 15. The following officers were elected for the ensuing year:

Dean—Alfred Brinkler, F.A.G.O.
Sub-dean—John E. Fay, A.A.G.O.
Secretary—Velma Willis Millay.
Treasurer—Fred Lincoln Hill.
Executive committee—Mrs. Virginia Douglass, Mrs. Phyllis Cobb, A.A.G.O., and Mrs. Gratia Woods.

Four members will attend the national convention.

For the fifth successive summer the chapter will sponsor a course of concerts on the Kotschmar memorial organ and well-known organists will be heard.

VELMA WILLIS MILLAY, Secretary.

Binghamton Junior Choir Contest.

The annual junior choir festival sponsored by the Binghamton Chapter was held at the First Presbyterian Church May 7. Eight choirs participated, with J. Emery Kelley directing and William J. Gomph at the organ. Eleven-year-old Frederick Prentice played the prelude and postlude. Over 200 joined in the program. The Rev. Mr. Burnett was the speaker for the occasion.

WILBUR WALKER.

Under the direction of Herbert Staveley Sammond, organist and choirmaster of the Middle Collegiate Reformed Church, New York City, "an evening of music with the junior choir" was presented April 28 in the church-house. A number of solos supplemented the choral numbers. The second part of the program was an interesting presentation of "a day at the Middle Collegiate world's fair."

THREE-MANUAL HALL ORGAN
FOR NEW BRUNSWICK CHURCH

The Hall Organ Company is to install a three-manual organ in the First Baptist Church at New Brunswick, N. J., according to specifications drawn up by the technical director of the Hall factory, S. R. Warren. The console will be detached and of the stopknob type. The stop specifications are as follows:

- GREAT ORGAN.
(Three and one-half-inch wind; partly expressive.)
1. Open Diapason, 8 ft., 73 pipes.
 2. Spitz Flöte, 8 ft., 73 pipes.
 3. Dulciana, 8 ft., 73 pipes.
 4. Octave, 4 ft., 73 pipes.
 5. Super Octave, 2 ft., 61 pipes.
 6. Grave Mixture, 4 rks., 2 1/2 ft., 244 pipes.
 7. Chimes, 21 notes.

- SWELL ORGAN.
(Four-inch wind.)
8. Flute Conique, 16 ft., 73 pipes.
 9. Geigen Diapason, 8 ft., 73 pipes.
 10. Gedeckt, 8 ft., 73 pipes.
 11. Salicional, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 61 pipes.
 13. Chimney Flute, 4 ft., 73 pipes.
 14. Flautina, 2 ft., 61 pipes.
 15. Trumpet, 8 ft., 73 pipes.
 16. Oboe, 8 ft., 73 pipes.
 17. Vox Humana, 8 ft., 73 pipes.
- Tremulant.

- CHOIR ORGAN.
(Three and one-half-inch wind.)
18. Viola, 8 ft., 73 pipes.
 19. Orchestral Flute, 8 ft., 73 pipes.
 20. Dolce Conique, 8 ft., 73 pipes.
 21. Dolce Celeste, 8 ft., 61 pipes.
 22. Koppel Flöte, 4 ft., 73 pipes.
 23. Clarinet, 8 ft., 73 pipes.
- Tremulant.

- PEDAL ORGAN.
(Five-inch wind.)
24. Double Open Diapason, 16 ft., 32 pipes.
 25. Bourdon, 16 ft., 44 pipes.
 26. Flute Conique (from Swell), 16 ft., 32 notes.
 27. Principal, 8 ft., 44 pipes.
 28. Bass Flute (from No. 25), 8 ft., 32 notes.
 29. Flute Conique (from Swell), 8 ft., 32 notes.
 30. Super Octave (from No. 27), 4 ft., 32 notes.
 31. Trombone (prepared for), 16 ft.

JOSEPH W.
CLOKEY
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**Notes of New Music;
Choir Publications;
Books for Organists**

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

Sometimes an arrangement of a hymn or chorale deserves to be called a work of original art. Such, for example, is "All Hail the Power" (Oxford) by Vaughan Williams, the tune being "Miles Lane." This is intended for singing by choir and congregation. The part of the congregation might be sung by a large choir of children, I suppose. At any rate, I am most enthusiastic about this number—all except the list price.

Dr. Whitehead has taken a tune from the seventeenth century "Piae Cantiones" to make a lovely short carol-anthem for Christmas called "Shout, O Earth" (Curwen). It is easy, manly writing in four parts with accompaniment. As healthy music as anyone could desire. Remember it at Christmas!

I don't know that we need any more editions of "Ye Watchers and Ye Holy Ones," but Dr. Oldroyd has a good one for unison plus descant (Oxford). We welcome more eagerly the glorious extended chorale from Bach's Cantata No. 140, "Wake, O Wake" (Oxford), edited by Whittaker. String parts may be rented from the publisher—perhaps not on this side of the Atlantic.

Professor Lundquist has been publishing with G. Schirmer a series of admirable motets on chorales, some of them rather difficult, all for unaccompanied chorus. He has taken rank with our best American composers in this form. Here are several, of which I like best the first three listed:

"On God, Not on Myself." A little division into six parts.

"Blessed Jesus, at Thy word." Easy; can be sung in four parts.

"Come, All Men, Behold and Ponder." A noble Lenten motet on a Swedish chorale. Needs a chorus and careful preparation; a little division.

"In Heaven Above." Fairly easy; could be sung in four parts.

"Jesus, My Joy." Short; needs chorus.

Of the anthems on original melodies, I recommend "Father, I Know that All My Life," by W. M. Hawkins (G. Schirmer), an easy and beautifully fluent hymn-anthem which even a quartet could do nicely. It has a high solo. This is an example of composition which is melodious without being cheap; it should be very popular.

Carl F. Mueller has a new number (the twentieth) in his Montclair A Cappella Choir Series (G. Schirmer), entitled "Judge Me, O God." This is in eight parts with soprano solo; the men and women sing back and forth antiphonally in effective manner. It is dedicated to the Westminster Choir, but is not very difficult. I sometimes wonder whether Dr. Williamson does not regret his choir's competence when he sees some of the works dedicated to him. I like less an accompanied anthem by Mr. Mueller called "The Triumph Song" (G. Schirmer), which has an admirable text for church festival and is easy though not exactly inevitable in its music.

There are two easy, short anthems from Oxford: "A Prayer for Peace," by Ley, is in four parts, preferably unaccompanied, with poetical text attributed to Francis Paget. A quartet could use this. "Author of Life Divine," by Cope, has a setting that grows on you—fluid rhythm and genuine inspiration.

All of the numbers I have just mentioned except those by Whitehead and Mueller were published in 1938, but were delayed in reaching me. Sorry.

For Choir of Women and of Men

In the "Bryn Mawr College Choral Series" (C. Fisher) there is a third number, Mendelssohn's gracious "O Come, Everyone that Thirsteth," from "Elijah," arranged for SSAA, accompanied, with a short soprano solo *ad lib.*

Dr. Whitehead has an arrangement for TTBB of "Lead, Kindly Light," to the tune "Sandon" (Curwen). The first stanza sounds like good old Barnby (really by one Purdav), and then in the second stanza the Montreal composer lets us see what can be done to rejuvenate his subject.

For the Episcopal Service

The Oxford Press has four excellent numbers in a new series edited by J. H.

Arnold, called "Oxford Liturgical Settings of the Holy Communion":

1. Traditional, with Benedictus and Agnus by R. V. Williams. This is the one to buy, if you want the congregation to sing. There is a separate little edition called "The People's Part in the Liturgy," in which almost all the numbers are identical in melody with the larger edition (with organ part).

2. By Geoffrey Shaw. Good. Mostly four parts.

3. By Bullock. Unison. Admirable.

3-A. Same, except in four parts, which I do not like so well.

Mrs. Beach has brought out a revised edition of the popular Benedictus from her Service in A, transposed to A flat (Schmidt). There are attractive solos for soprano and bass, and the work will all be effective, particularly with a mixed chorus.

Dr. Marks has an easy and melodious setting of the Communion Service, in E (G. Schirmer), which can be sung by a quartet.

That Sibelius piece, "Onward, Ye Peoples" (Galaxy) now has editions for organ and (most welcome) for organ and piano, both well arranged by Dr. Channing Lefebvre. It is high time that someone remembered the combination of organ and piano.

Books and Other Publications

There is another book about the "kids." Miss Elizabeth Van Fleet Vosseller has long been famous for her Children's Choir School in Flemington, N. J. In 1931 she published a pamphlet about her work which went into a second edition. She now has a new one called "Junior Choirs, More Helps and Suggestions," published by the Democrat Printing Office, Flemington. And don't carry your Republican prejudices too far, for this is an informed and informing booklet. There are, among other things, four pages listing anthems. She answers those who do not believe in prizes: "Heaven is offered as a prize"; then she tells you what prizes to give, and for what. She has the clearest advice I have ever seen in print for professionals and recessionals. Her selection of anthems is not limited to one or two publishers. In a word, anyone interested in her specialty can profit by a reading of this sober, compact booklet.

Dr. Harvey Grace has a book of "Thirty-Four Studies in Sight-Singing and Interpretation for Mixed Voices" (Novello), drawn from the works of such modern English composers as Birstow and Darke, with six rounds by Beethoven thrown in for good measure. These are not merely tests for sight-singing; each is a study in what Dr. Grace somewhat gruesomely calls "choralism," by which he means choral technique and expression.

You are probably aware that some distinguished composition is coming from our Jewish artists. Everyone probably knows about Ernest Bloch and Joseph Achron. Let me urge you to look at a new setting of the "Sacred Service for Sabbath Morning" by Isadore Freed of Philadelphia (Bloch Publishing Company, New York). There are sections, such as the "Etz Chayim," which should be edited with words for the Christian church.

Award in Junior Choir Contest.

At the finals of the junior choir contests sponsored by the Music Education League, New York, Miss Isabel Lowden, president, silver cups and first places were won by two Westchester choirs—in the unison section by Anne Merritt, director of the Summerfield M. E. Church, Portchester, and in the two-part anthem by the First Baptist Church junior choir of White Plains, Elizabeth B. Cross, director. The cup having been won by the White Plains choir for three successive years now becomes the permanent property of the choir. Both choirs sang in the Temple of Religion at the world's fair May 24. Later appearances will be at the Center Theater, Radio City, New York, June 11, at 3:30, at which the presentation of awards of the Music Education League will take place. Contests were held at Union Theological Seminary, New York, and the judges were Dr. Charles Heinroth, Seth Bingham, Charles E. Fellows and Anders Emils.

Miss Mildred Schnabel, formerly organist and director at St. Paul's Reformed Church, Birdsboro, Pa., has been elected organist and director at St. James' Reformed Church, West Reading, Pa., to take effect June 1.



TIMELY SUGGESTIONS

for consideration in the preparation of fall programs.

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EDITH E. SACKETT TO TRAIN JUNIOR CHOIR DIRECTORS

Miss Edith E. Sackett, A.A.G.O., will conduct a normal course and deliver lectures for directors of junior choirs from July 10 to 22 at the Fort George Presbyterian Church in New York. The course will include a class in methods, a voice class and a discussion class, thus covering nearly every phase of the subject. Miss Sackett's long experience and high standing in the field of junior choir work have drawn an increasing number of students to her summer classes.

Miss Sackett is a graduate of New York University and has studied choir work for many years, including her course at the Westminster Choir College. She was the organizer and director of the Fort George Choir School of New York City for six years. For three years her children's choirs were awarded the silver cup in the annual junior choir contest sponsored by the Federation of Music Clubs of New York City. Miss Sackett was organist and director at the West Side Presbyterian Church, Englewood, N. J., for nine years; was director of the organ and theory departments at Mount Allison Ladies' College, Sackville, N. B., Canada, for two years, and held a similar position at Bessie Tift College, Forsyth, Ga., for two years. This was followed by six years as director of music at the Fort George Presbyterian Church, New York City. At present she is minister of music at Christ Lutheran Church, Baltimore, and junior choir director under the National Federation of Women's Music Clubs for the Baltimore district.

SOWERBY TELLS WILD CLUB OF ROME AMERICAN ACADEMY

The Harrison M. Wild Organ Club met for luncheon at the Central Y.W.C.A. in Chicago May 9. The president, Alice R. Deal, introduced Dr. Leo Sowerby, who talked on "The American Academy in Rome." Dr. Sowerby is a trustee of the academy, has served on the jury of five that awards the fellowships and was himself the first holder of a fellowship in the music department.

In 1895 several noted American archi-

facts were instrumental in adding an Academy of Fine Arts to the American Classical Academy already existing in Rome. In 1905 the two institutions were merged and were incorporated under a charter granted by Congress. The United States government has had no other connection with the academy, which is supported wholly by private contributions. Its purpose is to foster creative art in America. To the departments of architecture, landscaping, sculpture and painting music was added in 1921. Since then one composer has been chosen annually to receive three years' residence in Europe. Two compositions in large form must be submitted by each applicant. The winner is expected to use one-half of his stipend for living expenses and the other half for travel.

The academy family of eighteen or more is housed in a spacious building around a central court, in the Roman style. In addition to the dining-room and lounge each fellow has a bedroom and studio. Dr. Sowerby's enormous work table, built to his own specifications, filled only one corner of his studio. A grand piano occupied another corner, with plenty of room to spare. During his residence a quartet of his composition was played by the Pro Arts String Quartet at an academy concert.

Wissmueller at Oak Park June 4.

Myron P. Boehm, organist and choir-master of Grace Episcopal Church, Oak Park, Ill., announces that E. Richard Wissmueller, director of the Bach Society of Central California, will give a historical program at Grace Church Sunday, June 4, at 8:15, on the large four-manual Casavant organ. The offerings will consist of works of Bach and of the pre-Bach period.

Miss Helen Delphy played her senior graduation recital at Thorne Hall, Occidental College, May 5. Her playing was brilliant and showed fine musicianship. Her entire program was played from memory. She is a former pupil of Arthur W. Foister and has been studying the past year with Walter Hartley, F.A.G.O., who is a member of the faculty of Occidental College.

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CHICAGO, JUNE 1, 1939

ON TO PHILADELPHIA

Anyone who has attended a national convention of organists in Philadelphia always is eager to attend another. For the benefit of those who have not had this privilege, and to whom the meeting of the National Association of Organists in 1926 and that of the Guild in 1930 are unfamiliar events, we are ready to offer a guaranty by THE DIAPASON that any organist who treats himself to the opulent program of the convention in Philadelphia this month will feel amply repaid for the expense and trouble.

Philadelphia has facilities for the entertainment of organists which probably no other city possesses. It has the great organ in the Wanamaker store; it has a number of outstanding church organs; in the past it has been able to offer such things as a visit to the magnificent conservatories on the Pierre S. du Pont estate; and, above all, it is a city in which the organ and the organist are held in high esteem. When to all this is added the proximity of the New York exposition, it is not necessary to mention additional inducements. The opportunity is yours; we hope you can take full advantage of it.

ARTHUR HUDSON MARKS

Arthur Hudson Marks, whose sudden passing is recorded in our news columns, was a truly unique figure in the organ world of today. Relatively few persons in the profession knew him, he never attended an organists' convention, he never spoke in public on organ subjects, the organ was an afterthought in his life; yet not many have had as great an influence on organ manufacture and few have invested as much money in the business or manifested over a quarter of a century so profound an interest in everything that pertained to the instrument. His life story is that of a man who made a fortune in the manufacture of tires and a reputation in the help he gave the government during the world war, and who, at the age when the majority of men are just beginning to achieve success, fell in love with an instrument which in his early days he had despised, and spent of his wealth freely to indulge his desire to provide means for the production of organ music. Mr. Marks was a chemist by training and profession, and not a practical organ builder. But he managed to acquire a thorough knowledge of the details of organ building and a keen ability to surround himself with men who would share his ideals.

Born of what he described as God-fearing Yankee parents, Arthur Marks testified that he early learned to hate the organ because he had to go to church and listen to it. During his stay at Harvard he spent the summer reading gas meters in Boston, as he told a representative of THE DIAPASON ten years ago. Then he became a chemist and inventor and rapidly rose to a high position in the rubber

industry. In the account published at the time it is noted that when he was asked as to his entry into the organ world Mr. Marks said:

In 1914 I was pleased with a residence organ which I heard somewhere and got one for my home. I grew very fond of it. In 1915 I purchased an organ for my yacht. In 1916 I met Ernest Skinner and went to hear his work. I became more and more fascinated with the organ as a wonderful piece of mechanism and with its music. I was in organs, under organs and on top of organs. I went to hear them everywhere. From famous and infamous old organs all over the country I have wiped off on my person the accumulated dust of ages—dust so long undisturbed that to touch it seemed vandalism.

I once heard Theodore Roosevelt make this remark regarding the war: "We didn't go into the war, we backed into it—stern foremost." I guess I backed into organ building, but I shall not back out.

Those who came into close relationship with Mr. Marks will cherish the memory of a man who with sincerity and devotion gave of his time, his thought and his money to cultivating a hobby and at the same time promoting a fine art.

GREETINGS TO DR. COTSWORTH

Macalester College, St. Paul, Minn., an old institution of high standing in the Northwest, will confer the degree of doctor of music on Albert Cotsworth of Chicago at its June commencement. This honor comes to the veteran Chicago organist and critic at the same time that he retires from his work on *Music News* after serving that paper thirty years. Mr. Cotsworth withdrew from the organ bench some years ago, but wherever organists fgather he is frequently seen and the younger generation always has paid honor to the friendly "Elderly Person" who has been a "columnist" on a musical paper these many years and who has helped and encouraged many an aspiring novice by a word in confidence or a friendly review in type.

In his valedictory Mr. Cotsworth writes among other things:

At 88, if I have overstayed my time, I have not been allowed to know it. Old age claims its release and I grant it, and it outlines comfort, rest and the quiet enjoyments accompanying those durable satisfactions which Eliot of Harvard and Longfellow's Village Blacksmith have united to place first in epitome of life's climax and ample substitutes for former occupations. I cheerfully accept them and make my grateful devoirs.

To all of which we say "Amen," at the same time wishing this elderly, but never old, friend many more years in which to hearten those of us who still must fight the battle.

THE CHURCH OFF ITS BEAT

From the pastor of a prominent metropolitan church comes a letter telling of the work of a choir school conducted in the church for which the claim is put forth publicly and in the minister's letter that it is "a music school in which anyone, regardless of age or church affiliation, may obtain instruction in any or all branches of music." There are no tuition fees, and the public is offered musical training without stint or limitation, according to the statements made, merely in return for cooperation in the musical program of the church.

Far be it from this paper to criticize the effort made by any pastor or organist to bring people into his church or to attract the young. And the benefits accruing from the training of boys and girls and grownups to sing in choirs, especially as a means of attracting people to churches, are well known. But this more comprehensive plan, perhaps a natural evolution from the volunteer choir, suggests several questions.

First: Is the church justified in setting up competition with private teachers and conservatories whose reason for existence is to teach music? Is it part of the function of the church to go into the musical profession any more than it would be to go into the grocery and meat market business?

Second: Can the church make good on claims such as the church in question has made? Is it possible to maintain a

faculty of properly trained music teachers who can give adequate vocal and instrumental instruction free of charge? Would not a liberal endowment be necessary to provide all this? If it can be done we might suggest that the church seek to become affiliated with the national organizations of which educational institutions of recognized standing are members, so that its rating may become a matter of record and so that it may confer degrees as do other colleges and conservatories.

While salvation may be traditionally free, we have yet to be convinced that we can get anything for nothing, and we feel that competent preachers, musicians and teachers are laborers worthy of their hire. As a consequence a musical education is something for which one must and should pay, unless someone else pays for it.

Is the church to follow the course of the drug-store? Many of us can remember when a drug-store was a place in which to have prescriptions filled, primarily. Then came the soda fountain, then one thing after another, until a so-called pharmacy is usually a department store. Has it become necessary to change the entire policy of the church, making it a department store, and to forget all about its fundamental aims?

Letters from Our Readers

Paying Disrespects to Critics.

Editor of THE DIAPASON: Recently I saw a professional critic's report in the paper on a piano recital by a fine artist. Mind you, Emma, this was in New York, the home of mental Titans, if you please. It went on to say that although the performance was well above reproach in almost every way, the critic felt that the artist "had failed so miserably to make it clear that the second movement of such and such a piece was in the minor key." Merciful saints and prophets! Wouldn't that throw you into sections? "Ise regusted," as dear Andy would say.

Still later in another paper a review came along on a fine recording of Franck's "Pièce Héroïque." Mind you again, sister Pearl, we are still in New York. This critic spoke of it as "a brilliant recording of a rather feeble work." Shades of Pericles! After the reading of such examples of mental impoverishment I am in the trunk. And to think of it, Beulah, these people take money for these reviews and your old aunt Minnie had to neglect her harmonium practice to write this epistle against might making right.

Signed with philosopher's tears,

HENRI LEPIC.

Death of Mrs. Frank C. Schaeffler.

Mrs. Frank C. Schaeffler, organist of the Church of St. Mary of the Miraculous Medal, Rosebank, Staten Island, N. Y., for the last twelve years and treasurer of the Staten Island Chapter of the American Guild of Organists, died March 27 at St. Vincent's Hospital after a brief illness. Mrs. Schaeffler, who lived at Clifton, is survived by her husband, a son, Franx X. Schaeffler, and two daughters, Mrs. Katherine Rogers of New York and Mrs. Henry Paepet of Jamaica. Mrs. Schaeffler was born sixty-two years ago in New York City and lived at Huntington, L. I., for many years. She was the mother of Kay Macrae (Mrs. Katherine Rogers), who was the prima donna a few years ago in one of the road companies playing the "Student Prince." Mrs. Schaeffler and her mother, the late Dora-thea Friede, were active in musical circles all of their lives.

Phi Sigma gave a Mother's Day program at the Highland Methodist Church, Louisville, Ky., on the evening of May 14 under the direction of Mrs. Ernest M. Wright, who also presided at the organ. Mrs. Wright is registrar of the Louisville A.G.O. Chapter. A recital in which clarinet, cornet and violin supplemented the organ opened the service and Mrs. Wright played two Bach chorales and the "Prayer" from Boellmann's "Gothic Suite." The young people's chorus sang and Dr. J. Kenneth Hutcherson delivered an address on "Our Mothers' God." It was a dignified service in which the sentimental strain was omitted.

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

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

Edwin H. Lemare, the distinguished English organist, was appointed official organist of the Panama-Pacific Exposition.

The four-manual Skinner organ for the Fourth Presbyterian Church, Chicago, was completed in time for the dedication of the edifice May 10, and on that afternoon a recital was played by Eric DeLamarter. A noteworthy tribute to the memory of David D. Wood, noted Philadelphia organist, was paid in that city April 29 when a marble bust of Dr. Wood was unveiled at St. Stephen's Church.

At the annual meeting of the A.G.O. in New York May 7 J. Warren Andrews was elected warden, S. Lewis Elmer sub-warden and Harold V. Milligan general secretary.

At a meeting of the council of the American Guild of Organists May 25 it was decided to hold a convention of the Guild in June, 1915.

Among specifications of new organs published in THE DIAPASON were those of the Casavant four-manual in St. Paul's Church, Toronto, and the Austin four-manual for St. Patrick's Church, Chicago.

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

Work on the huge organ for the Atlantic City Auditorium was begun at the Midmer-Losh factory in Merrick, N. Y., and THE DIAPASON published the specification of the instrument designed by Emerson L. Richards.

A four-manual organ of ninety-one sets of pipes was being installed by M. P. Möller in the First Presbyterian Church of Portland, Ore.

The four-manual organ built by the Reuter Company for the Moody Church in Chicago was to be opened with recitals June 13 and 14 by E. Stanley Seder.

A sixty-four-stop four-manual was dedicated May 12 in the Sherman Park Lutheran Church, Milwaukee. It was built by the Wangerin-Weickhardt Company. Arthur E. Bergmann, organist of the church, played the dedicatory recital.

Henry M. Dunham, one of the foremost American organists and teachers of the organ for a generation, died May 4 at Brookline, Mass., at the age of 76 years. He had been a member of the faculty of the New England Conservatory of Music for fifty years.

The large Austin organ in the Irvine Auditorium at the University of Pennsylvania, built originally for the Sesqui-centennial Exposition in Philadelphia, was dedicated May 9 before an audience of 2,000 people. Rollo Maitland was at the console. Cyrus H. K. Curtis, who gave the instrument to the university, was present.

M. P. Möller was building a large four-manual for Yaarab Shrine Temple in Atlanta, Ga.

Trinity Methodist Church at Berkeley, Cal., awarded to the Estey Company the contract to build a large four-manual organ.

Central Methodist Church in Brooklyn placed with the Austin Company the order for a four-manual. Another new Austin four-manual was for the First Presbyterian Church of Greensboro, N. C.

At the annual meeting of the A.G.O. in New York May 20 Frank L. Sealy was re-elected warden. A membership of 3,600 was reported.

Tilton Directs Music Week Program.

George I. Tilton, organist and choir-master of the Third Presbyterian Church, Trenton, presented a music week program Sunday, May 7. He and the choirs were assisted by an orchestra conducted by Martin Mayer and by the American Legion glee club. "How Lovely Is Thy Dwelling-Place," Brahms, was sung by the quartet choirs of the Third and Fourth Presbyterian Churches and the offertory anthem, "The Heavens Are Telling," Haydn, by the choirs of the First Baptist, Third and Fourth Presbyterian Churches. "I Will Feed My Flock," Simper, was sung by the children's choir of the Third Church and the "Hallelujah Chorus," from "The Messiah," Handel, by combined voices, organ and orchestra.

The Free Lance

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

Percy Whitlock, organist to the Bourne-mouth Corporation, writes me the following with reference to my article in the April DIAPASON: "Many thanks for sending THE DIAPASON and for the trouble you have taken to get together such an excellent article. There is one point, however, about which I am most concerned—that is, about your remarks about the Pavilion organ. I know we had only a few moments at the console, but I am somewhat surprised that you should have written it off as 'a cinema organ of the well-known type,' for, of course, it is nothing of the kind. Though built on extension lines, the character, design and build-up of the main divisions are of the classical type, the 'cinema effects' being quite separate from the main scheme."

Am I mistaken in thinking it is only lately that the word *baroque* has been applied to the organ? I never knew the word until 1908, when I spent several weeks in Dresden, Germany, and became somewhat interested in German architecture; the word, as I heard it used, stood for disparagement, for belittling, even for artistic censure or satire. As an illustration I quote from Baedeker's "Guidebook to North Germany" (edition of 1904, page xxxvi): "Among the main characteristics of the Baroque style may be instanced its exaggeration and overloading, its partiality for flowing and crooked lines, its sharp contrasts, its striving after effects of light and shade." The "Oxford Dictionary" defines the word *baroque* as "irregularly shaped; grotesque; odd." Webster's International Dictionary gives, "1. Irregular in form, said especially of a pearl. 2. The style of art from 1564 to latter part of eighteenth century. 3. Grotesque, extravagant, in corrupt taste." The "Petit Larousse," 1915, gives, "irregulier, bizarre."

Since human nature is as it is, I presume that we will go on describing organs built on schemes from the past as baroque, even if by using that word we unwittingly undervalue a revival that has something to say for itself.

For some months I had been thinking that it was about time for my good and long-valued friend William Churchill Hammond to have another anniversary. And here it is! His church (you will note the possessive case!) a few weeks ago installed a new minister, and it did my heart good to see that Hammond was referred to, on the order of installation, in the most affectionate terms. On Feb. 1 he had completed fifty-four years as organist and choirmaster in the Second Congregational Church, Holyoke, Mass.

A wise parson, Dr. F. Townley Lord, discusses the organist and choirmaster in this fashion: "Some people think we are under the tyranny of the organists and choirmasters. I have never experienced any tyranny of any sort from musicians in my various pastorates. There are vocalists who have never suffered from an inferiority complex; and there may be organists who have a mild contempt for what are known as 'old tunes.' It may be that parsons are too often of the opinion that the sermon is the only part of the service that really counts. The man in the pulpit and the man in the choir can combine, and should combine, to produce a service which is worshipful and helpful to the varied temperaments present on any occasion."

He goes on to say that "a service should not begin or end on an unfamiliar tune; when new tunes are chosen let the congregation know and invite their co-operation; keep inviolate the pairing of tunes and words hallowed by long association; it does not necessarily follow that all the hymns should embody the same theme as the sermon."

It must be about two years since Edward B. Gammons left Cohasset and Cambridge to go to Houston, Tex. We are glad to see that he now has a new organ that gives him scope for his powers. Another Boston man, Ernest Mitchell, formerly of Trinity Church, now of Grace Church, New York, I remember

as giving a recital for me in Wellesley College Chapel twenty-five years ago; he pleased me very much. The May DIAPASON records his playing of Tournemire's "Seven Last Words," inscribed to himself, last March.

My old friend Bantock (more formally known as Sir Granville Bantock) was with us a full week in April, and we asked him to speak on "Counterpoint" at the meeting of the Massachusetts Chapter May 1. If there is a human being more delightful to meet under any circumstances or more democratic in social life or broader in his musical sympathies than Bantock I have yet to meet such a person. The dislike, not to say rebellion, by many of the younger organists voiced against the inclusion of strict counterpoint in the A.G.O. examinations is something the A.G.O. (and may I add *and the R.C.O.?*) will have to meet squarely one of these days. Bantock, in his fervent plea for more contrapuntal discipline on the part of the younger men, was much like an honored and deeply respected holy man of old urging the young to profit by the lives and experiences of the saints.

It fell to my lot to speak as devil's advocate against strict counterpoint—an entirely different thing from counterpoint. Thinking, then, of strict counterpoint as in Bridge or Cherubini, or to make the illustration more clear, as in Frank Wright's very practical book on the subject, the candidate for the A.G.O. examination has to cram on a subject outside his personal musical experience. The whole machinery of strict counterpoint is medieval. After the neophyte has got one system into his head he has to consider the prospect of differences of opinion from the examiners. It is well to find out their foibles. He notes that men who write textbooks on strict counterpoint are hard put to it to write correct examples of strict counterpoint according to their own precepts.

When a candidate—successful, let us say—begins to put his study in strict counterpoint into practice he is confronted with his own themes in diversified note-lengths, as contrasted with the *canti fermi* of strict counterpoint, all in whole notes ("gooseberries," one saucy pupil calls them); he is all at sea. Try writing a strict counterpoint in only two parts, second species, two notes against one, to the subject of Bach's Little G minor Fugue. Stick to the rules.

"Oh, well," you say, "but of course that will be written in free counterpoint."

No, sir-ee! We are talking about Strict Counterpoint.

So far as musical education goes there is abundance of virtue in strict counterpoint of the old Fux, Cherubini sort, but the teacher must go far below the surface. There is logic, abundance of it, in strict counterpoint, but it has to be dug out, *mined*, by one who respects it and understands its reason for existence.

Organ Once in HomeCommunity Asset.

The large Aeolian organ presented by the W. W. Chapin family to the First Baptist Church of Webster, N. Y., and dedicated there last November, is being used for recitals and is a real community asset under the leadership of the pastor, the Rev. Bernard C. Schehl. March 24 a spring concert was given, with organ numbers by Margaret Specht and organ-piano numbers by Miss Specht and Marie Hartung. April 18 Gatty Sellers gave a recital. The organ is a three-manual of 6,386 pipes, with an antiphonal division at the rear of the auditorium and an echo organ in the belfry. There is also a Duo-Art player. The instrument originally was built for the home of the late Mr. and Mrs. Chapin.

Give Piano and Organ Recital.

Harold Schwab and Wallace Gray, the Boston organists, were presented in a piano and organ recital at All Souls' Church April 26 by the All Souls' Women's Alliance. Mr. Gray played two movements of Mendelssohn's Piano Concerto in B minor with Mr. Schwab playing the orchestral score on the organ. Mr. Schwab at the piano played the following group with Mr. Gray at the organ: Chorale, Op. 8, No. 3, Saint-Saens; "Kamennoi Ostrow," Rubinstein; Pastorale and Scherzo Capriccioso, Guilment. The program closed with the Allegro con brio from Beethoven's Concerto in G minor by Mr. Schwab, with Mr. Gray supplying the orchestral score.

DAVID HUGH JONES



THE PRINCETON THEOLOGICAL SEMINARY Male Chorus, under the direction of David Hugh Jones, has completed a series of musical services covering a period of twenty-one weeks, during which time the choir has appeared in sixty-one churches in five states. Besides these services the choir has sung regularly four times during the week and once on Sundays at the seminary chapel services in Miller Chapel.

The following program, sung April 16 at the Second Presbyterian Church, Philadelphia, is a typical one: "Zion Hears the Watchmen Singing," Buxtehude; "Crucifixus," Lotti; "Thanks Be to Thee," Handel; "Lord, Thou Hast Been Our Dwelling Place," David Hugh Jones; "King Jesus Is Listening," Negro Spiritual, arranged by Dawson; "Jerusalem," Parry; "Ye Watchers and Ye Holy Ones," Seventeenth Century German.

In all the choir has memorized and sung this year twenty-five compositions, ranging in style from Palestrina and Arkadelt to contemporary works.

In his travels Mr. Jones has observed that in spite of advances in choral and organ technique and organ building, many churches have neglected to supply adequate facilities for the development of good musical services. He believes that although the churches are having financial difficulties, they would benefit by the wise expenditure of money. He further believes that the responsibility for obtaining the necessary funds lies with the church musician. In nearly every case in which he found adequate equipment he found a church musician who was alive and who inspired others around him to be alive.

Hymn Festival at Portland, Maine.

An impressive hymn festival service was held at the Cathedral Church of St. Luke in Portland, Maine, Sunday afternoon, April 16. Alfred Brinkler, F.A.G.O., A.R.C.O., organist and choirmaster of the cathedral, was in charge. The Very Rev. Howard D. Perkins, dean of the cathedral, delivered an address on "Psalms in Human Life." The choirs of fourteen churches participated. Fred Lincoln Hill and Howard W. Clark played organ solos. This service was held under the auspices of the Maine Chapter of the American Guild of Organists and the Maine Federated Church Choirs, of which the state chairman is Mrs. Foster L. Haviland.

Appointed to Tulsa Position.

Mrs. J. H. Engelbrecht has been appointed organist at the Boston Avenue Methodist Church, Tulsa, Okla., to succeed the late Mrs. E. E. Clulow. Mrs. Engelbrecht has been substitute organist since Mrs. Clulow's death and had taken her place for the last year and a half when Mrs. Clulow was out of town or ill. Mrs. Engelbrecht moved to Tulsa three and a half years ago. She is a graduate of the American Conservatory of Music in Chicago, where she studied with Wilhelm Middelschulte and Leo Sowerby and was an honor graduate in the organ class, when she competed with eleven men and three other women. While in school she was an organist in Peoria, Ill., at the Congregational Church.

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**LARGE ORGAN REBUILT
IN MONTREAL CHURCH**

NOW HAS FIFTY-THREE STOPS

Legge Company Modernizes and Enlarges the Instrument in Erskine and American United Church — Amplified to Chapel.

When the Erskine and American United Church of Montreal decided last winter to remodel the church auditorium it was arranged also to modernize and enlarge the church organ, and the contract was awarded to the Franklin Legge Organ Company, Ltd., of Toronto.

A few years ago this church received into its membership the congregation of the former American Presbyterian Church, an influential body in Montreal since 1831. The fine old American edifice was torn down to make way for a bus terminal, and the organ was broken up to make three smaller instruments. It is interesting to note that the first organist of this church was S. R. Warren, the Canadian organ builder. He was succeeded in 1850 by his son, Samuel P. Warren, who after 1858 went to New York and became one of the leading church musicians in the United States. S. R. Warren also built the first organ, a large tracker instrument, for the Erskine Church (now known as Erskine-American) about 1880. It was rebuilt and enlarged, with tubular action, in 1910 by Casavant Freres.

The organ as recently reinstalled by the Franklin Legge Company has fifty-three speaking stops, all straight except the tubas and the usual pedal augmentation. They are arranged as follows: Great, twelve stops; swell, fifteen stops; choir, eight stops; pedal, ten stops; tuba organ, six stops, chimes and dulcitone harp. The last two items were brought over from the American Church, being memorial gifts. The organ is installed in a large chamber on the right side of the chancel, with beautifully ornamented grille-work in stainless steel. The new console, of the English type, built entirely of American walnut, is on the opposite side of the chancel. There are sixty couplers, pistons, etc.

A novel feature is the use of the organ also as a two-manual in the small chapel off the Sunday-school. The two-manual console in the chapel brings the tone of the main organ into the chapel by means of amplifying equipment, and the effect is not only adequate but a surprisingly faithful reproduction, even of the pedal stops.

The organ was formally opened March 1 by Dr. Healey Willan of Toronto University, assisted by the Montreal Elgar Choir of 100 voices, directed by B. F. Chadwick, organist of the church. Dr. Willan's numbers were: Prelude and Fugue in C minor, Bach; Three Chorale Preludes on "Deck Thyself." Bach, Brahms and Karg-Elert, and his own Introduction, Passacaglia and Fugue. The Elgar Choir sang also his "Apostrophe to the Heavenly Hosts" and in addition Parry's "Blest Pair of Sirens" and Vaughan Williams' "Benedicite." A second program was given on April 27 by the church choir under Mr. Chadwick, with Charles Franklin Legge, president of the organ company, as guest organist. Mr. Legge's numbers included: Overture to "The Magic Flute," Mozart; Three Chorale Preludes, Bach; "Cantilene Pastorale," Guilmant; Intermezzo, Rheinberger; "Liebestod," from "Tristan and Isolde," Wagner; Finale from Sixth Symphony, Tschaiikowsky, and Toccata from Fifth Symphony, Widor.

This is the second new organ installation by the Franklin Legge Company in Montreal, the other being a two-manual in the Queen Mary Road United Church.

Rebuilding Organ for Kansas Church. The Central Christian Church of Kansas City, Kan., has awarded to Charles W. McManis of that city the contract to rebuild and enlarge a seventeen-rank tubular Kilgen of two manuals for its new building, installation to be completed early in October. The rebuilt instrument of twenty-seven ranks will be divided, both divisions under expression and speaking into the chancel. Additions to the old tonal set-up include all upperwork above 4-ft. pitch, all swell reeds but the oboe, the independent pedal principal and twenty-one tubular chimes.

KARL MARKWORTH



KARL MARKWORTH went to Trinity Lutheran Church in Milwaukee, Wis., twenty-eight years ago as director of music. Ten years later he began a series of recitals, the first of which was played Jan. 30, 1921. On March 26 of this year he gave the ninetieth recital in this series. In addition to all this he has been director of music at Concordia College in Milwaukee and has played dedicatory programs on organs in every part of the United States. His activities off the bench are many and important, for he is the director of the following organizations: Trinity mixed chorus, sixty members; Trinity male chorus, forty members; Trinity children's chorus, fifty members; Concordia College glee club, fifty-five members; Concordia College orchestra, thirty members; Lutheran mass chorus of Milwaukee, 600 members; Lutheran teachers' chorus, seventy-five members. Mr. Markworth's anthems and organ compositions have been published by G. Schirmer and the Lorenz Publishing Company.

Mr. Markworth was graduated from the Lutheran Normal School at Addison, Ill., in 1901. He received his training there under Professor A. Kaeppl. Later he studied at the American Conservatory of Music in Chicago, taking piano and harmony under Howard Wells, organ and composition under Dr. Wilhelm Middel-schulte and choir training and conducting under William Boeppler. His first position was at St. Paul's Lutheran Church in Melrose Park, a Chicago suburb. Then he was at Redeemer Lutheran Church in Chicago before going to Milwaukee.

**MISS CRAMP'S SCHOOL GIVES
NEW YORK SUMMER COURSE**

A special summer course for organists is announced by the School of Music Education in New York, of which Miss Carolyn M. Cramp, F. A. G. O., is the director. This course, to occupy three weeks, will be conducted from July 31 to Aug. 18, and there will be individual and class instruction, including organ, choir work, repertory, etc. Each pupil will receive two private lessons, two class lessons, one vocal lesson and one theory class lesson a week, besides the privilege of giving a recital.

Miss Cramp is a graduate of Cornell University, New York University and Columbia University. She is both a graduate and postgraduate of the Guil-mant Organ School, under the late Dr. William C. Carl. She has also studied with such teachers as William Benbow, Dr. Clarence Dickinson and Dr. T. Tertius Noble.

The four choirs of the First Congregational Church of Hyde Park, Mass., directed by James Taylor, gave a program of sacred choral music on the evening of April 30 in an effort to present to the community some of the fine anthems with which the best choirs are familiar. As a prelude Mr. Taylor played a Pastorale by Vierne and as the postlude the Allegro from the same composer's Second Symphony. On the program appeared three works of Bach, three by Russian composers, a modern anthem, Francis W. Snow's "With God," and Franck's "Psalm 150."

**UNION SEMINARY ALUMNI
HOLD REUNION IN NEW YORK**

The opening address at the annual conference of alumni of the School of Sacred Music of Union Theological Seminary, New York City, May 22 was given by Roy Harris, who chose for his subject "Present-day Trends in the Composition of Sacred Music." After the luncheon which followed, Dr. and Mrs. Clarence Dickinson gave a very encouraging resume of the work done this year by the students and by the alumni.

The afternoon session included two talks on junior choir work. Roberta Bitgood, organist and choirmaster at the First Presbyterian Church in Bloomfield, N. J., was the first to express her views and make suggestions on the subject. James Lowell Harris, director of religious education and of the choir school at the Presbyterian Church of Glens Falls, N. Y., gave many helpful ideas for this branch of choir work.

The rest of the day was devoted to musical performances and to attendance at the alumni dinner in the evening. An organ recital in James Memorial Chapel by two graduates of the school, Jessie Newgeon Hawkes of Woodbury, Conn., and Boies E. Whitcomb of New York City, and a choral program by choirs which are directed by some of the alumni were the concluding events. The choirs participating in the choral group were the Evangeline Singers, directed by Frances Shaw; the choir of the First Baptist Church, Montclair, N. J., under the direction of Wallace McPhee, and St. Paul's Choristers, from St. Paul's-in-the-Village-of-Flatbush, Brooklyn, directed by Ralph A. Harris. Paul Allwardt acted as accompanist for Mr. McPhee's singers.

**FOUR CHICAGO CHOIRS UNITE
IN SERVICE AT ST. JAMES'**

Four Episcopal choirs of the Chicago diocese, forming the mixed choir division of the Chicago Diocesan Choir Association, which annually present a festival service, did beautiful work at St. James' Church on the afternoon of May 14 when they united in a festival choral evensong. As a prelude Herbert E. Hyde of St. Luke's Cathedral, Evanston, played the Andantino from Boellmann's Second Suite, the Andante Cantabile from Widor's Fourth Symphony and Bach's Chorale Prelude on "Today God's Son Triumphs." The anthems were Tschaiikowsky's "O Come, Let Us Worship," Purcell's "O Lord God, How Many Are They That Hate Thee," a fine English work, the feature of which was the bass solo sung very effectively by Arthur H. Ranous, who for thirty-seven years has been choirmaster of the Church of the Holy Spirit at Lake Forest, and Chapman's "All Creatures of Our God and King," a thrilling choral work that made a deep impression. Mrs. Alice Emmons McBride of the Lake Forest church played the postlude, "Mount Hermon," from R. Deane Shure's "Through Palestine" Suite. The chorus consisted of the combined choirs of St. Luke's Cathedral, the Church of the Holy Spirit, Lake Forest; St. Chrysostom's, Chicago, and St. James'. Leo Sowerby played the service with grace and beauty throughout. Dr. Hyde and Harold Simonds of St. Chrysostom's conducted the chorus.

**HAROLD L. TURNER REOPENS
ORGAN AT MISSOULA, MONT.**

An enthusiastic audience heard Harold L. Turner, Missoula, Mont., organist, rededicate the large Hook & Hastings organ in St. Francis Xavier Church at Missoula April 30. The organ has twenty-two sets of pipes. It was installed in 1905. The



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instrument has been completely renovated by Balcom & Vaughan of Seattle, Wash. Mr. Turner was assisted by Mrs. A. T. Haas, violinist, and Miss Josephine Bugli, accompanist.

Mr. Turner played the Sonata in G minor by Joseph H. Greener, Seattle organist and composer. This sonata is dedicated to Mr. Turner, who is a pupil in composition of Dr. Greener. He also played: Fugue in G minor (the little), Bach; "I Call to Thee, Lord Jesus Christ," Bach; "My Soul Breaks Forth in Song," Joseph H. Greener; "Vision," Rheinberger; "Dreams," Wagner; Andante Cantabile from Fourth Symphony, Widor, and "Dawn," Cyril Jenkins.

**DEDICATION AT NIAGARA FALLS;
SAXTON PLAYS HALL ORGAN**

The new three-manual organ in the First Baptist Church of Niagara Falls, N. Y., was dedicated May 14. On May 15 Professor Stanley E. Saxton of Skidmore College played the dedicatory recital before a capacity audience. The organ was built by the Hall Organ Company of West Haven, Conn. After a brief explanation of the organ Professor Saxton played the following program: Festival Prelude, "A Mighty Fortress," Faulkes; Sicilienne, Bach-Widor; "Distant Chimes," Snow; "March of the Little Lead Soldiers," Pierre; Prelude and Fugue on "B-A-C-H," Liszt; "Carillon," Sowerby; "The Squirrel," Weaver; Carol Rhapsody, Saxton; Lullaby (Concert Transcription), Brahms-Saxton, and the Toccata, "O Filii et Filiae," Farnam.

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ROBERT N. PEARSON



ROBERT N. PEARSON, MUS. B., is the minister of music at the First Lutheran Church, St. Paul, Minn., having served in this capacity since Dec. 1, 1932. Before that he was at Calvary Lutheran Church, Minneapolis, where he served over nine years in the same capacity.

Mr. Pearson was born May 1, 1892, in Harcourt, Iowa. His early musical training was received from his mother, Mme. Beata Lindblad of Helsingborg, Sweden, whose family was distinguished musically, and from his sister, Mrs. A. F. Hanson of Gowrie, Iowa. He had his early schooling in Braham, Minn., and was graduated from Minnesota College in Minneapolis. He has studied in Chicago and the East, receiving his bachelor of music degree in organ and piano from the MacPhail School of Music, Minneapolis, where he is now one of the teachers of piano and organ. In June he will receive his degree of master of sacred music. Mr. Pearson is head of the department of music at Minnehaha Academy, a private Christian high school, where he has developed the Minnehaha Singers, an a cappella choir of seventy-four students, who have been heard from the leading radio stations of the twin cities and in concert. He was formerly director of music at Minnesota College, Grace Lutheran Church (University of Minnesota campus church) and Ebenezer Lutheran Church of Minneapolis. For the last ten years he has been director of the Swedish Hospital Nurses' Glee Club. He also directs the famous Wennerberg Choral Society of 150 voices, selected to sing for the services held in honor of the presence of the Crown Prince of Sweden and his royal party.

Mr. Pearson is a member of the American Guild of Organists and has served as an examiner in the A.G.O. tests. He is also a member of the Minnesota Music Teachers' Association and has acted as its auditor. In 1937 he was chairman for music during the national convention of Lutheran Youth of America in the twin cities, at which time he conducted the large combined Lutheran chorus of the Augustana Synod, held in the St. Paul

Auditorium. He conducted the Minneapolis Lutheran Chorus of 1,200 voices at the four hundredth anniversary celebration of the Augsburg Confession in the Minneapolis Auditorium. He is also director of the Twin City Combined Covenant Chorus of 250 voices.

At his own church Mr. Pearson has been successful in developing one of the finest children's choirs in the Northwest. This choir numbers 110 children, ranging from 7 to 15 years of age. Everything must be memorized and sung a cappella. The Mendelssohn Girls' Choir numbers forty-three voices, the Luther League Choir consists of the young people of the church and has ninety-four members, the first church choir or senior choir has sixty-three members. Twice a year he unites these choirs and gives a festival of song. All of these choirs have sung at the music festival held at St. Olaf College, Northfield, and G. A. College, St. Peter, Minn. Mr. Pearson is giving two lectures at the music festival held this year at Gustavus Adolphus College, St. Peter, demonstrating voice testing among children and choir technique and procedure for children's and junior choirs.

"SYMPHONY FOR THE DANCE"
COLUMBUS ORGANIST'S WORK

John M. Klein's "Symphony for the Dance" was given its premiere in Columbus, Ohio, on the evening of May 6. The work was admirably performed by Stella Becker and her Modern Dance Groups, a company of some thirty people, and the "symphony" was received very favorably by the critics. The work is in six movements. Mr. Klein has taken as his subject the story of man striving for that which he never attains, his experiences in life, his battle against fate and the elements and the inevitable death. The last movement calls for double chorus in a ceremony which is sung to a Greek text. This was sung by the Broadstreet Chorus of eighty voices under the direction of Herbert Huffman. In substitution for an adequate orchestra the composer's piano arrangement was used, except for a xylophone and a harp.

Mr. Klein is organist at the Broad Street Presbyterian Church, Columbus. Last summer he was working on the symphony when he went to Igor Stravinsky, and both he and Mme. Nadia Boulanger expressed great admiration for the work.

GUILMANT SCHOOL TO HOLD
ITS COMMENCEMENT JUNE 5

The thirty-eighth annual commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, will be held in the First Presbyterian Church, New York, Monday evening, June 5, at 8:15. The Rev. J. V. Moldenhawer, pastor of the First Church, will preside and present the diplomas. A program of works by Guilmant, Mendelssohn, Bonnet, Mulet and Sowerby will be played by members of the graduating class. The William C. Carl gold and silver medals will be awarded to those attaining the highest marks in the final examinations.

The annual summer session of the Guilmant School will open July 5. In addition to the extensive organ course, Mr. Nevins will give a special course dealing with the technique of choir training and Amy Ellerman will conduct a class in voice culture for organists and choirmasters.

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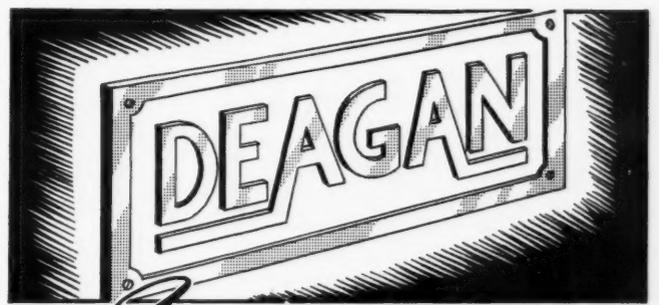
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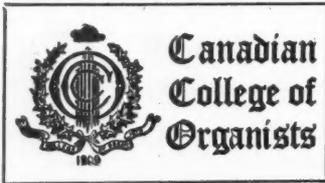
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Toronto Center.

Members of the Toronto Center enjoyed three events on May 13. First, at Grace Church-on-the-Hill, a lecture was given by Dr. Healey Willan on "Rhythmic Principles of Organ Playing." Following Dr. Willan's address the meeting adjourned to enjoy supper in the parish hall of St. Thomas' Church, arranged by A. E. Clarke, the organist. At the supper we had the pleasure of listening to C. Franklin Legge, organist and organ builder, in an interesting talk on his experiences on a recent trip to the West Indies. Later the whole party drove to Dunlap Observatory, the site of a large telescope a few miles from Toronto, and learned something of astronomy from actual observation through the great lens of the instrument. This meeting was a most successful close to the musical and social activities of the season.

Montreal Center.

The monthly meeting of the Montreal Center took place Saturday afternoon, April 29. Through the courtesy of William Doyle, organist, and Father McShane, rector of St. Patrick's Church, Congress Hall at St. Patrick's was made available for this occasion. The chairman of the center, George M. Brewer, introduced the speaker, Dom Anselm Matthys of the Benedictine Monastery of St. Benoit du Lac, in the Province of Quebec. He told of the significant work done by this community in the study and development of plainsong and the widespread interest their album of recordings had aroused in all parts of the world, including such centers as London and Rome.

The lecturer dealt with his subject from three angles—the historical, pedagogical and aesthetic. In the first division he gave a concise account of how the treasured melodies of the ancient church had been passed from generation to generation, affecting in turn each country and each century with which they came in contact. In the second division he dealt with the individual modes, contrasting them in structure and mood and illustrating the appropriate use to which they had been put by means of a well-chosen selection of records from the album. In his third and last division Dom Matthys emphasized the threefold appeal made by the art of music to the nature of man—physical, intellectual and spiritual—identifying plainsong with the last.

The concluding event of the season will be the annual meeting and dinner May 31. **GEORGE M. BREWER, Chairman.**

Annual Meeting of Ottawa Center.

A large, enthusiastic and representative annual meeting of the Ottawa Center was held at Weldon Graham's tea-room April 29. Reports were read by the treasurer and two secretaries. After business of local importance had been transacted the meeting proceeded to deal with an important set of resolutions to be forwarded to the committee of chairmen of all the centers. The following resolutions were adopted:

1. That outstanding men or women in the profession be asked to give recitals or lectures on music, organ building and affiliated subjects. That it be arranged that headquarters bear part of the cost of these lectures, the balance to be assumed by the centers visited. That, if possible, these lectures be so arranged as to be held in series for western Ontario and eastern Ontario, when towns or cities in close proximity might be visited during the same week. Also that when outstanding men in the profession are to be

in a center, headquarters notify that center in advance so that a luncheon or other meeting might be arranged.

2. That each center should forward a list to headquarters of members who would be competent and available to give recitals and that this information be circulated among the various centers so that they might use this information when drawing up the season's activities.

During the coming year the center proposes to sponsor and attend as many Sunday evening post-service recitals as possible; also to visit as many out-of-town churches as possible, while the organists of these places will be invited to attend our meetings.

It was also suggested and carried on motion that publishers of choir and organ music should be asked to send sample copies to be sung or played at each meeting, thus to introduce to the members new music which would be useful in their services.

The following list of officers was drawn up for 1939-1940:

Honorary President — Dr. J. W. Bearder.
 Chairman—A. E. Heatley.
 Vice-Chairman—Allanson Brown.
 Treasurer—Mrs. C. L. Deakin.
 Corresponding Secretary—Myron McTavish.

Recording Secretary—H. W. Merrill.
 Registrar—Ernest Huson.
 Auditor—Miss Natalie Frierichs.
 Miss Evelyn Lane, Allanson Brown and Myron McTavish were proposed for members of the council.

MYRON MCTAVISH,
 Corresponding Secretary.

London Center.

The May meeting of the London Center was held at Wong's cafe, C. E. Wheeler presiding. E. W. G. Quantz led in a discussion of present-day trends in music and referred to Bergson's "Creative Evolution" in this connection. "It is significant," said Mr. Quantz, "that no field of music has been as little affected by modernism as has church music." He felt that ornate church services had almost passed from the picture and that a more simple yet beautiful form of service, in which the congregation would take a greater part, soon would become more general as a medium of church worship.

Kitchener Center.

The climax of a busy season for the Kitchener Center was a recital by Dr. Healey Willan and the choir of the Church of St. Mary Magdalene, Toronto, May 9. Dr. Willan's usual authoritative playing was heard to full advantage on the beautiful Casavant organ which the Church of Our Lady, Guelph, possesses. The singing of his choir was an inspiration, the fine blending and balance of the voices assuming ethereal quality. The entire program by the choir was sung unaccompanied, so essential in the type of church music presented. The program was as follows: Fantasia and Fugue in E minor, Silas; Chorale Preludes on "Deck Thyself, My Soul, with Gladness," Bach, Brahms and Karg-Elert; Fugue on the name "Bach," Schumann; choir, "Cantate Domino," Hassler; "O Sacrum Convivium," Byrd; "O Quam Gloriosum," Vittoria, and "Surgens Jesus," Phillips; Folk-tune, Whitlock; Scherzo, Whitlock; Rhapsody, Howells; choir, "Ave Maria," Rachmaninoff; "I Beheld Her Beautiful as a Dove," Willan; "Rise Up, My Love, My Fair One," Willan; Easter Carol,

sixteenth century, and "Hail, Gladdening Light," Willan; Three Chorale Preludes, Bach; Toccata and Fugue in D minor, Bach.

CECIL A. WALKER, Secretary.

Brantford Center.

A meeting of the Brantford Center was held at the Colborne Street United Church May 6 with a large attendance of members. A recital was played by Miss E. Muir, assisted by Miss B. Howell, soprano, and Dr. H. K. Jordan, accompanist. Miss Muir played: Largo in E, Handel, arranged by Henry Wood; Three Chorale Preludes, Bach; Reverie in E flat, Lemare; Canon in B minor, Schumann; Andante Religioso, Rowley; "Clair de Lune," Karg-Elert; "Marche Triomphale," Karg-Elert.

Mr. Veary gave a short talk on the music festivals in Saskatchewan, at which he had recently been adjudicating. A short business meeting was held after luncheon served by the ladies of the church. Congratulations were extended to Mr. Veary on his appointment to the post of organist of Christ Church Cathedral in Hamilton.

CASAVANT SOCIETY CLOSES SEASON; RECITAL BY PEAKER

The Casavant Society of Montreal closed its season April 11 with a recital by Charles Peaker of Toronto on the Casavant organ in the Church of St. Andrew and St. Paul. The program was as follows: Concerto in D minor, Vivaldi; Scherzo, Hill; "Pageant," Hill; "Our Father Which Art in Heaven," "Glory to God in the Highest" and Magnificat, Bach; "The Tumult in the Praetorium," de Maleingreau; Prelude, Samazeuilh; Musette and Minuet from a Masque, Handel; Sonata No. 6, in D minor, Mendelssohn; Variations (Symphony in D), Haydn; "Mr. Ben Jonson's Pleasure," Robin Milford; Prelude and Fugue in G minor, Dupré.

Dr. Peaker's program was a happy blending of the old and the new, each treated with consummate mastery of technique and conception, and a fine command of the resources of the instrument.

After the recital the annual meeting was held. For the ensuing season F. H. Blair, organist and choirmaster of the Church of St. Andrew and St. Paul, was elected chairman, succeeding George M. Brewer, who has occupied that position for the last two seasons. The French section is still represented by M. Raoul Paquette, who continues in the capacity of chairman. Dr. Arthur Letondal remains honorary chairman of the society. The recitalists for next season are announced as follows: Marcel Dupré, Virgil Fox, Winslow Cheney, Claire Coci, Alfred Whitehead and Bernard Piché.

ROBERT NOEHRN TO PLAY RECITAL AT NEW YORK FAIR

Robert Noehren, organist and choirmaster of St. John's Church, Buffalo, will play a recital at the Temple of Religion at the world's fair in New York City Sunday, June 4, at 8:30 p. m. Following is the program: Prelude from Suite, Op. 14, de Maleingreau; Fugue in G minor, Dupré; Trio on "Sleepers, Wake," David; First Sonata, Hindemith; "Divertissement," Vierne; Prelude and Fugue in A, Bach; Chorale Preludes, "Come, Redeemer of Our Race" and "O Whither Shall I Flee?"; Bach; Chaconne in E minor, Buxtehude.

Mr. Noehren has appeared as recitalist in various American and Canadian cities and this season elicited much favorable comment with the unusual programs he performed at the National Cathedral in Washington and at Princeton University.

New Music for the Organ

By **WILLIAM LESTER, D.F.A.**

Two Chorale Preludes For The Organ, by Francis W. Snow; published by the B. F. Wood Music Company, Boston.

The pair of pieces come published under one cover. Each number will prove valuable for service use. The two themes elected for use by the composer are "Dies Irae" and "Vigili et Sancti." The musical treatment is competent, yet simple; both compositions lie on the quiet side, and call for restrained registration. All in all, lovely pieces of music, reverent in tone and set down with the authority of experience.

"Rondeau" ("L'Etourdie"), by J. d'Aquin-court; Two Minuets by August C. Muffat; arranged for organ by Harry Wall; published by Novello & Co., London.

Three interesting tidbits of rococo music unearthed and reset by the indefatigable arranger noted above. The "Rondeau" is a d'Aquin type of light, gay piece, limpid and chattering. It will need a quick-sounding instrument. In the minuets we come across more meaty matter. The music is lovely, pre-Bach in its naivety, altogether appealing in its melodiousness, refinement and literacy. The arranger has done well by the three pieces; the essentials have been preserved; contemporary repertory is added to with material of value.

Five Meditations on Evening Hymns, by Gordon Phillips; published by Oxford University Press; London.

These short treatments of familiar hymn-tunes (each occupies two pages of music) are well done technically. But they are too short, individually, to be of the most practical service value. It is a pity that such competent craftsmanship as is exhibited by the composer was not lavished on works of a little longer content. A 50 per cent increase in length, with no decrease in musical values, would have resulted in fine organ music of first-class service utility. But the composer saw fit to present the results of his inspiration as we have them under present survey. His work is mature, scholastically valid, evidencing a sense of loveliness and good taste, musically considered.

Chicago Club of Woman Organists.

The Chicago Club of Woman Organists presented a program May 23 at Bethany Reformed Church, of which Mrs. Renzina Teninga Wood is organist. Organ groups were played by Tina Mae Haines and Alice R. Deal. Also appearing were the Sterling Quartet, directed and accompanied by Ora Johnson Bogen, and the choir of the Christian Fenger Senior High School, directed by Maude W. McCready and accompanied by Lusetta Beck. The annual meeting and election of officers will be held Monday evening, June 5, at the Piccadilly tea-room in the Fine Arts building. Arrangements for the dinner and program are in the hands of Florence Boydston, social chairman.

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Schlieder's Class Shows Achievements in Extemporization

By ROLLO F. MAITLAND

The fourth-year public recital featuring extemporizations in selected musical forms was given by members of Dr. Frederick W. Schlieder's scholarship class under the sponsorship of the American Guild of Organists in St. Thomas' Church, New York, April 25. Those participating were Ralph A. Harris, Albin D. McDermott, F. Broadus Staley and George William Volkel. A large gathering, including many of New York's leading organists and musicians, was present, and many expressions of commendation were heard. The printed program indicated that all the numbers played were improvised, but on themes selected by the players rather than furnished by the audience or any other persons on the spur of the moment.

The opening number was a suite, the prelude of which was by Mr. Harris, Mr. McDermott followed with an aria, Mr. Volkel with a minuet and the fugue-finale was by Mr. Staley. The four movements of a sonata—allegro, adagio, scherzo and toccata and fugue—were then given respectively by Messrs. Volkel, Harris, Staley and McDermott.

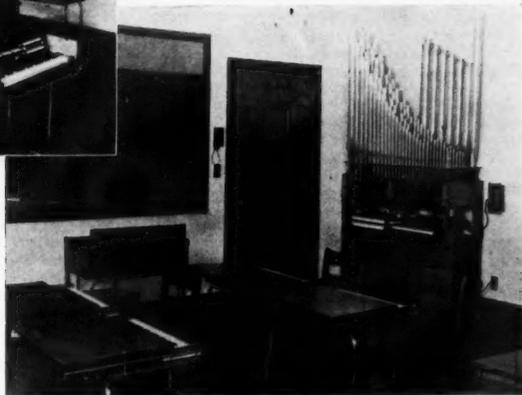
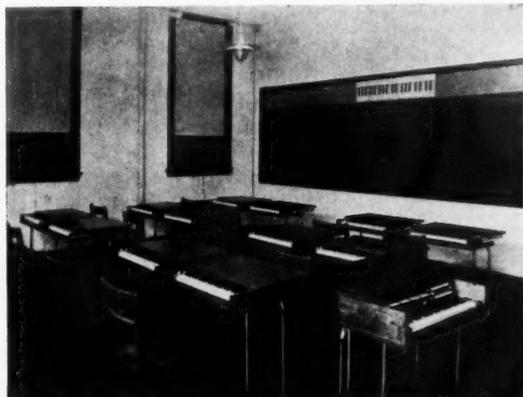
Thus far the program well exemplified the classic forms. Then followed, under the heading "Moods and Fancies," a "Meditation" by McDermott, a "Danse Ritual" by Staley, "Reflections," by Harris, and a caprice by Volkel. "Impressions" provided the following numbers: "The Cathedral," by Staley; "The Rose Window," by Harris; "Vesper Hour" by Volkel, and "Before the Altar," by McDermott. Mr. Volkel concluded the program with a toccata and fugue, thus giving all participants an opportunity to express themselves in all three representative forms.

While some of the numbers showed more spontaneity than others, and more of a conception of the forms chosen, all were on a high level of achievement and the whole event proved to be an excellent refutation of the thought said to have been expressed by a foreign organist that improvisation could not be taught in this country.

CHOIR SCHOOL GRADUATION AT ST. JAMES' M.E., CHICAGO

St. James' Methodist Church, Chicago, where Bethuel Gross, organist and musical director, has been conducting a music school in which tuition is offered in return for cooperation in the choir work of the church, held its second annual combined choir school commencement Sunday afternoon, May 14. The program showed the character of the work of the school and among other items were interesting examples of original compositions by pupils. Helen Louise Goedecke played the organ prelude, which consisted of the "Marche Religieuse" by Guilment and the Toccata of Widor. At the close Lin-

THEORY CLASS-ROOM AT BALDWIN-WALLACE COLLEGE WITH ELECTRIC SIGNBOARD AND ORGAN.



INSTALLATION OF A NOVEL PIECE of school equipment has been completed in one of the harmony class-rooms at Baldwin-Wallace College Conservatory of Music, Berea, Ohio. The device was first shown to the public at the school's "open house" program in April.

Each desk is provided with a keyboard which is wired to an electric signboard placed above the front blackboard, and also to a chest of organ pipes in the rear corner of the room. The instructor's desk has, in addition to a keyboard, a stop panel from which the action from each

desk can be switched to the signboard or to the organ, thus providing visual as well as tonal facilities in observing recitations. The panel also has push-buttons for flashing onto the signboard letter names, figures and other symbols used in harmony study. The device was designed by Carleton H. Bullis, head of the theory department at this school, for the purpose of facilitating class drills in ear training and keyboard harmony.

The organ was purchased from the Wicks Organ Company and is the portable unit built by Wicks for Dr. C. P.

Boner's tonal tests in connection with the Hammond hearings before the Federal Trade Commission. The topboard, racks and pipes were changed to accommodate two diapason ranks chosen by Mr. Bullis.

This equipment was designed to enable students to make keyboard recitations without the delays of taking turns at the piano. Recitations are now completed with dispatch and talking is minimized by the visual apparatus of the signboard. Talking is further lessened by light signals in each desk, whereby the teacher indicates which student is to recite.

nea Hendrickson played an "organ meditation" consisting of the Allegro and Finale from Vienne's First Symphony. The combined choirs sang the anthems and the conductors were Pauline Adams, Clyde Coppess and Bette Hutchison, Mildred Henry playing the service. All the music on the above program, with the exception of the organ music, was composed, conducted, played and performed by members of the St. James' Choir School classes. Dr. Paul A. Schilpp of the philosophy department at Northwestern University delivered the commencement address, and his subject was "Music in Religion as Creative Expression of the Human Spirit." The Rev. Thomas M. Pender, pastor of St. James' Church, presided. The program was followed by a reception in Harris Hall. The school now claims approximately 300 students and advertises instruction in all branches of music to anyone, regardless of age or church affiliation.

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Programs of Organ Recitals of the Month

Harold Heeremans, New York City—In Sunday afternoon musical programs at New York University Mr. Heeremans has presented the following Bach programs:

May 21—Toccata in D (Dorian); Chorale Preludes, "Blessed Jesu, at Thy Word," "Our Father, Thou in Heaven Above" and "Now Blessed be Thou"; Fugue in G; Prelude and Fugue in C minor; Chorale Preludes, "Lamb of God, Our Saviour" and "Let All Together Praise Our God"; Pastoral; Fugue in E flat ("St. Anne").

May 28—Prelude in G; Fantasia and Fugue in C minor; Chorale Preludes, "Lord Christ, Reveal Thy Holy Face," "Come, Redeemer of Our Race," and "In Death's Strong Grasp the Saviour Lay"; Presto (Concerto I); Prelude and Fugue in G minor; Adagio dolce (Trío-Sonata 3); Toccata and Fugue in D minor.

Eugene Devereaux, Mount Vernon, Iowa—Mr. Devereaux of Cornell College was guest organist at Rockefeller Memorial Chapel, University of Chicago, on the afternoon of April 30. He played the following compositions: Trumpet Tune, Purcell; Prelude and Fugue in B minor, Bach; Chorale Prelude, "Herzlich tut mich verlangen," Bach; Second Sonata, Hindemith.

Rosalie G. Tucker, A.A.G.O., West Falls, N. Y.—Miss Tucker, assisted by Miriam F. Youngs, pianist, was heard in a recital under the auspices of the Buffalo Chapter, A.G.O. in the First Presbyterian Church of East Aurora May 1. The program included: Allegro Maestoso from Sonata No. 5, in F, Rheinberger; piano and organ, Chorale Preludes, Op. 122 ("Es ist ein Ros' entsprungen," "Herzlich tut mich verlangen" and "O Welt, ich muss dich lassen"), Brahms; piano and organ, Prelude, Fugue and Variation, Franck; "Chant de May," Jongen; "L'Organo Primitivo," Yon; piano and organ, Symphonie Piece, Clokey.

Marshall Bidwell, Mus. D., Pittsburgh, Pa.—For his recital May 6 at Carnegie Music Hall Dr. Bidwell selected the following program: Prelude and Fugue, Oetting; Andante Cantabile from First Sonata, James; Fugue in F minor, Robert L. Goodale; "Carillon," Sowerby; Andante Cantabile, Dethier; Antiphon on the Litaney, Floyd; "Ariel," Van Denman Thompson; "Lament," Ralph Lewando; "Danse Gracieuse," Edmundson; "La Brume" ("Mist"), Harvey B. Gaul; Prelude, Variation and Fugue on "Dundee," Diggle.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's Sunday recital at the University of California at Los Angeles May 7 included the following numbers: Prelude and Fugue in G major, Bach; Chorale in E major, Franck; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; Nocturne, Grieg; "Carillon de Westminster," Vierne.

On May 5 Mr. Schreiner's noon recital included: Sinfonia, "We Thank Thee, Lord," Bach; Fifth Trío-Sonata, in C major, Bach; Chorale in E major, Franck; "Hunting Horn Scherzo," Schreiner; Finale in D major, Vierne.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel played the following program on the new Möller organ at the Waverly Place Methodist Church of Nashville May 16: Ciaconna, Buxtehude; Chorale Prelude, "To God Alone Be Praise," Bach; "The Bells of St. Anne de Beaupre," Russell; "Intercession," Bingham; Toccata on "O Filii et Filiae," Farnam; Concert Overture in B minor, Rogers; "Dreams," McAmis; Scherzo, Gigout; "May Night," Palmgren; "Hymn of Glory," Yon.

G. Darlington Richards, F.A.G.O., New York City—Mr. Richards played the following selections in a Sunday evening recital at St. James' Church May 7: Offertoire, Ernest Grosjean; "Grand Choeur" and Cantilene, Salome; "Minster Music" and "Dreams," Wagner.

Sunday evening, May 14, Mr. Richards played this recital program: Andante Cantabile from Fourth Symphony, Widor; "To a Wild Rose," MacDowell; Spring Song, Hollins; Cantabile and "Chanson Triste," Tschalkowsky.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—Mr. Robinson played the last recital for the season in the Monday noon series at King's Chapel on April 23, presenting the following program: Prelude, Fugue and Variation, Franck; Andante (Symphony 1), Vierne; Finale (Concerto

6), Handel; Allegretto, Merkel; "Hymn to the Stars," Karg-Elert; "Jesu, Joy of Man's Desiring," Bach; Passacaglia and Fugue, Bach.

April 16 he played: Chorale in B minor, Franck; "Soeur Monique," Couperin; Prelude and Fugue in F minor, Bach; "Ave Maria," Karg-Elert; "Song of the Chrysanthemums at the Altar," Bonnet; Toccata and Fugue in D minor, Bach.

Thomas Matthews, Philadelphia—Mr. Matthews, organist and choirmaster at St. Martin-in-the-Fields, Philadelphia, was the recital organist for the eighth Albany Diocesan Choir Festival at the Cathedral of All Saints, Albany, N. Y., and played the following program May 26: "We All Believe in One God," Bach; "A Fantasy," Darke; Miniature Trilogy (Prelude, C.H.D., Ground Bass and Toccata on "St. Anne"), Coke-Jephcott; "Adoration Mystique," Collet; "Ronde Française," Boellmann; Meditation, d'Evry; "Legend of the Mountain," Karg-Elert; "Imagery in Tableaux," Edmundson.

Miles I. A. Martin, F.A.G.O., Waterbury, Conn.—Mr. Martin played the following numbers at St. John's Church in Lent for half-hour broadcasts from station WATR: Allegro, Allegretto Cantabile and Toccata, Fifth Symphony, Widor; Sonata in B flat, Handel; Passacaglia and Fugue, Bach; "Grande Piece Symphonique," Franck; Sonata in G minor, Handel; Toccata and Fugue in D minor, Bach; Sonata 2, Mendelssohn; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "Jesus Dies upon the Cross," from "Stations of the Cross," Dupré; Postlude on "O Sacred Head," "Evensong at Solesmes" and Postlude on "Sleepers, Wake," Miles Martin.

Catharine Morgan, F. A. G. O., Norristown, Pa.—In a recital at the Haws Avenue Methodist Church April 18, at which the choir of La Fayette College sang, Miss Morgan played these compositions: Chorale Improvisation, "Ein feste Burg," Karg-Elert; "L'Orgue Mystique," Cycle No. 35, Tournemire; Prelude and Fugue ("St. Anne's") in E flat major, Bach; Scherzo (Fourth Symphony), Widor; "Westminster Chimes," Vierne; "Cromatica," Catharine Morgan; "Chinoiserie," Swinnen; Second Concert Study, Yon; organ and choir, "Laudamus" (Welsh Chorale), Owen-Prothero.

In a Lenten program for the Octave Club March 15 at the Haws Avenue Church Miss Morgan played: Sonata in C minor, "The Ninety-fourth Psalm," Reubke; Prelude and Fugue in C major, Bach; Andante and Intermezzo from "Grande Piece Symphonique," Franck; Andante and Finale from Eighth Symphony, Widor.

Vincent H. Percy, Cleveland, Ohio—Mr. Percy had the assistance of his son, Robert William Percy, baritone soloist, in his recital May 8 at the Euclid Avenue Congregational Church. The organ selections on this occasion were the following: "Grand Choeur" in D, Gullmant; Miniature Suite for Organ, Rogers; "Bells through the Trees," Edmundson; First Symphony, Maquaire; "Badine," Gabriel-Marie; Caprice, "The Brook," Dethier; Finale from First Symphony, Vierne.

John McDonald Lyon, Seattle, Wash.—At his recital in St. Clement's Catholic Church Sunday evening, May 7, Mr. Lyon played: Prelude and Fugue in C major, Bach; Pastoral, Whitlock; "Benedictus," Reger; Chorale in A minor, Franck; "Epithalame," Vierne; "O Clements! O Pia!" Dallier; "Marche Pontificale," Karg-Elert.

The Rev. W. Frederic Miller, Warren, Ohio—Mr. Miller, of the First Presbyterian Church, gave a recital on the Hammond electronic organ in the Cortland Christian Church April 23 and played these selections: "The Lord's Prayer," harmonized by Bach; Concerto I, Bach; Sonatina from "God's Time Is Best," Bach; "Water Music" Suite, Handel; Pastoral, Traditional; Largo, "New World" Symphony, Dvorak; Pastoral, Sixth Sonata, Gullmant; "Benedictus," Alec Rowley; Meditation, Eubeck.

Edna L. Springborn, Buffalo, N. Y.—Miss Springborn, dean of the Buffalo A. G. O. Chapter and organist of Grace Lutheran Church, played the following program at St. Paul's Methodist Church, Niagara Falls, March 5 for the Niagara Falls branch, A.G.O.: "Praeludium Festivum" from First Sonata, Becker; "Song-

tune," from the "Peasant" Cantata, Bach; "Now Thank We All Our God," from Cantata 79, Bach; "Garden of Gethsemane," from "Through Palestine," Shure; "Offertoire sur 'O Filii,'" Deplan-tay; "Echo Bells," Brewer; "Chant Seraphique," Gullmant; "Borghild's Dream," from "Scenes from Sigurd Jorsalfar," Grieg-Gow; Andante from "Symphonie Pathétique," Tschalkowsky; "Au Couvent," Borodin; Allegro Vivace, Drif-fill.

Helen G. Townsend, A.A.G.O., Buffalo, N. Y.—Miss Townsend played at St. Paul's Methodist Church, Niagara Falls, N. Y., April 18 for the Niagara Falls branch chapter of the A.G.O., and her offerings were: Symphony No. 1 (Allegro, Andante), Maquaire; Chorale Preludes, "Jesu, Joy of Man's Desiring," "In Thee Is Joy" and "Rejoice Now, Christian Souls," Bach; "Grande Piece Symphonique" (Andante, Allegretto), Franck; "Eklög," Kramer; Scherzo (Symphony 2), Vierne; "L'Organo Primitivo," Yon; Sonata in D minor, Gullmant.

T. Curtis Mayo, A.A.G.O., Memphis, Tenn.—Mr. Mayo, of LeMoyné College, visited Kansas City, Mo., in May and played the following selections in a vesper recital at Grace and Holy Trinity Cathedral May 7: Prelude in B minor, Bach; "Le Tambourin," Couperin; "Ave Maria," Schubert-Steuerman; Toccata and Fugue in D minor, Bach; "Swing Low, Sweet Chariot," Diton; "Nobody Knows," White-Nelson; "Le Coucou," d'Aquin; Toccata, Fifth Symphony, Widor.

Clarence W. Helsing, Worcester, Mass.—In a recital May 10 at the First Lutheran Church Mr. Helsing played: Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Pastoral, Rheinberger; Scherzo in G minor, Bossi; "Chant de May," Jongen; Chorale Improvisations, "Was Gott tut, das ist wohlgethan" and "Lobe den Herren," Karg-Elert; Cantabile (Symphony 2), Vierne; Toccata, Vierne.

Mr. Helsing is organist and choir-

master of Bethlehem Evangelical Church, Worcester.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch at the organ and Mrs. Kirke Mechem, pianist, gave a recital at the First Presbyterian Church Sunday afternoon, May 7. The organ numbers were: Variations, Sixth Sonata, Mendelssohn; Gavotte in F, Wesley; "Easter Morning on Mount Rubidoux," Gaul; Andante Cantabile, String Quartet, Tschalkowsky. The following piano and organ selections were played: Allegro con Brio, Third Concerto, Beethoven; Finale from First Concerto, in E flat, Liszt.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—For his 103d recital at Calvary Episcopal Church, played April 23, Mr. Steuterman selected the following program: "Variations de Concert," Bonnet; "Magic Fire," Warner; "Carillon-Sortie," Mulet; "The Legend of the Mountain," Karg-Elert; Fugue in E flat major, Bach; Suite, "In Fairyland" (Idyl and "March of the Gnomes"), Stoughton; Cantilene, Pierne; Chorale in A minor, Franck.

Mr. Steuterman gave a recital at the First Methodist Church of Amory, Miss., May 7 to mark music week and played: "Suite Gothique," Boellmann; "To the Evening Star" ("Tannhäuser"), Wagner; Spring Song, Macfarlane; Cantilene, Pierne; Fugue in E flat major, Bach; Berceuse from "Jocelyn," Godard; "March of the Gnomes," Stoughton; "Dreams," McAmis; Chorale in A minor, Franck.

Ernest White, New York City—Mr. White, organist of the Church of St. Mary the Virgin, played a program of modern music on the organ in the Germanic Museum of Harvard University, Cambridge, Mass., April 26, presenting the following program: "Mors et Resurrectio" and "La Nativité," Jean Langlais; "Lit-anies" Jehan Alain; "Orgelchoräle" ("Es flog ein Taublein weisse," "In dulci Jubilo," "In stiller Nacht" and "Schönster Herr Jesu"), Hermann Schroeder; Sonata 1, Paul Hindemith; Chorale Improvisations ("Nach einer Prüfung kurzer Tage," "Herr Jesu Christ, Dich zu uns wend" and "O Gott, Du frommer Gott"), Sigfrid Karg-Elert; "La Nativité du Seigneur," Olivier Messiaen.

Edward G. Mead, F.A.G.O., Oxford, Ohio—In a recital for the Central Ohio Chapter, A.G.O., played at the King Avenue Methodist Church of Columbus Sunday afternoon, April 23, Mr. Mead, dean

of the Southern Ohio Chapter, presented this program: Allegro Vivace, Sammartini; Air, Tartini; Gavotte, Martini; Fantasia and Fugue in A minor, Bach; Sixth Sonata, first movement, Mendelssohn; Canon in B minor, Schumann; Andante Religioso, Liszt; "Piece Heroïque," Franck; Prelude to the Hymn-tune "Duke Street," Mead; Meditation ("After-glow"), Skilton; "Humoresque Fantastique," Edmundson; "Distant Chimes," Snow; Toccata, Jepson.

Winefrid Ryan, Milwaukee, Wis.—Miss Ryan gave a musical program April 23 at the Summerfield Methodist Church for members of Mu Phi Epsilon National Sorority. She played: Sonata in C minor (Prelude and Adagio), Gullmant; "At Twilight" and "In Summer," Stebbins; "Midnight," Torjussen; "Chant Pastoral" and "In Paradisum," Dubois.

George Y. Wilson, Cincinnati, Ohio—In a faculty recital at Western College, Oxford, Ohio, May 6 Mr. Wilson played a program made up as follows: Chorale, Andressen; Chorale Preludes, "Nun freut Euch" and "Nun komm, der Heiden Heiland," Bach; Vivace (Sixth Trío-Sonata), Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "The Legend of the Mountain," Karg-Elert; Scherzo (Symphony 5), Vierne; "Resurrection," Dupré.

Francis E. Hagar, Cambridge, Mass.—The fourth and last recital of the season on the new memorial organ in the Old Cambridge Baptist Church on Harvard Square was played by Mr. Hagar May 14 and his program consisted of the following compositions: Trumpet Voluntary, Purcell; Chorale Preludes, "Sleepers, Wake!," Bach; "Glory and Worship Are before Him," Purcell; Sketch in D flat, Schumann; "Chant de May," Jongen; Festival Prelude on "A Mighty Fortress," Faulkes; "The Three Lilies" (Old Breton Easter Carol), Gaul; Andante Cantabile (Fourth Symphony), Widor; "In Spring-time," Kinder; "Let Thy Blessed Spirit," Tschesnokoff; "Suite Gothique," Boellmann.

Elliot Baldwin Hunt, Tarrytown, N. Y.—The last recital of the eighth season of his programs on Sunday evenings at the Asbury Methodist Church was played by Mr. Hunt May 14 and included the following compositions: Prelude in C minor, Chopin; Larghetto, Sonata in C, Frank Lynes; "Canzone Amorosa," Ethelbert Nevin; "By the Sea," Schubert; "A Southern Fantasy," Hawke.

Ralph H. Rexroth, Baltimore, Md.—In a recital at the Market Street Methodist Church, Winchester, Va., May 7 Mr. Rexroth presented the following program: Prelude and Fugue in A minor, Bach; Arioso, Bach-Ender; Chorale in A minor, Franck; "Will-o-the-Wisp," Nevin; "Dreams," McAmis; Scherzo, Dethier; Roulade, Bingham; "Variations de Concert," Bonnet.

Wayne Dirksen, Freeport, Ill.—Mr. Dirksen was guest organist at the University of Illinois May 21 and played the following program at the Sunday afternoon recital: Toccata and Fugue in D minor, Chorale Prelude, "Christ lag in Todesbanden" and Fugue à la Gigue, Bach; "Piece Heroïque," Franck; Allegro from Second Symphony, Vierne; "Ave Maria," Schubert; "Fille aux Cheveux de Lin," Debussy; Intermezzo, Middel-schulte; "Etude de Fanfare," Shelley.

Esther Hoffmann, St. Louis, Mo.—Miss Hoffmann gave a recital May 7 at St. Andrew's Lutheran Church, of which she is the organist, under the auspices of the Senior Walthers League. Her program was made up as follows: Fantasia on the Chorale "Lobe den Herren," Gade; Chorale Fugue, "Wir glauben All' an Einen Gott, Schaeffer," Bach; Festival Prelude on "Ein feste Burg," Faulkes; Pastoral and Finale from Sonata No. 1, Gullmant; Festival Toccata, "Alleluia, He is Risen," Diggle.

Homér Whitford, F.A.G.O., Cambridge, Mass.—In a recital May 15 at the First Church in Cambridge, Congregational, Mr. Whitford presented the following program: Toccata in C major, Bach; Larghetto from Concerto, Vivaldi; Pastoral, Scarlatti; Allegro in D major, Handel; Postlude on "Sleepers, Awake," Miles; "Hadrian Square," Whitford; "In Summer," Stebbins; "Comes Autumn Time," Sowerby; "Thou Wondrous King," Karg-Elert; "Song of May," Jongen; "Divertissement" and "Carillon," Vierne.

Programs of Organ Recitals—Continued

Searle Wright, Eastchester, N. Y.—Mr. Wright, organist and choirmaster of St. Paul's Church in Eastchester, gave an hour of organ music at St. Thomas' Church, New York City, April 23, playing this program: Toccata in F, Bach; Prologue and "Le Tumulte au Pretre" ("Symphonie de la Passion"), de Malein-greau; "The Reed-Grown Waters," Karg-Elert; Fugue and Kanzone, Karg-Elert; Improvment, Vierne; Air with Variations (Suite in D), Sowerby; "Black Cherries," Bingham; Elevation, No. 1, Dupre; Rondo (Sonata in G), Robert Russell Bennett.

Ethel Sleeper Brett, Sacramento, Cal.—Mrs. Brett played the following program for the Sacramento Chapter, A.G.O., at the First Methodist Church May 16: Toccata, Farnam; Chorale in E major, Franck; "Hark, a Voice Saith, All Are Mortal," Bach; "Now Thank We All Our God," Karg-Elert; "Carillon de Westminster," Vierne; Fantasia on "Ad Nos, ad Salutarem undam," Liszt; Cantilena, McKinley; "Atonfrid," Hägg; "Rain," Jacob; "The Nightingale and the Rose," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

John Huston, Dallas, Tex.—Mr. Huston, organist of the Highland Park Methodist Church and Temple Emanu-El, played the following program May 10 at the First Methodist Church in Wichita Falls, Tex.: Sonatina, "God's Time is Best," Bach; "In Thee Is Gladness," Bach; Gavotte in F, Wesley; Fugue in G minor, Bach; "I Am the Resurrection and the Life," de la Tombelle; Scherzetto, Vierne; "Legend of the Mountain," Karg-Elert; Chorale Improvisation, "O for a Closer Walk," Verrees; "Dedication," Deems Taylor; Finale, First Symphony, Vierne.

Doris M. Faulhaber, Erie, Pa.—Miss Faulhaber played the following program in a recital Sunday afternoon, May 7, at the Simpson Methodist Church: Fantasia in Echo Style, Sweelink; Prelude, Clerambault; Toccata and Fugue in D minor, Bach; Sixth Sonata, Mendelssohn; Largo from "New World" Symphony, Dvorak; Two Chorale Preludes, Garth Edmundson.

Theodore Gray, London, Ont.—The following programs have been presented by Mr. Gray in his spring series of recitals at the Knox United Church:
May 7—Prelude in E minor, Bach; First Movement of Piano Concerto, Tschalkowsky (Raymond Neale, pianist); "The Nightingale and the Rose," Rimsky-Korsakoff; Spring Song, Mendelssohn.
May 14—Concert Overture in A, Maitland; Gavotte, Wesley; First Two Movements of Piano Concerto in D minor, Mendelssohn (Ivor Brake, pianist); Serenade, Schubert.

May 21—"Grand Choeur Dialogue," Gigout; "By the Brook," Boisdoffre; First Movement of Piano Concerto in A minor, Grieg (Mrs. Irene Wilson, pianist); "To a Humming Bird" and "To a Wild Rose," MacDowell.
Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:
May 7—Passacaglia and Variations, from Passacaglia, Variations and Fugue on "B-A-C-H," Op. 150, Karg-Elert.
May 14—Fugue on "B-A-C-H," Op. 150, Karg-Elert.

May 21—Maestoso, Andante quasi Allegretto and Grave, from "Symphonie Gothique," Benjamin Godard.
May 28—Presto and Allegro non troppo from "Symphonie Gothique," Godard.
John M. Klein, Columbus, Ohio—Mr. Klein's recitals at the Broad Street Presbyterian Church have been marked by the following recent programs:
April 9—"Let All Together Praise Our God," Bach; "Easter Morning on Mount Rubidoux," Gaul; "An Easter Spring Song," Edmundson; "Christ Lay in Bonds of Death," Bach.
April 16—Chorale Preludes, "Beside Thy Cradle Here I Stand," "Break Forth, O Beauteous Heavenly Light" and "In Faith I Calmly Rest," Bach; Adagio, "Moonlight" Sonata, Beethoven.
April 23—Nocturne (E flat), Chopin; Adagio from Fifth Sonata, Guilmant.

April 30—Chorale Prelude on "Martyn," Matthews; Communion, Batiste; "Carillon," Sowerby; "Hark! A Voice Saith All Are Mortal," Bach.
Eugene M. Nye, McMinnville, Ore.—The following selections have been played in recital at St. Barnabas' Church during the month of May: Adagio from Third

Sonata, Guilmant; Small Fugue in G minor, Bach; Preludes, Op. 28, Chopin; "Liebestraum," Liszt; "Moment Musical," Schubert; "Priere," Franck; Nocturne, Op. 9, No. 2, Chopin; Military Polonaise in A, Chopin; Unfinished Symphony, Schubert; Cantabile, Nye; "Cortege," Moore; "Marche Romaine," Gounod; Serenade in F, Gounod; Venetian Gondola Song No. 1, Mendelssohn; Andantino, Franck; Toccata, Reger.

Harold H. Barker, Altoona, Pa.—In Sunday evening recitals at the First Methodist Church Mr. Barker has presented the following programs:
March 12—"Marche Pontificale," Lemmens; "Cantilene Pastorale," Guilmant; Air in A minor, Bach; Prelude and Fugue in E minor, Bach.
March 19—Prelude in G minor, Dubois; "O Sacred Head Surrounded," Bach-Holler; "Gethsemane," Malling; "Christe Redemptor," Matthews.

April 2—Trumpet Tune, Purcell; Andante Cantabile (Op. 11), Tschalkowsky; "Chorus Magnus," Dubois.
April 23—Fughetta, Dubois; Chorale Prelude on "St. Peter," Noble; "Shadow Mountain," Shure.

Florence Linthicum, Los Angeles, Cal.—Miss Linthicum played the following program in a recital at Trinity Episcopal Church April 25: Triumphant March, Lemmens; Prelude and Fugue in A major and "Jesu, Joy of Man's Desiring," Bach; Scherzo, Sonata 5, Guilmant; "Meditation a Sainte Clotilde," James; "Praeludium," Jarnefelt; "Carillon," Sowerby; Bourree in D, Sabin; "Ave Maria," Bach-Gounod; Toccata, Fifth Symphony, Widor.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—In his Grace Church memorial recital on the afternoon of April 27 Dr. Boothroyd played: Symphony (Allegro) from "Solomon," Handel; Berceuse and Finale from "The Firebird," Stravinsky; Allegro Cantabile, Adagio and Toccata, from Organ Symphony No. 5, Widor.

At Colorado College on May 2 Dr. Boothroyd presented the following program: First Movement (Allegro Vivace) from Symphony 5, Widor; "A Fantasy," Harold E. Darke; "Spinning Song," Litloff; "Pioneer America" (Second Organ Suite), Bingham.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings' offerings at the Temple Baptist Church in the Philharmonic Auditorium in May have included: Three Chorale Preludes, Bach; Good Friday Music from "Parsifal," Wagner; Nocturne from "A Midsummer Night's Dream," Mendelssohn; "Adoration," from "The Holy City," Gaul; Pastorale, Batiste; Woodland Sketch No. 3, MacDowell; Bible Picture, "Emmaus," Frysinger; Symphonic Prelude, "Immortality," Hastings.

Jo Ann Montgomery, Fort Stockton, Tex.—Miss Montgomery, a pupil of Winslow Cheney, was presented in a recital May 21 at the Church of the Neighbor, Brooklyn Heights, New York City. Miss Montgomery played the following selections: Prelude and Fugue in C minor, Bach; Arioso in A, Bach; "In Summer," Stebbins; "Suite Gothique," Boellmann; "The Primitive Organ," Yon; "Within a Chinese Garden," Stoughton; "Dreams," Wagner; Toccata, Nevin.

W. Brownell Martin, Los Angeles, Cal.—In a vesper recital at the First Congregational Church May 14 Mr. Martin played these selections: Prelude and Fugue in F minor, Handel; Eight Short Pieces, Karg-Elert; Air from Suite in D, Bach; Fantasia and Fugue on "An Nos, ad Salutarem undam," Liszt.

Death of Charles Crump in Brooklyn.
Charles Crump of Brooklyn, N. Y., a retired organist and music teacher, died May 1 in a hospital in Brooklyn after a week's illness, at the age of 84. He had been organist of the Broome Street Tabernacle and of the De Witt Memorial Church, Manhattan. Two daughters and two sons survive.

Herbert Stavelly Sammond's Morning Choral of Brooklyn gave its spring concert April 18 at the Academy of Music. T. Harold Du Vall was at the organ and Ada Zeller was the accompanist. Gloria Perkins, violinist, also was a guest artist of the evening. Preceding the choral concert Mr. Du Vall gave an organ recital.

**MODERN MUSIC FESTIVAL
IN LOS ANGELES CHURCH**

By **ROLAND DIGGLE, Mus. D.**

The festival of modern music held at the First Congregational Church of Los Angeles May 20 was a courageous undertaking on the part of Arthur Leslie Jacobs, director of music at this famous church. The afternoon session opened with two organ pieces played by the organists of the church—W. Brownell Martin and Frederick M. Barnes. Mr. Martin played a rather dry and unmelodious Prelude by R. Vaughan Williams and Mr. Barnes the, to me, dreary "Lamento" of Dupre. Both works were well played, but the music was hardly worth the effort.

The next number consisted of "Three Ritual Dances," with music by John Coleman and Mario Castelnuovo Tedesco. I do not know much about dancing, but if the early Christians made a practice of this sort of dancing I do not blame the Romans for feeding them to the lions. The dances were followed by four songs by Arnold Schoenberg, sung beautifully by Clemence Gifford, with Wilbur Chenoweth at the piano.

By far the best and most enjoyable part of this program was the "Three Suites" for two pianos, played most admirably by Creighton Pasmore and Victor Trerice. Here was modern music at its best.

Without doubt the evening session was far more interesting and stimulating and the splendid choir of the church gave us some of the best choral singing I have heard in many a long day. The opening number was Philip James' magnificent setting for male chorus of Vachel Lindsay's "General William Booth Enters into Heaven." The chorus of some seventy-five voices was accompanied by Frederick M. Barnes at the piano and W. B. Martin at the organ. Mr. Jacobs held his forces well in hand and the work proved a rhythmical *tour de force*. This is one of the best of all American choral works and if the festival did nothing but bring it to the attention of the musical public here on the coast it was worth the effort.

This was followed by "Two Songs" for bass and organ by Leo Sowerby, sung

excellently by Frank Pursell, with Mr. Martin at the organ. Of special interest was the performance of the Andante with Variations for piano and organ by W. Brownell Martin, the talented young organist of the church. This work is from his concerto and was played by the composer and Hillen Burton Klages. On a rather uninteresting introspective theme Mr. Martin builds up eight connected variations that hold the interest of the listener and made one wish to hear the complete work. The composer writes with complete understanding of his art, and while the work is not ultra-modern, it is written in the idiom of today.

The closing number was the tremendously difficult "Sancta Civitas" of R. Vaughan Williams, for chorus, distant choir, baritone and tenor soloists. The choir sang the music magnificently, the soloists were excellent, the accompaniment for two pianos was well done and Mr. Jacobs conducted with complete authority. But with all this the work is such that I have done my best to find some beauty in it and admit I am unable to do so.

Honor for Robert L. Bedell.

Dr. Robert Leech Bedell, organist of the Brooklyn Museum, has been received into active membership by the American Society of Composers, Authors and Publishers. Dr. Bedell was recently proposed for membership by Philip James and A. Walter Kramer. Dr. Bedell has been chosen as one of the recitalists to be heard at the Temple of Religion at the New York world's fair. His composition "Harmonies du Soir" is to be played at the coming A.G.O. convention in Philadelphia in June by Edwin Arthur Kraft and Dr. Charles M. Courboin announces the Victor recording of Bedell's "Legende" on the organ in the Philadelphia Wanamaker store.

Nevins' Choir Sings at Fair.

Under the direction of Willard Irving Nevins the choir of the First Presbyterian Church of New York was heard in a program of works by Vittoria, Suriano, Palestrina, Bach, Mendelssohn, Willan and David McK. Williams in the Temple of Religion at the New York world's fair May 26.

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**Frederick Marriott
Brings New Work for
Home-Coming Recital**

Frederick Marriott, organist and carillonist of the Rockefeller Memorial Chapel, University of Chicago, marked his return from organ study in Paris with a recital May 23. The large audience attracted to this event gave proof of how many friends and admirers he and his music have made at the university, for it was a crowd of such size as we are wont to expect only a foreign artist to draw to this beautiful fane. Mr. Marriott played a well-selected program with taste and every evidence of fine musicianship. Thus the silent ovation accorded him in the university's great cathedral—where there is no applause—was thoroughly justified, and the coming-home party was in every way a successful event.

The evening opened with a fine performance of the Bach Passacaglia, two chorale preludes and the "God's Time Is the Best" sonatina, in all of which the performer showed an artistic understanding of these compositions.

One feature of the program was the first rendition in America of a "Paraphrase on Psalm 37," in four movements, by Count Leonce de Saint-Martin, organist of Notre Dame Cathedral in Paris. The count will be remembered by readers of THE DIAPASON as the center of a controversy that arose when he was appointed the successor to Louis Vierne, whose assistant he had been at the cathedral for seventeen years. The tranquil waters of Babylon, the lamentations in remembrance of Jerusalem and the solemn prophecies of Babylon's destruction were dramatically portrayed in this work and Mr. Marriott performed it with a warmth and a technical skill that made a deep impression. Here is a new concert piece which our leading recitalists should put to good use.

Another feature, at the close of the program, was an improvisation. A short theme submitted by Howard Talley was elaborated to employ the almost limitless effects possible with the great chapel organ and Mr. Marriott showed that he had absorbed a great deal of the art of which his teacher, Dupré, is a noted exponent. An "Ave Maria" by Mr. Marriott gave opportunity for appealing registration of a lovely air, which has the flavor of the "Ave Maria" of Schubert.

Death of Norwalk, Ohio, Organist.

Miss Mary Frances Brady, 68 years old, for the last thirty-five years organist at St. Paul's Catholic Church in Norwalk, Ohio, died May 11. She is survived by a brother, Father Lawrence Brady, and two sisters, Mrs. William Smith of Chicago and Mrs. Joseph Herb of Milan, Ohio.

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**GREGORIAN INSTITUTE OF
SACRED MUSIC IN PITTSBURGH**

The Gregorian Institute of Sacred Music, which, it is said, is to be the first training-school of its kind in the United States, is to be established in a beautiful liturgical setting at Sacred Heart Church in Pittsburgh, according to an announcement from that city. A distinguished faculty of priests and laymen is to constitute the teaching force. The school will be launched with a summer session to open June 26. Among members of the faculty are Dom Stephen Thuis, O. S. B., of St. Meinrad Abbey in Indiana; Dr. Becket Gibbs of Trinity College of Music, London, who is a lecturer at the Juilliard School and Columbia University; Dr. Clifford A. Bennett, organist and choirmaster of Sacred Heart Church, who is to be the institute's director, and Dr. Caspar Koch of Carnegie Institute.

Based on the English choir school plan, the Gregorian Institute will offer professional training to all who aspire to be organists and choirmasters. A four-year course covering the entire field of Catholic music, organ playing and choir direction will lead to graduation. Service playing will be supervised by a faculty of expert church musicians. Students will train probationary boy choirs and they themselves will form one of the vested liturgical choirs of Sacred Heart Church. In the services the best music of all schools will be exemplified, ranging from plainchant and polyphony to contemporary music. A placement service will be operated for obtaining positions for graduates. Ten free tuition scholarships will be available for the coming year.

A musical service was given in the Hamilton Avenue Methodist Church, Trenton, N. J., Sunday night, May 7, in observance of national music week. Mrs. Carl Myers, organist and musical director of the church, was assisted by Miss Addie Messerschmitt, harpist; Mrs. Fleurette Ermelin, pianist; Joseph Scigliano, 'cellist; Coleman Carson, violinist, and Thomas Mabin, tenor soloist.

**JESSIE CRAIG ADAM DIES
SUDDENLY IN NEW YORK**

Miss Jessie Craig Adam, organist and director at the Church of the Ascension on Fifth Avenue in New York City, and one of the most prominent of church musicians of the metropolis, died suddenly the night of May 24, according to a telegram received as this issue goes to press.

Miss Adam's entire musical career was identified with the Church of the Ascension, which she had served since 1914, in which year she succeeded Richard Henry Warren. For about twenty years an oratorio was given every Sunday during the season from October to May, so that the Ascension choir has a repertoire of over twenty-five oratorios and larger cantatas. There has been a professional chorus of thirty voices and special soloists are engaged for the oratorios.

In 1932 a new four-manual Aeolian-Skinner organ was installed at the Church of the Ascension.

**ROBERT ELMORE ASSUMES
NEW DUTIES AT UNIVERSITY**

Robert Elmore, organist and choir-master of the Church of the Holy Trinity in Philadelphia and a concert organist who despite his comparative youth enjoys a national reputation, has been appointed to assume the major part of the duties of Dr. Harl McDonald at the University of Pennsylvania. Dr. McDonald having been appointed business manager of the Philadelphia Orchestra. Mr. Elmore will teach all the courses in composition and will share with Dr. McDonald the direction of the choral society of 200 voices.

Death of Gertrude Giroux Buron.

Mrs. Gertrude Giroux Buron, organist at Holy Rosary Church, Greendale, Mass., died May 11 at Worcester after a brief illness. Mrs. Buron, well known

JESSIE CRAIG ADAM



in social and civic organizations, started as an organist when 18 years of age. Her first appointment was at Sacred Heart Church, Webster. She was at St. Joseph's Church, Worcester, for fifteen years and for the last nine years at Holy Rosary Church. She leaves besides her husband, Theodore Buron, a sister, Mrs. Leon Lavallee of Webster, and one brother, Arthur B. Giroux.

The Pageant Choir of Ottawa, Ont., under Allanson G. Y. Brown, F.R.C.O., director, with Miss Lilian Jeans at the organ, presented Bach's "Passion according to St. Luke" and choruses from Dvorak's "Stabat Mater" at Christ Church Cathedral in Ottawa on the afternoon of Palm Sunday.

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IN THESE DAYS WHEN in the large cities it is difficult to form a capable volunteer choir which will be regular at both rehearsals and services the choir of the East Eighty-ninth Street Reformed Church, one of New York City's oldest congregations, whose 280th anniversary is to be celebrated this year, stands out as unusual. This choir, under Harold Reeves Yarroll, organist of the church, always has more membership applications than can be accepted, and its membership of forty, made up of eighteen sopranos, eight altos, seven tenors and seven basses, boasts a year in and year out service and rehearsal attendance record of approximately 95 per cent, despite the fact that, with the exception of one member, all reside in distant parts of the city, on Long Island, in Westchester County and New Jersey.

Members of the East Eighty-ninth Street Reformed Church choir take their duties seriously. The majority are vocal students, either under the director or other vocal instructors who recommend the choir to their pupils because of the experience to be gained. Ample opportunity is given all to qualify as soloists, with the result that many members have developed their talent splendidly and gone on to positions in churches which have salaried quartets and choirs. Mr. Yarroll also provides gratis for his choir a course in sight-reading and music appreciation.

I. H. BARTHOLOMEW HONORED ON HIS 37TH ANNIVERSARY

I. H. Bartholomew, organist and director of public school music, entered upon his thirty-seventh year as organist of Holy Trinity Lutheran Church, Bethlehem, Pa., May 7. The occasion was marked by a special service of recognition. A large congregation was present and extended congratulations. Many former choir members and soloists attended the service. Greetings were received from organists and business men throughout the East. The music committee entertained the choir and Mr. Bartholomew at a testimonial dinner. Mr. Bartholomew has specialized in presenting numerous Bach programs throughout the church year.

Concertos Played at Florida "U."

The annual concerto program at the University of Florida in Gainesville took place May 7, with Claude L. Murphree, F.A.G.O., the university organist, at the organ, supporting several piano soloists. The orchestra part of each concerto was played on the organ. The offerings were the following: Concerto in G major (complete), Beethoven; Concerto in D minor (first movement), MacDowell; "Variations Symphoniques," Franck.

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Special Honors at May Meeting.

The Hymn Society always holds its final meeting for the season, a garden party, with a musical festival, an address or two and a delectable luncheon at the home and as the guests of its founder, Miss Emily S. Perkins, at Riverdale-on-Hudson, New York City. It is a tradition of seventeen years, and this year, May 6, it was a perfect day for the flower gardens and the view over the Hudson and the Palisades.

Two new honorary members were elected, both of them distinguished Scotchmen, Professor James Moffat, modern translator of the Bible and learned hymnist, and the Rev. Millar Patrick, D.D., of Edinburgh, editor of the Hymn Society of Great Britain and Ireland. Both of them had been fellow-workers for years on Scottish hymnody.

Other special honors to members of our society were noted. Dr. Earl Marlatt was elected dean of the Boston University School of Theology; Dr. W. Russell Bowie of Grace Protestant Episcopal Church of New York, a hymn writer of distinction, to a chair in Union Theological Seminary; Dr. T. Tertius Noble, organist of St. Thomas' Church, was congratulated on his fiftieth anniversary of service; Harry T. Burleigh, for forty-five years soloist at St. George's Church, New York, on his work in Negro spirituals and other melodies; Dr. and Mrs. Clarence Dickinson for superior service in the School of Sacred Music at Union Seminary, and Reginald L. McAll on his thirty-fifth anniversary at the Presbyterian Church of the Covenant, New York City.

"A fellowship service of great hymns," arranged by Mrs. Alice Buchanan, made an impressive closing of the day in the beautiful Riverdale Presbyterian Church.

At St. Paul's Chapel, Columbia University, New York, on the afternoon of April 28, was given a remarkable revelation of the musical resources of the ancient "Bay Psalm-Book" of 1640 at a commemorative service in honor of the first English-printed book in North America—a hymn-book. The university choir of fifty voices, under the direction of Professor Lowell P. Beveridge, gave an appreciative rendition of the music and Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, made a scholarly comment on "The Music of the Bay Psalm-Book of 1640," with copious illustrations

by the choir. These included ten or more of the most notable compositions in the ancient Psalter, mostly sung without accompaniment. The glorious Psalm 115 was the most thrilling number presented, and should often be heard in our modern services of worship.

The souvenir program was richly annotated by Dr. Smith and will prove valuable for organists and choir leaders.

An organ introduction was played by Professor Beveridge, variations on Psalm 50, as written by Anthony Van Noorth of Amsterdam, 1659, and a postlude, a voluntary on the 100th Psalm tune by Henry Purcell from a manuscript in the British Museum. The service was arranged by a joint committee of the Hymn Society of America and the Commission on Worship of the Federal Council of the Churches, which consisted of the Rev. Oliver Huckel, S.T.D., Carl Fowler Price, M.A., and the Rev. George Stewart, Ph.D.

This notable service had been logically preceded by a historical review at the Broadway Tabernacle Church, which is a lineal descendant of the New England Pilgrim churches. This was held on Feb. 16.

OLIVER HUCKEL.

MICHIGAN WESTMINSTER CHOIRS HOLD FESTIVAL

Five hundred singers in Westminster affiliated choirs from Battle Creek, Saginaw, Royal Oak, Detroit and Grand Rapids, Mich., gave an inspiring program of choral music May 13 in the East Grand Rapids high school auditorium, where they held their sixth annual state festival.

The choirs appeared both as separate organizations (thirteen groups in all) and in a huge chorus. Numbers which the massed chorus sang with special beauty were David Hugh Jones' "God Is a Spirit" and T. Tertius Noble's setting of "Go to Dark Gethsemane." Charles E. Stebbins, Jr., of Royal Oak, who had two choirs in the programs, conducted the first-named number and Earl Kretser of Battle Creek the latter.

Federal L. Whittlesey of Westminster Presbyterian Church, Detroit, presented his choirs in two numbers, "Love Is Come Again," arranged by Whipple, and "Misericordias Domini," by Durante. C. Harold Einecke, minister of music of the Park Congregational Church, Grand Rapids, whose chancel choir has won various distinctions, presented both this choir and the chapel choir in effective numbers. Donald F. Nixdorf of the East Church presented the adult chancel choir and the vesper choir of younger singers.

The United Steel and Wire chorus of Battle Creek, the only non-church group in the festival, made up of employees of the United Steel and Wire Company, pleased the audience with a Negro spiritual and the chorale from Sibelius' "Finlandia." Earl Kretser directed this group and the two choirs from the First Presbyterian Church of Battle Creek, who opened the program. Saginaw was represented by two choirs from the Michigan Avenue Baptist Church, conducted by Mrs. Marie J. Lyon.

Mrs. Lyon, the only woman conductor to appear on the program, conducted one of the numbers sung by the massed chorus, Beethoven's "Hallelujah" from "The Mount of Olives."

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History of Chorale; How Bach Made Use of Material He Found

[The following is part of a paper presented by Professor Zeilinger, organist, organ teacher and Lutheran clergyman, and editor of *The Lutheran Missionary*, before the Cedar Rapids Chapter of the American Guild of Organists on Jan. 18.]

BY PROFESSOR G. J. ZEILINGER

As we prepare to spend some precious moments with the great Bach we cannot help being filled with awe. If ever there was a "Gottbegnadeter Kuenstler" (divinely inspired artist) it was the man of whom someone said his name is a misnomer; it should not have been "Bach," a brook, but "Ocean."

The "chorale," according to "Grove's Dictionary of Music," is a sacred choral song (*cantus choralis*) which may almost be said to belong exclusively to the Protestant Church of Germany, in which it originated. The Roman Catholic interpretation of the "chorale," according to Braun, "Liturgical Lexicon," bearing the *Imprimatur* of the Catholic vicar general, Dr. Schleglmann, is that it is the so-called Gregorian chorale, *Cantus Gregorianus*, which may be traced back to the times of primitive Christianity and was systematized by Gregory the Great. It was built on the ancient eight (twelve) church tones (the *modi*), that is, the four authentic scales, the Dorian, the Phrygian, the Lydian and the Mixolydian, and the four plagal ones, the Hypo-Dorian, the Hypo-Phrygian, the Hypo-Lydian and the Hypo-Mixolydian, to which there were added during the fifteenth century both the authentic and the plagal Aeolian and the Ionian. This chorale is composed either of single tones (the syllabic chorale) or of a series of tones in groups (the melismatic chorale). It is always of one voice only, and diatonic—that is, it permits no half-steps besides those demanded by its scale, except that the *b* in the tri-tone *f-b*, because of its harshness may be changed into *b* flat.

In an excellent book reviewed in THE DIAPASON some time ago, "Church Music in History and Practice," Canon Winfred Douglas, Mus.D., says: "Martin Luther practically created the Protestant chorale." [page 210.] "Long before the Reformation such office hymns as 'Pange Lingua,' 'Veni Creator,' 'Lauda Sion,' 'Jesu, dulcis Memoria' had been translated into German. Luther made even better translations. Moreover, he skillfully adapted ancient melodies of varying types to German speech and tempo. He practically created the chorale. Like a second Ambrose, he possessed in an eminent degree a gift for writing hymns of the liturgical type. Add to this a positive genius for trenchant and forceful melody, supported by adequate musical training, and an almost unparalleled personal force, and we are no longer amazed by the tremendous hold that Luther's hymns soon obtained in Germany or by their influence on the Christian world, which is still increasing. I recently heard his Christmas chorale 'Vom Himmel hoch' sung in the Basilica of the Sacred Heart on Montmartre, Paris, by 5,000 French Roman Catholics."

Luther himself wrote to his friend George Spalatin: "It is my intention to make German psalms for the people—spiritual songs whereby the Word of God may be kept alive in them by singing." Canon Douglas adds the pertinent remark: "This note must never be forgotten in the use of hymns. They do keep alive the religion of those who can learn to sing them from the heart, and not merely with their lips."

But Luther was not so narrow as to limit his selection of hymn-tunes to the ancient Gregorian plainsong, or to compositions of his own. He also adapted tunes from appropriate folksongs. Moreover, Luther was not afraid to adopt what others of his day composed if it was good. Such was the material with which

Bach dealt when he wrote what we call his chorales.

Then what, in fact, are his chorales?

1. Though Erk in his edition of Bach's Chorales, the first that turned to original sources, says that among the sixty-nine of the appendix (there are 272 in the main body of this work) there are some entirely new compositions, and though it would seem strange if Bach had never composed any chorale melody himself, we actually should not speak of Bach's chorales at all as though they were invented by him. Russell Martineau says: "To what extent the melodies of these [chorales], which editors persist in attributing to Bach, are really his is a very difficult question, on which the present writer hesitates to pronounce an opinion." Nevertheless, what Bach made of these melodies by the application of counterpoint, harmonization and florid embellishment justifies us in speaking of Bach's chorales even if he never invented a single chorale melody [tune].

2. To appreciate Bach's chorales one must keep in mind several points:

(a) Some of the most beautiful chorale harmonizations by Bach are found to be integral parts of larger works, and if we know that Bach tried to do his very best, as in his "St. Matthew" and "St. John Passion," we are not disappointed when we find him exercising especially painstaking care in the chorale compositions occurring in these monumental works. Here we ought to appraise the chorale setting of "Herzlich lieb' hab' ich Dich, O Herr" as the climactic conclusion of the great oratorio, the "Passion according to St. John." Erk calls this a "heart-gripping harmonization unsurpassable for the purpose"—that is, to conclude this masterpiece. Another noteworthy example is "Herr Christ, der einig Gottessohn," interesting also for the reason that it is a specimen of fifteenth century folksong. It was composed for the express purpose of showing the master's ability when he visited Leipzig in 1723. It also was to conclude the cantata "Jesus Took unto Himself the Twelve." You will observe that it is rather elaborate and demands not only four voices, but also an oboe, first and second violins, a viola, a cello and a bass. A third example of chorale setting fully appreciated only if taken in its original position in the "St. Matthew Passion" is "Wenn ich einmal soll scheiden."

(b) In close relation with this point is the next, that Bach did not compose his chorales for a so-called chorale book, the *sine qua non* of every organist. His chorales were not to be played, but sung; more specifically, they were written for four-part singing (also five and more part singing). Therefore it would hardly be possible to use Bach's chorale settings for congregational singing. There is also another reason for this. Bach did not retain the original rhythm of the chorale and, we might add, he transposed his settings to a key entirely too high for congregational use. We might also mention the fact that he took the liberty of introducing variations of the original melody, which, by the way, is a sad chapter in German hymnody, every province in Germany having developed its own peculiar variations of the original chorale tunes; for instance, compare the Pommeranian "Liebster Jesu wir sind hier" with the original version.

(c) The most important point, however, to be kept in mind if we would truly appreciate Bach's chorales is the fact that they cannot be separated from their respective texts. In other words, Bach's music is wedded to the text. This will explain the many different versions of the same chorale found in Bach's works. For example, of the chorale "O Sacred Head, Now Wounded" there are nine versions in the Breitkopf & Haertel edition of 371 four-part chorales by J. S. Bach. Some go with the text of "Herzlich that mich verlangen," others with "O Haupt voll Blut und Wunden," still others with "Befehl Du Deine Wege," and then again individual stanzas are the text for Bach's compositions, as with the aforementioned ending of the "Passion according to St. John," which is the second-last stanza of

"O Sacred Head, Now Wounded." And at this point I am sorry to say the translations of the texts Bach used do not always do justice to the originals and may occasionally even obscure the great beauty of Bach's poetic art.

(d) For this is the secret of Bach's art. He was a true poet in the realm of music. For a long time he was not understood. That is why even such a man as Abt Vogler could make such a blunder as to take four or more patches of different versions of Bach's chorales and out of such patches construe a new version, which he would deem an improvement on Bach's chorale. C. M. von Weber did the same thing. *O sancta simplicitas!* What Bach actually did was that he painted the word picture of the text in the colors of music. His settings are not to be analyzed by mathematical formulae. They are not dead and dry etudes written for finger exercises. They are no lifeless exemplification of counterpoint that might delight a bone-dry mathematician. But they are, as said before, exquisite poetry in music. Naumann in his great "Musikgeschichte" calls Bach's chorales "symphonic poems" of unsurpassable grandeur. They belong to the mightiest productions in the history of descriptive music.

In grasping the basic temper of each chorale Bach manifested his true greatness. He did not invent his art of poetic painting in music—it had entered church music since Orlando di Lasso's times—but he developed it to perfection. For examples note the shadowy, fleeting character of Bach's harmonization of the chorale "Ach wie fluechtig, ach wie nichtig, sind der Menschen Sachen." Or the powerful majesty of "Christe, Du Lamm Gottes," of which Naumann says: "By its relentless cacophony it completely realizes the depths of sorrow." The introductory chorus to the "St. Matthew Passion" is actually a gigantic chorale expanded to magnificent dimensions. This might be called an original composition.

In conclusion we would express a pious wish. If the text of Bach's chorale settings is of such importance for a correct understanding and appreciation of the master's art, why not print the text on programs of Bach's music? Even his preludes and transcriptions, which are heard so often at organ recitals, would gain immensely if the audience had the text. For example, read the text of "Jesu, meine Freude," which will explain the setting thought by some to be "un-usual."

Cesar Franck's Mass in A was sung at the Ascension Day service in St. James' Church, Philadelphia, on the morning of May 18 by the choir of thirty-four boys and men. Dr. Alexander McCurdy of St. James' conducted and Richard Purvis was at the organ. A new orchestration written especially for this service by Gordon Mapes was used, instruments from the symphony orchestra of the Curtis School and an ensemble of four harps taking part.



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GORDON YOUNG



ON MAY 18 AT THE ROBIDOUX Hotel in St. Joseph, Mo., Gordon Young, prominent young Kansas City musician, gave the first of a series of recitals on a Hammond which will extend throughout the Southwest. Mr. Young is featuring forty-five chorale preludes of Johann Sebastian Bach on his programs. He will also include the larger works of Bach, the symphonies of Widor and of Guilman, as well as selected works of contemporary composers.

Although only 20 years old, Mr. Young is rapidly becoming prominent in the field of concert playing. In 1937 he was the only organist and the youngest person to appear on the artist program of the convention of the Kansas State Federation of Music Clubs and in 1938 he appeared at the state convention of the American Guild of Organists. During the last year his recitals in the Southwest have attracted unusual attention.

Following is the program given at St. Joseph: Chorale Preludes, "Saviour of the Heathen," "Salvation Now Is Come" and "In Death's Strong Grasp the Saviour Lay," Bach; Allegro Vivace from Fifth Symphony, Widor; Toccata and Fugue in D minor, Bach; Pastorale from Symphony in D minor, Guilman; "Summer-time," from "Porgy and Bess," Gershwin; Toccata from Fifth Symphony, Widor.

NOTES FROM THE CAPITAL;
CHOIR FESTIVAL HELD MAY 9

By MABEL R. FROST

Washington, D. C., May 22. — The sacred choir festival sponsored annually by the District of Columbia Federation of Music Clubs was held May 9 at the Mount Vernon Place Methodist Church under the chairmanship of R. Deane Shure. An entirely new group of choirs was presented this year, including those of Washington Missionary College, the Washington Chapel of Latter-Day Saints, St. John's Church, Petworth Methodist, Anacostia Methodist and Calvary Baptist.

The Franck Chorale in E major as transcribed by Louis Potter for symphony orchestra was given its premiere on Easter by the National Symphony Orchestra, with Mr. Potter conducting.

Since her resignation as organist of Francis Asbury Methodist Church, Edith B. Athey has been kept busy filling emergency engagements in leading Washington churches, including Metropolitan Methodist, First Congregational and East Washington Heights Baptist, and as guest recitalist at the McKinley High School for the teachers' institute of the Washington Board of Education.

Two old established Baptist churches have announced the appointment of Westminster graduates as directors of music for the coming season. The First Baptist has engaged Mr. and Mrs. Harwood Hall to be tenor and contralto soloists, respectively, to organize several choirs and to give private instruction. Their duties will begin Aug. 1. Raymond Rapp, for twelve years organist and music director, has tendered his resignation effective June 30. Calvary Baptist Church has engaged Herbert Pate to be director of

music beginning Sept. 1, to develop a new musical program and to organize additional choirs. Thomas Moss will remain as organist. In both churches the solo quartets have been dismissed.

The Hamline Choir's prize offering for the spring season was the Dvorak "Stabat Mater," a work seldom given in its entirety, and so far as known, not recently heard here. It was sung May 21 and afforded an opportunity to compare the Dvorak setting with that of Rossini, presented by the same choir on Palm Sunday.

The Atwater series of twenty vesper recitals concluded with the one on March 26 at All Souls' Unitarian Church. The recital March 19 was played by Donald Gillett, assistant organist, and was devoted to the works of Vierne.

We are happy to report the recovery of Walter H. Nash following an unannounced appendectomy April 13.

NEWS FROM SAN FRANCISCO;
RECITAL BY CLAIRE COCI

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—Claire Coci, whose satisfying and musicianly playing helps to explode the myth that still exists in some minds that men are superior organists, made her first appearance in the bay region May 10 on the three-manual Austin at St. Paul's Episcopal Church. The audience showed by its mood that every number was enjoyed.

Two well-known members of the Northern California Chapter of the Guild appeared in the role of composers in a concert at Mills College May 17. Both are candidates for the master's degree and the compositions are their theses; both numbers were worked out in the advanced composition class of the late Domenico Brescia and are monuments to his genius as a teacher, as well as evidence of the talent and industry of the composers. The first number on the program was a sacred cantata for chorus and organ, "The Voice of the Lord on the Waters," by Winifred Jolley Bengson, A.A.G.O., and consisted of six impressions based upon Biblical episodes which concern the sea, sung by the *a cappella* choir of Calvary Presbyterian Church, San Francisco, where Mrs. Bengson is organist. Each of the six episodes was preceded by a reading by a narrator (John Milton Kelly, director of the choir), with organ accompaniment. The work was effective and impressive and leads us to expect more from the pen of Mrs. Bengson, who is already so favorably known as a recitalist. The second number was a cantata for solo voices, chorus and orchestra entitled "Veni Emmanuel," composed by Raymond L. White, A. A. G. O., organist of the First Congregational Church, San Francisco. This was sung by the San Francisco State College *a cappella* choir, accompanied by the State College symphony orchestra, and directed by the composer, who is a member of the faculty of the state school. Although not as extended a composition as the first number on the program, Mr. White's cantata carries out the spirit of the text, the chorus parts are effectively written and the entire work is skillfully scored for full orchestra.

The third San Francisco Bach festival was held May 19 and 20 at St. Paulus Lutheran Church under the able direction of Waldemar Jacobsen. On the 19th a part of the program consisted of the Fantasy and Fugue in G minor and Toccata and Fugue in D minor, played by Harold Mueller, F. A. G. O.

Dr. Frederick W. Schlieder will be in San Francisco again this summer to conduct classes in lyric composition and musicianship. One class is planned for organists who are interested in learning the principles of improvisation and is patterned after his New York class.

MÖLLER ORGAN DESIGNED FOR
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The dedicatory recital on the new Möller organ at Philadelphia's Overbrook School for the Blind was given April 18 by Ralph Phaon Lewars, Mus.D., director of music at Overbrook, assisted by Edward Garrett, basso and pianist. The occasion was initiated with Dr. Lewars' dignified interpretation of the *Fantasia in C minor* and *Toccata and Fugue in D minor* of Bach. Karg-Elert's "Ach bleib mit Deiner Gnade" and "Sun's Evensong" proved to be admirable vehicles for the recitalist's registration. Four numbers by Debussy—*Sarabande*, "La Cathedrale Engloutie," "Fetes" and "Clair de Lune"—enhanced by their being presented as organ and piano duos, afforded Dr. Lewars the opportunity to demonstrate the manifold tonal shades at his disposal. Franck's *A minor* Chorale brought the program to a climactic conclusion. Mr. Garrett, in addition to his artistic piano work in the concerted numbers, contributed a variety of songs.

The three-manual console, designed by Dr. Lewars, is out of the ordinary. The couplers, a row of tablets over the swell, are divided into logical groups by appropriate spacing; the tablet on the extreme left of each of the three groups is directly above an F sharp on the manual. This plan is followed throughout with respect to the thirty-two combination pistons, expression and crescendo pedals. This set-up has literally translated for young blind organ students a bewildering maze of gadgets into readily accessible mechanical aids.

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IRVING D. BARTLEY, F.A.G.O., head of the piano and organ departments at Baker University, Baldwin, Kan., for the last ten years, received the degree of master of music from Syracuse University in February of this year. Mr. Bartley received diplomas in both piano and organ from the New England Conservatory, Boston, in 1928, and earned a bachelor of music (major in piano) degree from Syracuse University in the summer of 1933.

As a partial requirement for the master's degree Mr. Bartley gave a piano recital in Crouse Hall of Syracuse University Aug. 5, 1938. For his thesis he wrote a harmony textbook entitled "Essentials in Harmony," used at Baker University for the last two years. Mr. Bartley did his piano work under Earl B. Stout, organ under the late Harry L. Vibbard and composition with William Berwald.

Aside from teaching organ and piano, Mr. Bartley also has classes in harmony, harmonic analysis, form analysis and counterpoint and presides at the new Reuter organ in the Baldwin Methodist Church. Last year Mr. Bartley was dean of the Kansas Chapter of the American Guild of Organists and arranged for the annual convention which was held in Baldwin April 19 and 20. An article on "Registration for the Small Organ" by Mr. Bartley was published in the May issue of the *Etude*.

Dedication at Winooski, Vt.

Harlie E. Wilson, organist of St. Stephen's Catholic Church at Winooski, Vt., was at the console for the dedication of an electronic organ at that church on Mother's Day. The Rev. M. S. O'Donnell of Poultney, who presented the chimes in memory of his parents, preached the sermon and the Rev. John B. McGarry, pastor of St. Stephen's, blessed the instrument. Lemmens' "Marche Pontificale" was played as the prelude and the Bach Toccata and Fugue in D minor as the postlude by Mr. Wilson.

On April 14 the Berlin, Conn., Choral Society of 125 voices, William V. Harris, director, presented its annual spring concert at the senior high school auditorium in New Britain, Conn., with an attendance of 1,800. Miss Anna Kaskas of the Metropolitan Opera was guest soloist. Charles A. Johnson, A.A.G.O., was at the organ.

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**Los Angeles Events;
Claire Coci Recital;
Dorr as Guild Dean**

By ROLAND DIGGLE, Mus.D.

Los Angeles, May 21.—A thoroughly enjoyable recital in every way was that given by Claire Coci before some 1,500 listeners at the Hollywood High School May 4. This was the recitalist's first appearance in Los Angeles, and from the enthusiastic reception accorded her it will not be her last. The program opened with some excellent Bach playing, the Toccata and Fugue in D minor and the Chorale "Now Rejoice, Ye Christians." The Franck Fantasie in A major which followed is a piece I do not care for, but with the audience it made a great hit; in fact it seemed to be the most popular number on the program. This was followed by the "Prologue Tragicus" of Karg-Elert, a number that was to me the high-light of the program. The Skinner organ in the auditorium is a medium-sized three-manual which I should have said was too small to do this work justice, but I have never heard a more stunning performance. Delightful was the d'Aquin "Le Coucou" and interesting the Bedeli "Noel." The program closed with a rousing performance of the Widor Toccata.

A series of candle-light musicales are being given on Sunday evenings at the Oratorio in Los Angeles, with B. Ernest Ballard, organist, assisted by visiting soloists. I have attended a number of these concerts and have enjoyed them greatly. The organ here is a small Kilgen with some excellent voicing and Mr. Ballard is wise enough to play music that sounds effective on the instrument and is suitable for this small but lovely chapel.

The Los Angeles Chapter of the Guild held its May meeting at the famous Mission Inn in Riverside, with Newell Parker, the Mission Inn organist, as host. There was a large gathering, some eighty sitting down to the excellent dinner. During the evening a huge birthday cake was cut by Mr. Parker, celebrating his twentieth anniversary as organist at this famous place.

Election of officers resulted in William Ripley Dorr being elected as dean, Edward Shippen Barnes sub-dean, Courtney Rogers secretary and Edward B. Gowan treasurer. During the evening a recital was given by Newell Parker, Leslie P. Spelman and the Southern California A Cappella Choir, under the direction of Harlyn Able. The organ at the inn is a three-manual Kilgen and both organists gave an excellent account of themselves.

The John Finley Williamson summer session will be held at Occidental College, Los Angeles, June 26 to July 14. A number of organists, choirmasters, supervisors and college students have enrolled and there is every indication that there will be a full attendance.

The annual boy choir festival was held at St. Paul's Cathedral May 14, when the cathedral choir under the direction of Dudley Warner Fitch and St. Luke's Choristers, under their director, William R. Dorr, presented an excellent program, most admirably performed.

Clarence D. Kellogg has been appointed organist of the First Methodist Church in Long Beach. This is one of the largest churches in this thriving city and the instrument over which Mr. Kellogg will preside is a large four-manual Skinner. Mr. Kellogg is one of the southland's most talented organists.

A number of people have written me

regarding the children's hymn that I quoted last month. They all seem to think it a joke, but I assure you on my word of honor that this is a real hymn and was used frequently.

Alexander Schreiner and his family will leave for Salt Lake City the middle of June and Mr. Schreiner will take up his duties at the Tabernacle during the summer. He will return to his work at the University of California in Los Angeles early in September. During the last two years, as dean of the local chapter of the Guild, he has given unstintingly of his time and energy and the 150 members of the chapter owe him a debt of gratitude. The last meeting over which he will preside will be the manuscript evening to be held at St. Paul's Cathedral June 12.

I have not been greatly disturbed by the organists who insist on giving us an overdose of pre-Bach music. Nor was I greatly alarmed when the society to bring back pre-Bach cooking was launched. But a recent announcement that a group of people had been organized to bring back the pre-Bach bathing suit has me up in arms. The music and the cooking I can take or leave, but to have to see the pre-Bach bathing suit on the shore and in the "movies" is more than I can stand.

Henry Booker in Oberlin Recital.

Henry Booker, an Oberlin graduate of 1937, and candidate for the bachelor of music degree this June in the conservatory of music, played his senior organ recital May 5 in Finney Chapel. Mr. Booker presented a program which included: Prelude and Fugue in F, Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "Alle Menschen müssen sterben" and "Ertdt' uns durch Dein' Güte," and Toccata in F major, Bach; "A Prayer" (in memoriam), Laurel E. Yeamans, and "Variations sur Un Noël," Dupré. Mr. Booker has been assistant organist at the First Church of Oberlin and during the present year has been organist at the Oberlin Graduate School of Theology. He has been active in many of the musical organizations, including four years in the A Cappella Choir, five years in the First Church choir, six years in the Music Union, has served on the Y.M.C.A. vespers committee for four years, and has been a member of the Oberlin Madrigal Singers this year and their tenor soloist. He has been student conductor of the A Cappella Choir and last year was organ soloist on their concert tour in the East. Mr. Booker comes from Washington, D. C.

Music at Great Methodist Meeting.

J. Max Kruwel of the Linwood Methodist Church, Kansas City, Mo., was the official organist for the uniting conference held in that city beginning April 26 at which a union of the Northern and Southern branches of the Methodist Episcopal Church was completed. The sessions continued for fifteen days and were attended by thousands of Methodists from every part of the United States. One musical feature was the presentation of Handel's "Messiah" before 10,000 people by a chorus of 300 voices under the baton of Powell Weaver, with Mr. Kruwel at the organ.

Death of Donald W. H. Penrose.

Word comes from the Organ Club in London of the death of its president, Donald W. H. Penrose, who passed away March 15 in his seventy-seventh year. His body was taken to St. Dunstan-in-the-East, at which church Mr. Penrose had been honorary organist for many years, and the funeral service was held March 20. Many members of the club and several distinguished organists and other musicians were present to pay their last respects.

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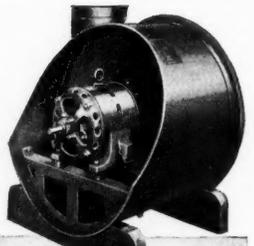
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ROBERT K. HALE



Robert K. Hale, who would rather be called an "organ enthusiast" than an organist, is a versatile figure among devotees of the instrument in America. Starting out to enter a career as an engineer, he turned to the organ in his native state of Kansas, played in church and theater, gave many recitals in the West, assisted in the installation of several organs, then toured Europe to visit the famous organs and organ factories, next played in a New York theater, and now is a resident of Short Falls, N. H., where he devotes himself to his organ hobby and to the additional hobby of restoring old houses. The organ has given him an excellent outlet for his mechanical bent and he enjoys working among the pipes and wires as much as sitting at the console.

Mr. Hale started out to be a chemical engineer, and with that in mind enrolled in the Kansas University School of Engineering in 1916. A few weeks later he enrolled as a special student under Pearl Emley (now Pearl Emley Elliott) in the K. U. School of Fine Arts. His musical education began, however, at the piano when he was 10 years old, at Eureka, Kan., where he was born and spent his early childhood.

After two years at Kansas University the war put a stop to Mr. Hale's college course and after another six months spent in the army at Camp Funston he went to Kansas City, Mo., intending to make a career of chemistry, and obtained a job at the Kansas City Testing Laboratory. Four months later he abandoned chemistry for music and found himself at the console of a theater organ. Realizing the need for further study, he went to New York in the fall of 1921 and coached with Sidney Steinheimer and also studied composition with him, paying for his lessons by playing a season at the Herald Square Theater. The following fall he was called to Salina, Kan., by illness in the family and remained until 1926. This period in Salina proved to be a busy time and Mr. Hale's musical activities were varied. In addition to teaching piano and organ he played four summers at the University Methodist Church, connected with Kansas Wesleyan University, where his Sunday evening recitals attracted favorable attention. He participated in many music club activities, did some pioneer radio broadcasting, took part in the annual music festival with an organ recital and at the same time played the organ at the Strand Theater and covered musical events for the *Salina Daily Union*. In thirteen months at the Strand he never missed a performance.

From 1926 to 1928 Mr. Hale opened four Reuter theater organs, three of them for one circuit. Over the fourth, at the Colonial Theater in Kansas City, he presided until 1931. In his theater solo work he played straight solos instead of accompanying colored slides of popular songs. He also tried to bridge the gap between the organist and the audience by placing a request box in the lobby in which patrons were invited to place requests for numbers to be played.

In the summer of 1928 Mr. Hale resolved to go on a barn-storming tour giving organ recitals. During the winter he began to work up a sizable repertoire of standard organ music, and when summer arrived he took leave of the management, put on his hat, jumped into his car and started through Kansas "to where I knew there were some good church organs and where the people would not be too critical." This venture proved to be one of the most interesting experiences he ever had. "We went into it 50-50," he writes. "The churches got the crowd, I did the playing, we took up a collection and we divided the spoils. After three weeks of this I got on a boat and spent the rest of the summer tramping about Europe, hearing and seeing important organs and going through organ factories wherever possible."

The next fall Mr. Hale was again in the Middle West, coaching a mixed chorus, a girls' chorus, a sextet and a soprano, all high school youngsters, at Alma, Neb. In the spring the girls' groups and the soprano won first places in all events entered in the district music contest and the soprano and the sextet

won first a few weeks later in the state-wide contest regardless of school classification.

In 1934 Mr. Hale moved to New Hampshire, where he found the climate better for his health. He became interested in old houses and in the spring of 1935 began work restoring the Short Falls Mill House. Meanwhile his interest in the organ has not dimmed. In fact, he is planning an organ for the house, but since space in a Cape Cod cottage is at a premium, he is having to content himself with an electronic instrument. When finished it will be a three-manual, incorporating a number of original ideas. The console, however, will be strictly standard, with all accepted accessories, plus a few things of his own devising. It is his present hope to have the organ in playable condition by midsummer.

Under the direction of Henry Veld, conductor, with Wilbur F. Swanson, dean of the school of music of Augustana College, Rock Island, Ill., at the organ, Bach's "St. Matthew Passion" was presented Sunday evening, May 14, at Augustana before an audience of 2,000 from Rock Island, Davenport, Moline and other points. Distinguished soloists took the solo parts. The choruses were sung by the Handel Oratorio Society, with the assistance of a symphony orchestra conducted by Maurits Kesnar.

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