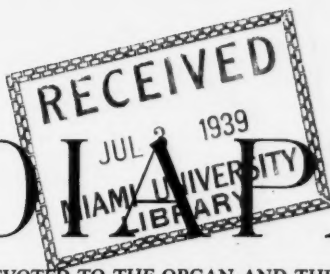


July 1 '39

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THE DIAPASON

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NEW COLUMBIA ORGAN AS REAL ACHIEVEMENT

INAUGURATION IN NEW YORK

Instrument in St. Paul's Chapel at University Makes Deep Impression at Recital by Charles H. Doersam and Lowell P. Beveridge.

By SETH BINGHAM

The official inauguration on May 28 of the new Aeolian-Skinner organ at St. Paul's Chapel, Columbia University, New York, was marked by an impressive service of dedication, preceding a recital shared by Charles H. Doersam, retiring warden of the American Guild of Organists and professor of organ playing at Columbia, and Lowell P. Beveridge, director of the chapel choir, which sang Palestrina's "Exultabo Te."

Among the many organists present the consensus of opinion was that G. Donald Harrison, the designer, has here achieved a new milestone in the progress of organ building. Certainly New York, possessing a variety of fine instruments, has heard nothing quite like this classic-modern masterpiece of tone, with its thirty-six ranks of mixtures and mutations (2,080 out of a total of 4,971 pipes); its extremely low pressures (great, three inches; swell and choir, three and three-fourth inches; brustwerk, two and one-half inches; positiv, two inches); its exclusive use of registers of soft and medium power; its pedal department with a complete, independent ensemble, and its adaptation of more modern stops to light wind pressure to assure their blending with the classic foundation.

Although the organ as it stands is not yet complete and a finer balance and fullness may be expected when finished, enough was heard at this opening recital to justify the feeling that in several respects the Columbia build-up represents Mr. Harrison's highest achievement to date. Briefly stated, the twofold aim was to design an instrument which would prove an ideal medium for accompanying the chapel choir and for the proper rendition of the finest in organ literature of all schools and periods. The problem then was to fuse the classical and modern ideals into one harmonious whole. Slavish copying of earlier tonal design, together with the use of extreme modern innovations, have both been wisely avoided. A glance at the six divisions of the organ reveals the method employed:

Great—Eight-ft. pitch emphasis, unenclosed.

Brustwerk—Four-ft. emphasis, unenclosed and prominently located.

Positiv—Two-ft. emphasis, unenclosed and prominently located.

Swell—Modern tonal design, enclosed. Choir—Enclosed.

Pedal—Sixteen-ft. emphasis, unenclosed except four registers duplexed from enclosed manuals.

To quote Mr. Harrison: "From the above arrangement it will be realized that the first three manual divisions, with the pedal, form almost an ideal three-manual and pedal arrangement for the interpretation of the classic works of the organ, while the great and pedal taken with the swell and choir form a second group designed for the rendition of Romantic and modern music. Naturally the entire instrument can be used by the performer as found desirable in the playing of any type of music, the clarity which has been imparted to the classical divisions being equally advantageous for both Romantic and modern music. Similarly, in some classical compositions an enclosed modern solo voice can be used with enhanced effect."

The program was well planned to show the dual possibilities of the new instrument. In numbers by Buxtehude and

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ORIGINAL MANUSCRIPT OF BACH WORK ON EXHIBITION



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COUNT DE SAINT-MARTIN COMING FOR RECITAL TOUR

Another prominent French organist will be heard on this side of the ocean next winter when Count Leonce de Saint-Martin, organist of Notre Dame Cathedral, Paris, will come over for a recital tour of the United States and Canada. Announcement of the impending tour is made by Wilfred Van Wyck, European impresario. Count de Saint-Martin will be heard in the principal cities from coast to coast and several engagements have already been made for him. He is to spend the months of January, February and March in America. The count will include several of his compositions on his programs.

Before succeeding the late Louis Vierne as titular organist of Notre Dame, Count de Saint-Martin was Vierne's assistant for seventeen years.

Arrangements for the tour are being conducted in the United States by Frederick Marriott, a friend of the count and organist of the University of Chicago.

Brahms Requiem at Grand Rapids.

The climax to the Fountain Street Baptist Church's music day at Grand Rapids, Mich., June 2 was the presentation of Brahms' German Requiem by the church choir, the Federal Symphony Orchestra and Paul Callaway, organist, with Emory L. Gallup, organist and choirmaster of the church, conducting.

ARTHUR POISTER ENGAGED FOR IMPORTANT RECITALS

Arthur Poister of the faculty of Oberlin College has had a busy spring season of recitals in various parts of the country and this activity will extend into the heat of July. Among his engagements of the recent past and for the summer are included the following:

- May 7—Davenport, Iowa.
- May 23—Indianapolis, Ind. (Guild).
- June 9—Bach Festival, Berea, Ohio.
- June 22—Toledo; recital for the Ohio State Music Teachers' Association.
- July 27—New York world's fair.

Stanley H. Fargher Dies in St. Louis.

Stanley H. Fargher, a well-known organ builder, died suddenly in his home city, St. Louis, Mo., June 24. He was stricken with heart disease, according to the reports received, and passed away instantly. Funeral services were held June 26. Mr. Fargher was born in England fifty-six years ago and came to the United States about thirty years ago. He had been connected with George Kilgen & Son, the Rudolph Wurlitzer Company and the W. W. Kimball Company successively, but for the last ten or twelve years had been conducting his own organ maintenance business in St. Louis and had charge of a number of prominent organs. Mr. Fargher is survived by his widow and two sons, the older a student at Washington University in St. Louis.

GREAT EVENTS STAND OUT IN 1939 CONVENTION

A.G.O. MEET IN PHILADELPHIA

Five Days Crammed with Recitals and Visits to Places of Interest, in Addition to Discussions—Climactic Points in Program.

The organ and its music had a field day—or rather five field days—from June 18 to 23 in Philadelphia, and there were so many thrills for the organ-minded men and women of America that it must have caused a stir in another world among the good Quakers who founded the City of Brotherly Love without any provision for tolerating the king of instruments. The eighteenth convention of the American Guild of Organists, and the first since the plan for biennial meetings was adopted, was a success from every standpoint—artistic and fraternal—according to an opinion which was unanimous when the last program was finished Friday night. More than 400 members of the Guild placed their names on the registration lists and of the ninety-four chapters and branch chapters the country over seventy-four had representatives present. Every scheduled event of the program published in THE DIAPASON last month took place on the minute, there was not one untoward circumstance to mar the week and there was a variety that held the interest of all, no matter what their tastes.

Among the most inspirational events, aside from the series of recitals, may be mentioned the visits to the Presser Home for Retired Musicians and the Pennsylvania School for the Instruction of the Blind, the recital by Virgil Fox on the world's largest organ, the dinner on Tuesday evening and the climactic final event at Girard College—the program by Dr. Francis W. Snow and a chorus made up of boy choirs from twelve churches. But it is only fair to say that every recital and discussion on the program deserved to be rated as a real feature.

Two Artists First to Be Heard

Two giants who have grown to maturity in more recent years in the front rank of American concert organists shared the first in the series of recitals that marked the convention this year. E. Power Biggs of Cambridge, Mass., a scholarly artist whose fame has spread throughout the land since his coming from England a few years ago, and one of the ablest of classicists of the organ fraternity, played the first part of the program at St. Mark's Church Monday evening. Ernest White, erstwhile of Canada, but known, like Mr. Biggs, wherever good organ playing is appreciated, who presides over the instrument at the Church of St. Mary the Virgin in New York and who is adding to his reputation with his recitals at the New York world's fair, had the second half of the program. Their offerings were published in the June issue of THE DIAPASON.

Mr. Biggs presented a list of works that were familiar; Mr. White devoted himself to the new and unfamiliar. The Vivaldi Concerto, the Handel "Cuckoo and Nightingale" and d'Aquin's "Noel Grand Jeu et Duo" received excellent interpretations and the Variations on a Noel of Dupré was most effective in Mr. Biggs' hands. He closed his part of the evening with a masterly rendition of the Bach Passacaglia. All of his playing was marked by faultless technique, and he injected into it ample color, making good use of the large Aeolian-Skinner organ of classic design.

Mr. White's offerings were all modern, not only as to age, but as to character. All of them have been composed within the last four years. From an educational standpoint they afforded much of value, for they gave us a picture of what is

MEMBERS OF AMERICAN GUILD OF ORGANISTS AT PHILADELPHIA CONVENTION



being produced today in the way of new organ music and there was an excellent opportunity to make comparison with the output of another day as played by Mr. Biggs. In Jean Langlais' "La Nativite" Mr. White used the organ's resources to make the work colorful. Jehan Alain's "Litanies" might be described as painfully dissonant and no doubt requires an attitude toward organ music and a taste different from that of the—shall we say?—less progressive and erudite listener to stimulate appreciation. The Hindemith Sonata has gained much vogue since it was written in 1937, and the four movements, in which the brilliancy of the performer was thoroughly demonstrated, did not convince some of the critics of the appeal of the work. Perhaps it was intended for the mortification of the flesh, as was the closing number, a movement from Messiaen's "La Nativite du Seigneur."

The recital drew an audience which filled the large church.

Miss Carpenter Apostle of Air

Meanwhile Miss Lilian Carpenter, F.A.G.O., of New York, taking the role of apostle of the air to the gentiles populating the wide world outside, gave the first of the radio recitals from station WFIL. While the conflict between this performance and the recital at St. Mark's Church deprived the majority of the privilege of hearing Miss Carpenter, without doubt she was heard and appreciated by a very large unseen audience. Her varied program, ranging from Handel and Bach to Vierne and Maquaire, and giving representation to such outstanding American writers for the organ as Clokey and Snow, was played as published in the June issue.

Guild Problems Are Considered

Philadelphia greeted its guests officially on Tuesday morning and, after an invocation by the Rev. Herbert B. Satcher, Dean Newell Robinson of the Pennsylvania Chapter introduced first Dr. John McE. Ward, president of the American Organ Players' Club, who told of that organization's history of fifty years and its record of fostering a series of recitals every year in the half-century. Miss Frances A. Wister, president of the wom-

en's committee of the Philadelphia Orchestra, was introduced next and in a short paper recited some interesting early-day musical history of the City of Brotherly Love. She quoted the words of the first ordained minister in the city, who in 1700 proposed the acquisition of an organ, despite the objections of the Quakers, explaining that, in addition to its usefulness as an aid to divine service, it would have a beneficial influence on the "wild Indians," who "would come running" because of their love for any melodious sound. Miss Wister also told of the construction of organs in Philadelphia as early as 1753 and of the organization of a society in those days for the relief of "decayed" musicians. After a few words by A. Russell Phillips of the Chamber of Commerce, Warden Doersam thanked the hosts.

The remainder of the forenoon was devoted to more than two hours of heart-to-heart talks on the affairs of the Guild and ways of making it stronger and more useful. Three speakers had been asked to conduct discussions of important topics. The first of these speakers was DeWitt C. Garretson, of the Buffalo Chapter. The question taken up by Mr. Garretson was "How can the Guild be of more value to its members?" He preferred to change this to read: "How can the members be of more value to the Guild?" The aim of the chapters should be, he declared, to help the members help themselves, by giving them opportunities to keep up to date. He expressed opposition to "free lessons, free recitals and free lunches," and said the A.G.O. did not "desire any WPA (Why pay anything) in its ranks." He enunciated the doctrine that you cannot get dividends out of anything unless you have invested. How the Buffalo Chapter has endeavored to be of help to its members was told, among the activities enumerated being the course by Father Finn this summer, under the chapter's auspices; neighborhood recitals by lesser known organists; a volunteer choir competition; payment of the examination fees of candidates who pass the Guild tests; classes for examination candidates, etc. It was a fine exposition of what one chapter has done as an example to others.

Walter H. Nash, F.A.G.O., of Wash-

ington, D. C., conducted the discussion of the second question—"How can the musical standards and qualifications of the Guild be brought strongly to the attention of the churches?" He emphasized the importance of church playing and choral music as compared with recital playing. He called attention to the fact that only about one-fourth of the membership held the A.G.O. certificates and suggested that an intermediate class between the colleague and the associate be created—a plan advocated in THE DIAPASON not long ago by Hans K. Hoerlein. For this certificate the degree of licentiate was suggested. Cultivation of the governing bodies of churches, appeals to the clergy by special pamphlets, more meetings of organists with their ministers, Guild choruses to assist in special church events, etc., were among the ideas elicited.

Edward G. Mead, dean of the Southern Ohio Chapter, conducted the third part of the morning's discussion, the topic being "How can the relations between the chapters and with headquarters be improved and clarified?" Joint meetings of the chapters and the appointment of a full-time executive secretary in New York were among the plans proposed and there was comment from many of those present on these and other points. Dr. Channing Lefebvre of New York, warden-elect, told of the plans for an executive secretary and said he favored a change in the constitution which would permit the transaction of Guild business at the conventions.

Warden Doersam then called upon Reginald L. McAll, chairman of the committee which arranged for the discussion of the day, to summarize the proceedings of the morning. He mentioned suggestions received for establishing qualifications for colleagues. Mr. McAll declared that the best approach to the clergy is by offering them something they have not yet realized and said that good work by the organist and choir will win the favor of the ministers.

Deans Meet With Warden

Deans and representatives of the chapters were guests of the warden at luncheon at the Hotel Philadelphia and each one present was called upon for a short

word of greeting. On this occasion the unity of the Guild was illustrated, the common aims of chapters from coast to coast being reported by those who had come from afar.

Women attending the convention at the same time attended a luncheon sponsored by the women's committee of the Pennsylvania Chapter, at which a short talk was made by Frances McColin, the composer, on "Standards in Music."

Preceding the afternoon recital at the First (Calvary) Presbyterian Church, with its large Casavant organ, the organists gathered in the lower hall of the church to hear the Rev. Dr. Joseph Fort Newton, noted clergyman, author and commentator, voice some interesting "observations from inside the chancel," in which he summarized his remarks with the statement that the music of the church should constitute a "contributing and participating experience." He was followed by Frank R. Watson, noted ecclesiastical architect, who spent twenty years on the organ bench and who seemed as well versed on the music of the church as on the design of its edifices. He said that the ultra-modern and ultra-traditional do not always appeal in music or architecture and decried the "vogue of today for excessive use of a cappella music," too much of which he said became monotonous and tiresome. As an instance he told of a service on Easter in which all the singing was a *cappella*, except for the hymns, although there was a beautiful organ in the church. Mr. Watson deplored the decline in the art of service playing.

After the recital all present returned to the hall to hear a few words from the Rev. Luther D. Reed, D.D., A.E.D., president of the Lutheran Theological Seminary at Mount Airy, Philadelphia, who gave expression to suggestive thoughts for the improvement and elevation of the church service and quoted the theologian who rated Bach's "St. Matthew Passion" and Mass in B minor as "the fifth Gospel."

Recital by Edwin Arthur Kraft

In his program of contemporary composers Edwin Arthur Kraft, F.A.G.O., organist and choirmaster of Trinity Cathedral in Cleveland, included the

GROUP PHOTOGRAPHED ON LAWN OF PRESSER HOME FOR RETIRED MUSICIANS



works of Americans to the extent of half of his offerings. The five Americans who were represented are Candlyn, Read, Sowerby, Bedell and Edmundson. The other composers were two Englishmen—Whitlock and Guy Weitz—and two Frenchmen—Commette and Durufle. Mr. Kraft is an established master whose work is always satisfying and is never confined by limitation of styles or periods. In his recital this time—and he has been heard frequently at A.G.O. conventions—he necessarily devoted himself to modern works, but there was variety in the list. The Passacaglia of the young Chicago composer, Gardner Read, which has commanded much attention from concert organists and orchestras, is a worthy and well-constructed composition. The two pieces of Percy Whitlock—a "Divertimento" and the Scherzetto from the Sonata in C minor—were thoroughly delightful selections, and in contrast with some of the more brilliant offerings. The first of these two proved what its name implied—a "diversion" that was welcomed. A work of special worth and character was Edmundson's Toccata on "Vom Himmel hoch"—a piece destined to become a classic. Robert L. Bedell's "Harmonies du Soir" is an appealing intermezzo for a heavy program. The Durufle Toccata formed a distinctly brilliant close to the program.

Debut of Miss Mathewson

Tuesday evening brought the convention debut of Miss Mary Ann Mathewson, and she took well the part of the debutante in the presence of a very large party in the vast municipal auditorium. Coming of a distinguished family, much was expected of Miss Mathewson, and she fulfilled all expectations. Her recital recalled the first appearances before national conventions of her sister, Mrs. Charlotte Mathewson Garden, and it became evident with the opening of her performance that the gifts in the family were evenly distributed. She controlled the very large and powerful Möller organ with the ease with which a fair young lion tamer handles the king of beasts in the circus. Her program was varied. Outstanding features were the registration in the Karg-Elert symphonic chorale "Ach bleib mit Deiner Gnade," the dramatic interpretation of Daniel-Lesur's "Scene

de la Passion" and an almost hair-raising performance of Garth Edmundson's Toccata on the Christmas chorale "Vom Himmel hoch," with which Miss Mathewson's solo part ended. This number displayed to the full the vast resources of the large instrument which fills every corner of the great building with majestic tone. The latter part of the program consisted of a novelty in the form of three organ duets, in which the highly talented Russell Wichmann of Pittsburgh and Miss Mathewson shared the bench. In the Hesse Fantasie there was perfect team work and one could note how many in the audience indulged in a sinful enjoyment of melody and counter-melody. And when the Beethoven "Ruins of Athens" March and the Wagner "Ride of the Valkyries" were played some lost souls even permitted themselves to relax to the extent of relishing these transcriptions to the full. These duets were arranged by Dr. Clarence Dickinson, Miss Mathewson's teacher, and her sister, Mrs. Garden. Altogether it was an evening that proved that everyone can enjoy organ music.

Radio Recital of John M. Klein

From the auditorium most of the assembly rushed to the studios of WFIL in the Widener building, where the fortunate ones were able to obtain places to hear the recital of John M. Klein, A.A.G.O., the Columbus organist, whose work has come to the fore rapidly. Mr. Klein played his half-hour program on the Kilgen organ and his selections, from Buxtehude and Bach to Stravinsky and Hindemith, afforded a large audience of the air in the Philadelphia vicinity the opportunity to enjoy a sample of the feast of convention week.

Guests at the Presser Home

Wednesday opened with a valuable talk on the question "Can Our Attitudes Toward the Appreciation of Music Be Improved?" by a man who has had the opportunity, in a long experience, to consider all phases of this topic—Edward M. Twitmyer, Ph.D., director of student personnel at Girard College. Dr. Twitmyer made it clear that to the musician belongs the task—a "tough job," as he described it—of making use of 1,001 tricks for developing an attitude on the part of

people which will lead to real appreciation of music—through an appeal to the emotions, through propaganda and through suggestion. He predicted that the world will not maintain its present pace and that there will be a return to the development of the fine arts among all the people. But he emphasized that the organist must make it an essential part of his work to discover ways and means to overcome indifference.

Gathering at the great music house of the Theodore Presser Company, the organists became the guests of that company and its president and guiding genius, Dr. J. Francis Cooke. A fleet of buses transported the assemblage to the Presser Home for Retired Musicians—a place without an equal in the world. Here luncheon was served on the beautiful lawn and Dr. Cooke welcomed the visitors and gave them an outline of the work the Presser Foundation is doing and of its genesis in the industry and vision of a musician who first established his successful magazine, *The Etude*, and then his publishing business, saw them grow far beyond his fondest hopes and devoted his fortune to helping other musicians by means of the home, established in 1907, by means of scholarships for music students, through which some 5,000 to 6,000 have been assisted, and by giving music buildings to colleges, ten such buildings having been erected before the depression, since which time the relief of needy musicians has been the chief activity of the foundation. Dr. Cooke paid a tribute to the A. G. O. for its high standards and described it as "representing the brains of musical America."

George Lindsay, head of the music department in the Philadelphia schools, and himself an organist, elicited a round of applause when he said that a *cappella* singing was being overdone and that accompanied music was more satisfactory, and when he asserted that the director of singing should always be an assistant to the organist, rather than the organist an assistant to the vocalist.

Carleton Sprague Smith, head of the music department of the New York Public Library, made a short but very interesting talk on the subject of "Early American Organs," and recalled the vicissitudes met by these instruments in

colonial days. A number of others, including members of the board of managers of the Presser Home, were introduced before Warden Doersam thanked the host for the splendid diversion offered in the visit to this place of rest and beauty. Interspersing the speeches, the Rittenhouse Orchestra, directed by Leon Sabbatini, played selections, including a composition by Dr. Cooke. And as the visitors entered the grounds, and again as they departed, they were greeted by the music of chimes, which proved to come from the new amplified records designed by Captain Richard H. Ranger, one of the inventive geniuses of the present musical era.

Recital by Claire Coci

One convention debut by a young woman of extraordinary talent was not enough for Philadelphia, and so Miss Claire Coci was presented at the Second Baptist Church of Germantown Wednesday afternoon. She played a program of standard organ classics in a thoroughly competent manner and with a dynamic style that aroused the admiration of her audience and won for her a distinct ovation. Her offerings formed a menu of substantial food delectably served on the fine Kimball four-manual. Her program included such things as the Widor Toccata, the Bach Toccata and Fugue in D minor and similar masterpieces, as shown in the published program. Franck's Fantaisie in A major stood out especially. The grand climax came in the Reubke Sonata, into which Miss Coci put a spirit that made her audience marvel at the power of a young woman of slight stature.

Miss Coci not long ago came from New Orleans, where her work first attracted attention, has been a pupil of Palmer Christian, among others, and in private life is the wife of Bernard R. LaBerge, the world's leading organ impresario, who first brought her to nationwide attention as a recitalist.

Virgil Fox Thrills at Great Organ

A real thrill such as few men today can give in the manner of Virgil Fox, the youthful wizard, awaited those who

[Continued on next page.]

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[Continued from preceding page.]

gathered around the grand court in the Wanamaker store to hear his recital at 6 o'clock. Even the store forces and the customers, long attuned to the strains of the world's largest organ, evoked by master organists, took notice as the sounds reverberated from first floor to the top, and business was practically suspended from the moment Mr. Fox started out with the Purcell Trumpet Tune. In the "Communion sur Un Noël" by Jean Huré there were some sublime soft effects and in Debussy's "Clair de Lune" the performer achieved most artistic tone coloring. The Mulet Toccata, on which were expended all the vast resources of the colossal instrument, brought the performance to a grand climax. Mr. Fox's prodigious command of all the organ can produce, his very evident throwing of his entire self into his playing, and his magnetism quite electrified his hearers. Even his mannerisms, which prove that virtuosity and showmanship can go together, seemed to be a part of the ensemble.

Prizes for Compositions Presented

The feature of the concert in the evening at the Irvine Auditorium of the University of Pennsylvania, which houses the immense Austin organ built for the Philadelphia Sesquicentennial Exposition, was the presentation of the two composition prizes offered this year under the auspices of the Guild, and the performance of the successful works. The Federal Symphony Orchestra, directed by J. W. F. Leman, first played an orchestral group of numbers, including the Brahms "Academic Festival" Overture, the Vorspiel to "Die Meistersinger" and a Liszt Hungarian Rhapsody. Then Harold Heeremans of New York University gave the convention the opportunity to hear presented in a skillful and musicianly manner the three movements of the new Sonata by George Frederick McKay, of the faculty of the University of Washington, Seattle, which won the prize of \$200 offered by THE DIAPASON. The work, which takes twenty minutes to perform, is distinctly in the modern idiom and Mr. McKay expresses himself in a forceful manner. The work is to be published by the White-Smith Music Publishing Company of Boston and its future as an addition to the organ recital literature of the day will be determined by its reception at the hands of our leading players and most discriminating audiences. The prize was presented by S. E. Gruenstein, publisher of THE DIAPASON, to Mr. Heeremans as the representative of Professor McKay.

Donald F. Gray of the H. W. Gray Company of New York then presented the \$100 anthem prize to William S. Nagle of Philadelphia. Immediately thereafter Mr. Nagle conducted a fine presentation of his anthem, entitled "Who Are These Like Stars Appearing," by a large chorus consisting of choirs of members of the Pennsylvania Chapter. The work drew an enthusiastic ovation and was appraised as a valuable addition to the best and most useful American anthem literature. Four other numbers were then sung by the chorus with accompaniment by the orchestra and Marie Kennedy at the organ, with Harry C. Banks, Jr., conducting the singers. Mark Andrews' "O Brightness of the Immortal Father's Face" was made a thing of rare beauty and Mr. Banks' own "Behold a King Shall Reign" was an effective final number on a program of marked interest.

Mario Salvador on Air

Meanwhile the audience of the air and a group of the organists had the opportunity to hear a young virtuoso of prodigious talent when Mario Salvador of Chicago, who has just attained voting age, gave the radio recital from station WFIL. A half-hour of solid enjoyment evoked expressions of the most enthusiastic praise for Mr. Salvador's fine work in the announced program. It was a misfortune that the length of the program at Irvine Auditorium deprived so many of the enjoyment of Mr. Salvador's per-

formance.

Varied Events Occupy Thursday

Thursday was a day filled to the brim, from two informative papers with which the morning opened to a great dinner that occupied the evening. The first of the papers was by Duncan McKenzie of the staff of Carl Fisher, Inc., the New York publishers. Mr. McKenzie, an educator and expert on all subjects connected with music, gave of his accumulation of knowledge points of practical value in selecting new and unhackneyed material for the smaller church choir. A list of interesting anthems was supplemented by comment that was highly suggestive.

Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, gave those interested in the Guild examinations the benefit of valuable pointers by his comments and illustrations at the blackboard on the 1939 tests, and the large attendance attested the interest in the examinations.

Arriving in a fleet of buses at the Pennsylvania Institute for the Instruction of the Blind, in the Overbrook district, the organists first had a buffet luncheon and then gathered in the chapel, where, in an atmosphere that breathed the spirit of the late David D. Wood, blind organist and composer, and idol of a generation of Philadelphia organists whom he trained and inspired, there was given a performance that was one of the real experiences of the convention. It consisted of a short recital and a demonstration of the methods used to teach blind students. After the playing of the first movement of the Sonata in D minor of Guilman by Stanley Plawa and a performance by Anita Gane of her own "Choric Dance," Guilman's familiar Pastoral for organ and piano was played by Mr. Plawa and Herbert Anderson. Then Robert Ege, a product of the school and now just 24 years old, who is continuing his studies with Rollo Maitland, played his own composition, a "Carillon and Fugue," which proved his creative genius beyond a doubt. Next Ralph P. Lewars, Mus. D., who now conducts the really marvelous work done in the school, dictated from the piano music which was taken down in Braille by Mr. Ege and then played by him, after which there was a short improvisation by Mr. Ege.

At the end of the hour the amazed audience demonstrated its enthusiasm in a marked manner.

Dr. Lewars is the successor of the late Russell King Miller, who retired a few years preceding his death. Mr. Miller was the successor of Dr. Wood. The school, supported by the state, offers training from the grades through the third year of high school to its pupils and is housed in a well-equipped plant which includes the new Möller organ recently described in THE DIAPASON.

The latter part of the afternoon was spent at the College of Chestnut Hill, and in the beautiful chapel of this fine school for girls, under the control of the Catholic Church, was heard the scheduled organ recital by Albin D. McDermott, A.A.G.O., while the choir of the college, under the direction of Sister Regina Dolores, Mus.D., sang two groups, including Gregorian chant and compositions by Montani, Ravanello and Vittoria. The fine training of the girls and resultant high quality of the singing made a marked impression. Mr. McDermott, who is organist of the large Church of the Holy Name in New York City, supplemented his set program with an extemporization. Among the features of his offerings were Maitland's "In Friendship's Garden" and a fine performance of Beethoven's "Coriolanus" Overture.

Banquet a Happy Occasion

The throng that gathered for dinner at the Hotel Philadelphia Thursday was in a happy mood, even to those who came late or without reservations and made a number of additional tables necessary. This was the banqueting scene of convention week. Dr. Herbert J. Tily, in whose rare personality are united a prominent merchant and a journeyman organist and choral conductor, was the toastmaster of the occasion. Though president of the large establishment of Strawbridge & Clothier, Dr. Tily never has neglected the organ, over which he presides every Sunday in his church, or the task of conducting the great chorus consisting of employees of his store. He is unique as a business man and as a

musician alike.

Dr. Tily first called on Warden Doersam and paid tribute to his administration of the affairs of the Guild for seven years. Dr. Tily said the A.G.O. had reason to be proud of the fact that it is the largest organization of its kind in the world and that none has higher ideals, and he pointed out the importance of living up to these ideals. He presented to the warden a gift from those who attended the convention in the form of a brief-case or music-bag. Mr. Doersam announced the encouraging fact that of ninety-four chapters and sub-chapters seventy-four had representatives at the convention. He then asked all of those who had a prominent part as committee chairmen in the convention arrangements to rise, and one by one they received the applause of the banqueters. S. E. Gruenstein, editor of THE DIAPASON, was next called upon, Dr. Tily relating facetiously how when he retired he often read THE DIAPASON as a sleep-inducing medium.

Great hilarity followed dessert when a grand opera performance of pronounced grandeur was put on under the direction of Newell Robinson, with members of his choir as the principals. It was a riot of melody and melodrama reminiscent of many of the most tragic operas. Mr. Robinson constituted the "orchestra" and the "villain" was Howard L. Gamble, secretary of the Pennsylvania Chapter.

As a supplement to the dinner a recital on a Wicks organ of four sets of pipes by Mario Salvador of Chicago was thoroughly enjoyed. The organ, placed in the alley back of the hotel on a truck, sent its tones by means of amplification into the hotel. Mr. Salvador's virtuosity enabled him to make such skillful use of the resources at his disposal that the organ seemed to have almost four-manual capabilities. His program of seven short numbers by Karg-Elert, Reger, Vierne and others was supplemented by a brilliant rendition of the Concert Study by one of his old teachers, Manari.

Meanwhile the lateness of the hour again deprived the convention of hearing the last of the radio recitals from station WFIL, but those in the Philadelphia vicinity who tuned in on it heard the excellent performance of Russell G. Wichmann's half-hour program.

Examinations Provoke Discussion

The hour set aside for a business meeting Friday morning was devoted to routine matters, including the report of the resolutions committee. A resolution was presented opposing the elimination of provisions for continuation of the fine arts projects from the WPA appropriation measure in Congress. S. E. Gruenstein, chairman of the committee, pointed out that the organization of federal symphony orchestras was at least as useful as other projects for which money was spent and that leaning on the bow of a bass viol could be no more unessential than leaning on a shovel. The resolutions were adopted.

Most of the morning was devoted to a discussion of the Guild examinations. This was a continuation of the conference of the preceding day, when Norman Coke-Jephcott was the speaker. A number of members took part in the debate. A motion for the return of the examination papers to candidates, so that they might ascertain the causes of their failure to pass, was adopted, as was a motion for the appointment of a committee to consider the proposal for an intermediate certificate below the grade of associate, with instructions to report to the convention of 1941. Warden Doersam appointed as members of this committee Dr. Rollo Maitland, Dr. Harry Cooper, Arthur W. Howes, Carleton H. Bullis and Miss Katharine Lucke, all of whom had taken part in the consideration of the subject.

Invitations for the 1941 convention were received from St. Louis, eloquently represented by Dean Wallser of the Missouri Chapter; from Washington, D. C., represented by Mr. Howes, and from San Francisco. It was decided to submit to the chapters in due time a referendum on the place and time for the next convention.

Organ Design Topic of Debate

Organ design always comes in for attention at a Guild convention and this year was no exception. William H. Barnes, Mus.D., of Chicago was in the chair and marshaled the forces for the fray over the topic assigned—"Trends in

IN THIS MONTH'S ISSUE

Full account is presented of the convention of the American Guild of Organists held in Philadelphia late in June.

George Kilgen & Son, Inc., one of the oldest and most prominent organ building establishments, is to liquidate its business as the result of internal differences.

Original manuscript of Bach Prelude and Fugue in B minor is placed on exhibition in New York City and its history is told.

Large Aeolian-Skinner organ at Columbia University in New York is formally opened and its specification is published.

Names of successful candidates for certificates of the American Guild of Organists are announced by the examination committee. Workings of 1939 paper tests are presented for the benefit of those who take the tests. Examination requirements for 1940 are published.

Interesting reminiscences of William T. Best and programs of his recitals are contained in an article by William Benbow.

G. Darlington Richards gives glimpses of his impressions of church music abroad, gained on a tour made possible by the vestry of St. James' Church, New York City.

Louis Vierne's organ loft at the Cathedral of Notre Dame and those who visited it form subject of the latest installment of his reminiscences as translated by Esther Jones Barrow.

THE DIAPASON.

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Presentday Organ Building." He brought up the question of Baroque design, on which the debate seemed to center, and explained that there were many opinions on what constitutes a good organ, and that the question whether academic or artistic standards should apply is involved as much as it is in the matter of requirements for the Guild certificates. He called first on Ernest M. Skinner, dean of American organ builders, who tersely declared he was opposed to any "fads," many of which he had seen come and go in his career. He recalled the early objections to the electric action. He said he had worked fifty years to get rid of what Bach did not like in the organ—lack of orchestral tone. Mr. Skinner also opposed enclosing the diapasons on the great. Alfred G. Kilgen pointed out the necessity of adapting each instrument not only to the taste of the locality, but to meet the problem of its location. R. O. Whitelegg of M. P. Möller, Inc., was called upon and asked if there was any firm of builders that would refuse to build an instrument of either Baroque or Romantic design. Nils Hillstrom of the W. W. Kimball Company advocated an eclectic policy by which the old and the new, the Baroque and the things designed in recent years, could be combined. William E. Picher, Jr., pointed out that there is a swing of the pendulum every fifteen years from one extreme of organ design to the other. George W. Till, who has had the closest connection with the development of the world's greatest organ, in the Wanamaker store, advocated the enclosed great among other things as the fruit of his fifty-four years of organ building. Rollo Maitland also advocated enclosure of the great and expressed himself on the strictly Baroque design.

Arthur Howes, the last speaker, defended the designers of Baroque organs

and praised the qualities of the organ used in the first convention recital. He said it was too easy to classify all organs in two groups, whereas there should be but one standard of judgment—tone. In this sensible thought Chairman Barnes and the entire assemblage concurred, thus apparently arriving at a consensus of opinion.

Miss Klein's Recital in Three Sections

Miss Charlotte Klein, Mus.D., F.A.G.O., whose recitals at conventions might be rated as one of the fine traditions by this time, appeared in a novel triple role this year, for her performance, like Gaul, was divided into three parts. The afternoon was spent listening to Miss Klein at three organs, all of different make and character, and this ubiquity on the part of an outstanding recitalist lent variety in a new way. At a new two-manual Aeolian-Skinner in St. Mary's Episcopal Church Dr. Klein played her Bach and excerpts from three modern works—Baird's Sonata in E flat, a Sonata of Percy Whitlock and a Sonata of William H. Harris. At the Methodist Church of the suburb of Cynwyd Cesar Franck and four composers of this generation were represented, this portion of the afternoon being noteworthy for a very effective interpretation of "Le Banquete Celeste" by Messiaen and Karg-Elert's Improvisation on "In dulci Jubilo." Going across the street to Dr. Tily's church, St. John's Episcopal, the assemblage heard the Fourth Sonata of Max Gulbins, a work of marked interest with the flavor of the Reubke Sonata, followed by a beautiful performance of Alec Rowley's "The Four Winds," closing with the Mulet Sortie in D major. The Rowley work alone was worth the trip to Cynwyd.

On the return to the city the crowd visited St. Matthew's Church, where Miss Roma E. Angel is organist and director, and was served dinner, after which a special feature was enjoyed in an informal talk by Dr. Charles S. Skilton of the faculty of the University of Kansas, who told of his experiences and observations in Austria when, with his daughter, he was a witness to the German occupation of the country and the visit of Hitler.

Climax at Girard College

The convention came to a close in a real blaze of glory in the chapel of Girard College, a magnificent Greek temple, on Friday evening, and the visitors departed for their homes with an unquestioned thrill. This was imparted by the joint work of Dr. Francis W. Snow of Boston at the console of the Skinner organ of 100 stops, and the singing of a chorus of boys and men recruited from the choirs of twelve churches of Philadelphia and suburbs. The beautiful organ, the recitalist and the work of the choir stirred up enthusiasm that was evident in every expression one heard as farewells were said. The two groups of numbers by the chorus of some 300 voices, directed by Harold W. Gilbert,

with Robert Cato as accompanist, were distinguished by a perfection that was most surprising in a body that had such limited opportunities for joint rehearsal, and reflected the greatest credit not only on Mr. Gilbert, but on the twelve men in charge of these participating choirs.

As for the playing of Dr. Snow, it added materially to the fame he had already achieved by his performances at the Rochester convention and at other times. One of the special features was the Fantasie of Karg-Elert, well suited to this particular organ and inscribed by the composer to Ernest M. Skinner. There was a stunning performance of Bach's Toccata in F, in contrast to which were such quiet selections as Couperin's "Soeur Monique" and Edmundson's "A Winter Sunset." The picture presented by the chapel, with the large choir and an audience that filled nearly every one of the 2,400 seats, was one not soon to be forgotten.

Thus ended a convention pronounced by every organist who enjoyed its opulent program as one of vast enjoyment and benefit.

HOUSE ORGAN OF NINE RANKS HAS NOVEL NAMES FOR STOPS

G. W. Ray, chief engineer of WICC, an ardent lover of the organ, has decided to install an organ in his home, under construction in Stratford, Conn. Mr. Ray is constructing the organ himself with the exception of the console, which will probably be made by the Hall Organ Company of West Haven, Conn.

Before the walls of the house went up an air-tight air conductor was installed from the basement to the attic, where the organ chamber is located. There are nine full ranks of pipes, a fan type tremolo and a complete electric action. Directly below an opening in the attic floor the console will be installed in the studio living-room. The swell shutter action is immediately over the console and the action bar, bearings, etc., are installed in the wall directly behind the console. This duct also brings all the cables to the console.

The list of sets of pipes in the instrument is as follows:

- Bourdon, 16 ft.
- Gross Flöte, 8 ft.
- Diapason, 8 ft.
- Traverse Flute, 4 ft.
- Concert Double Flute, 8 ft.
- Rohr Flöte.
- Salicional.
- Quintadena, 8 ft.
- Clarinet, 8 ft.

From these sets of pipes are derived twenty-five stops.

Most interesting is the nomenclature Mr. Ray has selected for the imitation of what is described as "a delicate and now extinct instrument formerly used by the now banished whirling dervishes of Turkey." This is called the "ney" and resembles in tone an orchestral oboe. Similarly Mr. Ray calls an Oriental shepherd's flute, a synthetic stop, by its Turkish name, the kaval.

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GEORGE KILGEN & SON TO GO OUT OF BUSINESS

ASSETS WILL BE LIQUIDATED

Suit by One of Brothers Ends in Decision by One of Oldest Organ Builders—Company Solvent—Employees Take Action.

George Kilgen & Son, Inc., of St. Louis, Mo., one of the oldest organ establishments in the world, which has installed organs throughout the country, is in process of liquidation, in accordance with an order issued by the Circuit Court in St. Louis. The order to liquidate the firm's affairs was the result of internal disagreements, culminating in a suit for a receiver, brought by one of the Kilgen family, who alleged mismanagement. The determined fight which followed this action led the court to reach the decision that the business should be wound up.

That the resolution to go out of business is not due to any financial difficulties is proved by the fact that the company's latest balance sheet indicates net current assets, after the deduction of liabilities, to be \$363,099.97.

Meanwhile two movements have been launched to keep the factory going and to bring about a reorganization. One of these movements was organized by the employees. It was announced June 8 that 100 men had united to pledge financial and moral support to a new organization, with Charles C. Kilgen, Jr., president of the old company, at its head. These men, some of whom have been on the Kilgen staff for many years, offer to contribute amounts aggregating more than \$5,000. About \$75,000 is required, it is stated, and the balance was to be derived from outside capital.

A committee composed of A. J. Katt, V. A. Schneider and Joseph Hoeddinghaus has been named by the employees to represent them in the formation of the new company.

Plans to liquidate the affairs of the old Kilgen Company were announced May 31, when a stipulation was filed in the

suit of Eugene R. Kilgen against four directors of the company. The stipulation was filed in the court of Circuit Judge Ernest F. Oakley, who had been holding hearings on the suit. Eugene Kilgen in his petition asked for the appointment of a receiver for the company and charged mismanagement. Mr. Kilgen is a director and formerly was sales manager of the company.

According to the terms of the stipulation as outlined to Judge Oakley by attorneys, stockholders of the firm representing about 75 per cent of stock agreed to call a meeting for the purpose of electing a new board of directors. When elected, the stipulation sets forth, the new directors were instructed to wind up the business. It was shown in court that the company was entirely solvent and that the old stockholders were to receive substantial amounts for their holdings.

Eugene Kilgen's suit was directed against three of his brothers, Charles C., Jr., president and treasurer; Alfred G. and George J. Kilgen, and their stepmother, Mrs. Ida J. Kilgen.

According to Reinhold Schultze, secretary of the company, it was founded by Sebastian Kilgen, an ancestor of the Kilgen brothers, in Durlach, south Germany, in 1640. In 1851 it was moved to New York and in 1873 the company moved its properties to St. Louis.

WILLIAM A. SOMMERHOF, OLD ERIE ORGAN BUILDER, DEAD

William A. Sommerhof, a veteran organ builder of Erie, Pa., died in that city May 22. Mr. Sommerhof began his career with the old A. B. Felgemaker Organ Company, which went out of business some years ago. After serving his apprenticeship he, with the late Henry and Ignatius Tellers, formed the Tellers-Sommerhof Company. Later disposing of his interests he engaged in business on his own account and up to his death was associated with John Liebel. Mr. Sommerhof is survived by his widow, Emma Skelly Sommerhof; two daughters, Mrs. William Ferguson and Mrs. Theodore Statton; three sons, Albert, Roy and Wilbur Sommerhof; one sister, Mrs. Philip Ester, and five grandchildren, all of Erie.

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NEW ORGAN WILL MARK CENTENARY OF CHURCH

DESIGN FOR FLINT, MICH.

Contract for Gift to St. Paul's Episcopal Awarded to Aeolian-Skinner —Scheme by Wilfred Layton and G. Donald Harrison.

St. Paul's Episcopal Church at Flint, Mich., where Wilfred Layton is in charge of the music, will have a new organ, the contract to build which has been awarded to the Aeolian-Skinner Company. The instrument is a gift to the church marking the parish's centenary, to be celebrated next January. Mr. Layton, who with G. Donald Harrison drew up the specifications, writes concerning the tonal layout of the organ:

"Our present Skinner organ is crowded into a chamber on the north side of the chancel, which is, of course, quite inadequate for the new instrument. So we have made a new chamber on the south side of the church to accommodate the great and the pedal violone. The choir, the swell and the rest of the pedal, together with the tuba, will be in the old chamber, and the console will remain in its present position in the chancel. Our present very inadequate echo organ is in a fairly large chamber off the west gallery. Here we will have a real gallery organ with its own pedal, all enclosed, and played from the fourth manual. This will be very useful for accompanying our auxiliary choir, which will sit in the west gallery.

"Several points about the organ are interesting. Of course it will be on low wind pressure and is definitely classical in general design. Of particular interest to me is the very adequate pedal organ, making it a really independent unit. Our present organ has five pedal stops, all borrowed from the manuals, except twelve pipes on the open diapason. We have eight stops on the great, four borrowed from the swell. We have only two 4-ft. stops, one on the swell and the others on the choir, making it practically an 8-ft. organ."

The stop scheme of the instrument as drawn up is as follows:

GREAT ORGAN.

1. Quintaton, 16 ft., 61 pipes.
2. Diapason, 8 ft., 61 pipes.
3. Spitzprincipal, 8 ft., 61 pipes.
4. Hohlfloete, 8 ft., 61 pipes.
5. Principal, 4 ft., 61 pipes.
6. Flute Harmonique, 4 ft., 61 pipes.
7. Quint, 2 1/2 ft., 61 pipes.
8. Super Octave, 2 ft., 61 pipes.
9. Fourniture, 4 rks., 1 1/2 ft., 244 pipes.

SWELL ORGAN.

10. Flute Conique, 16 ft., 73 pipes.
11. Diapason, 8 ft., 73 pipes.
12. Rohrfloete, 8 ft., 73 pipes.
13. Viole de Gambe, 8 ft., 73 pipes.
14. Viole Celeste, 8 ft., 73 pipes.
15. Octave, 4 ft., 73 pipes.
16. Flute Triangulaire, 4 ft., 73 pipes.
17. Fifteenth, 2 ft., 61 pipes.
18. Mixture, 3 rks., 2 1/2 ft., 183 pipes.
19. Contra Fagotto, 16 ft., 73 pipes.
20. Trumpet, 8 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.
23. Clarion, 4 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

24. Viola, 8 ft., 73 pipes.
25. Orchestral Flute, 8 ft., 73 pipes.
26. Erzähler, 8 ft., 73 pipes.
27. Erzähler Celeste, 8 ft., 61 pipes.
28. Nachthorn, 4 ft., 73 pipes.
29. Nazard, 2 1/2 ft., 61 pipes.
30. Blockflöte, 2 ft., 61 pipes.
31. Tierce, 1 1/2 ft., 61 pipes.
32. Clarinet, 8 ft., 73 pipes.
33. Orchestral Oboe, 8 ft., 73 pipes.

Tremolo.

GALLERY.

(Partly from old organ.)

34. Diapason, 8 ft., 61 new pipes and chest.
35. Dulciana, 8 ft., 61 pipes.
36. Unda Maris, 8 ft., 49 pipes.
37. Gedeckt, 8 ft., 61 pipes.
38. Gemshorn, 4 ft., 61 new pipes.
39. Tuba, 8 ft., 61 new pipes and chest, in chancel.

GALLERY PEDAL.

40. Bourdon, 16 ft., 32 new pipes and chest.

PEDAL ORGAN.

41. Diapason (bearded), 16 ft., 32 pipes.
42. Violone, 16 ft., 32 pipes.
43. Bourdon, 16 ft., 32 pipes.
44. Flute Conique (from Swell), 16 ft., 32 notes.
45. Principal, 8 ft., 32 pipes.
46. Spitzflöte, 8 ft., 32 pipes.
47. Flute Conique (from Swell), 8 ft., 32 notes.
48. Principal, 4 ft., 32 pipes.

49. Flute Harmonique, 4 ft., 32 pipes.
50. Mixture, 3 rks., 96 pipes.
51. Posaune, 16 ft., 32 pipes.
52. Clarion, 8 ft., 12 pipes.

GUILMANT COMMENCEMENT; CARL MEDAL TO H. A. WALTON

The thirty-eighth annual commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York, June 5. A large audience was in attendance to hear the interesting program which represented the class of five graduates and one post-graduate.

Following the processional of alumni, the 1939 class and the faculty, the program opened with an invocation by the Rev. Dr. J. V. Moldenhawer, pastor of the First Church. The first three organ numbers by the class were: Finale, Sonata 1, Mendelssohn, played by Josephine Vescuso; Caprice in B flat, Guilmant, and "Variations de Concert" (with pedal cadenza), Bonnet, played by Rebecca May Haviland and Harold Edwin Hanson. Edwin Grasse, violinist, then played the Air for the G String by Bach and "Romance," from Concerto 2, Wieniawski. Sophy M. Koch played "Thou Art the Rock," Mulet; Herbert A. Walton the "Pageant of Autumn," Sowerby, and Thelma Mount "Nombres, Symphonie de L'Agneau Mystique," de Maleingreau.

The playing of the students this year was in keeping with the high standard one has come to expect from Guilmant graduates. They exhibited poise, technical dexterity and marked interpretative ability.

The William C. Carl gold medal, presented to the member of the graduating class receiving the highest general average in the final examinations, was awarded to Herbert A. Walton and the William C. Carl silver medal, for the second highest general average, went to Sophy M. Koch. Awards of music were made to Doris Breinig and Frances Merritt, the most proficient in the first-year examinations.

Mr. Nevins announced that funds for scholarships next year had been provided by Mr. and Mrs. Philip Berolzheimer, by Mrs. Elsie Carl Smith and by the estate of Lucy Stella Schieffelin. These will be competed for in September.

The diplomas were presented by Dr. Moldenhawer. Christina Marie Sentfleber played "Marche de la Symphonie" by Guilmant for the processional and George William Volkel the "Coronation March" by Svendsen for the recessional.

Following the recessional an informal reception was held for the class and faculty in the church parlors.

A summer session of the school will be held from July 5 to Aug. 5 and the fall term will open Oct. 3.

ARTHUR POISTER IN RECITAL FOR OHIO MUSIC TEACHERS

Arthur Poister of Oberlin gave a program on the four-manual Skinner organ in Trinity Episcopal Church, Toledo, Ohio, June 22, on the second day of the annual convention of the Ohio Music Teachers' Association. John Gordon Seely, organist and director at Trinity Church, is the second vice-president of the O.M.T.A. and was chairman of arrangements for the convention. The ushers for the recital were members of the Toledo Chapter of the American Guild of Organists. Mr. Poister's program was as follows: Suite, Rameau; Two Chorales, "Come, Gentle Death" and "Humble Us by Thy Goodness," Bach; Andante in F major, Mozart; Passacaglia and Fugue in C minor, Bach; "Benedictus," Reger; Variations on a Noel, Dupré; Intermezzo from Suite for Organ (MSS), Rowland Leach; "Jagged Peaks in the Starlight," from "Mountain Sketches," Clokey; Chorale in B minor, Franck.

Boehm Heads Chicago Choirmasters.

The Chicago Choirmasters' Association, consisting of the directors of boy choirs in the Chicago diocese of the Episcopal Church, elected the following officers at its annual meeting May 22: President, Myron P. Boehm, Grace Church, Oak Park; vice-president, Miss Bessie Williams Sherman, St. Paul's Church, Riverside; treasurer, Henry Hungerford, St. Peter's Church, Chicago; secretary, Albert J. Strohm, St. Paul's-by-the-Lake, Chicago; chaplain, the Rev. R. Everett Carr, rector of St. Peter's Church.

The Church of the Holy Name of Jesus,

East Orange, New Jersey

is now installing a three-manual

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ESTEY ORGAN CORPORATION

Brattleboro, Vermont

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

By LOUIS VIERNE

(Translated by Esther Jones Barrow)

Eleventh Installment.

CHAPTER XIII.

My duties at Notre Dame began on Thursday, May 24, 1900, Ascension Day. I realized at once that the first thing that needed to be done was to clean up the organ loft. It was unbelievably dirty, and so was the console. The manuals were filthy and the lower half of the pedalboard was covered with such a thick crust of dried mud that it seemed more like a doorscraper than a keyboard. The lighting was worse than primitive. Two old brass kerosene lamps, one on each side of the console, served for the manuals and the music-rack. A carriage lantern with red and green panes of glass held a candle which was supposed to furnish light for the pedals and the pedal combinations. This state of affairs existed until the electric lighting system was installed in the building.

On Saturday, the 26th, I took one of my servants up there, and with the help of the chief bellows-boy she swept and washed the floor, scraped and polished the pedalboard, cleaned the manuals carefully with alcohol and dusted all the furniture. It was understood from then on that the bellows-boy would take care of that job whenever it was necessary.

Just the same I sinned with envy when I compared my set-up with that at Saint-Sulpice. Widor watched jealously over the cleanliness of his instrument. His floor was covered with a thick red carpet and the metal parts of his console were nicked over and shone like new. Thanks to his care the organ at Saint-Sulpice looked quite fresh, although it had not been done over since 1862. To obtain anything like it I had to wait until the rebuilding of 1932. And even now certain details are still "temporary," which is one of the most discouraging things I know. Perhaps before I die I shall be able to see them as they should be, but I cannot be sure. I am not blaming anyone; the best of intentions are forgotten if one does not constantly urge and insist. It takes patience, and I have proved that I had it.

Many Visitors to Organ Loft

It was also necessary for me to consider the question of admission to the organ loft. My predecessor lived in his tower in complete isolation. He would not tolerate anyone around him, nor would he relinquish the console to his colleagues, even on extraordinary occasions, except when forced to do so by the clergy or the Beaux-Arts. Things were bound to change. During my eight years as substitute at Saint-Sulpice I had made many acquaintances among Widor's friends. Moreover, my position at the Conservatoire made it desirable for me to receive any students from that institution who might be interested in the organ at Notre Dame. They had inquiring minds, the young of that era! Instrumentalists, composers and singers in the bud began to haunt my "pigeon-cote," as they called it, and I confess that I found their visits most pleasant. I believe that I helped the cause in explaining various things to my young guests, and that I spread not only the artistic doctrine that I was representing, but also knowledge of our national organ building through its greatest genius. I began by simply giving my calling-card to those invited. It was not until some time later that I had special cards printed, blue-gray at first and then tan. For the big services I obtained from the sacristy invitations which gave access to the organ loft. These invitations made it possible for anyone receiving them to pass the police barriers and the cathedral guards. I was responsible and therefore was to give them out with discrimination.

I welcomed into the loft at the regular services as well as at the big special functions an imposing number of representatives of the world of art, science, letters, diplomacy, law, medicine and government. Bankers came, and society people, prelates, high dignitaries of the church, political leaders of all shades from Jaurès and Clemenceau to Méline and Albert de Mun, including Ranc, Millières-Lacroix, Leygues, Victor Bérard,

etc. The chapter authorized me to play the organ after closing time, either to practice or to play for friends or for guests who were strangers in town. I give at random the names of a few of the visitors who came at such times—d'Annunzio, who came three times; Glazounow, twice; Rimsky-Korsakoff and Nikisch, once; Clemenceau, once; Barthelemy, who, everyone knows, was very fond of music, once; Lynnwood Farnam, the greatest American organist, who died in 1930, twice; Humperdinck, once; Granados, once; Siegfried Wagner, once, etc. In the same circumstances I played for the ambassadors of Germany, England, Italy, Poland and Belgium, and for the minister from Switzerland. I was honored by the visits of all my eminent colleagues, both French and foreign, and I showed the organ at Notre Dame to the most noted builders of every country.

On great feast days the gathering of people in the organ loft was sometimes considerable and I had to limit my invitations to a maximum of fifty people to avoid their being crowded and in order to be able to play in comfort. At the centenary of the death of Napoleon, for instance, there were eighty people there, plus the brass and drums necessary for the performance of the "Marche Funèbre et Triomphale" that I had written for the occasion. I had some difficulty in keeping silence in such a multitude.

Recalls Historic Ceremonies

Now I wish to speak briefly of the ceremonies in which I participated at Notre Dame. Outside of regular services and certain special church festivals these ceremonies fall into three classes—national festivals, funerals or requiems for the famous dead, both French and foreign, and the important ceremonies of a strictly religious nature.

The national ceremonies are of two kinds—those which take place every year and those which are celebrated only once. The "Souvenir Francaise" is of the first type, a sort of collective requiem for all the soldier dead in our history. It takes place at the end of May or the beginning of June. Another is the ceremony for the Red Cross, a special mass at the end of which is sung the "De Profundis." There is also the celebration on Armistice Day, Nov. 11, which consists of a day of services (mass and vespers) as on Sunday. Of the second type there is the beatification and later the canonization of Jeanne d'Arc. The semicentennial of the *Internat* was almost a national affair. Delegations came from all over France and all official circles were represented. There were war ceremonies, too, and especially the Franco-Belgian celebration, which brought down bitter criticism on my head from our temporary enemies and even from our allies and the neutral powers. I was accused of sacrilege because I played the "Marseillaise" combined with the "Brabançonne." There are Pharisies in all ages and all races.

The funeral services for famous dead which moved me the most were those of Marshal Foch, Marshal Joffre, President Doumer, President Poincaré, Barrès, Dr. Roux, Cardinal Amette and Cardinal Dubois and the requiem masses celebrated in memory of King Albert of Belgium, King Alexander of Yugoslavia and Louis Barthelemy, and the recent one for Queen Astrid, who died so tragically in August, 1935, and who was so beloved by her own people and by ours.

Great Religious Rites

The great strictly religious ceremonies that have been celebrated since I came to Notre Dame are the services for children in the public schools; the coronation of Popes Pius X., Benedict XV. and Pius XI.; the opening and closing of various congresses of religious art, ordinations, consecrations of bishops and installations of archbishops and their coadjutors. Two of these I mention as especially moving. They take place every year. One is the closing of the Perpetual Adoration, the other is First Communion. At Notre Dame the close of Perpetual Adoration is celebrated with great brilliancy. All the parishes in Paris send delegations to it, and it is unusually impressive to see some 3,000 tapers light up as they follow the procession and

to hear the entire congregation in the nave singing the hymns and canticles in unison, accompanied alternately by the two organs.

Although First Communion is the logical sequel to Perpetual Adoration, at Notre Dame it gives a very different impression—almost opposite, one might say. Because the parish is so small the number of children is never more than a hundred. In that tremendous building they are lost. If you add to that fact the early hour of the ceremony, you will perceive the contrast between the two services. On the first Tuesday in December there are crowds, bright lights, the sound of the multitude singing. On the first Thursday in June a little troop of children come to accomplish the mystery long foretold and to serve Christ in the temple. Then everything is gentleness, intimate and tender communion. I am always deeply moved by these two ceremonies. One reminds me of great demonstrations, of an impassioned expression of collective faith. The other suggests the initiations of the early church, accomplished in secret as mysteriously admonished by the new faith.

I obtained the special privilege of having my son make his first communion at Notre Dame. I shall never forget it, and since then every year at that service I cannot help recalling that tender memory. I never dreamed then that five years later, before he had reached the age of 18, the poor child would have received the martyr's palm on the plains of Champagne, fallen in defense of our land and our civilization.

Meeting with the Kindly Cardinal

Now that I have related as a whole my memories of events which occurred in the course of these last thirty-six years, I must turn back to tell something of individual events from the time I went to Notre Dame to the present day.

On Whitsunday, June 3, 1900, Canon Pisani came to the organ for me after vespers to conduct me to Cardinal Richard, who had asked that I be presented to him. In the chapter sacristy I saw an old man wearing the cardinal's purple, very stooped and thin, with the face of an ascetic in which two black eyes shone keen, but also kind. His welcome fortified my first impression. He felicitated me in charming terms, wished me a long career and invited me to visit him at his palace.

"My door will always be open to you, my dear child, even on days when I am not receiving," he said as I left. I was enchanted with that first interview and promised myself to make use of his eminence's invitation, not to importune him for anything, but on some occasion when I might have need of guidance backed by his authority, if circumstances compelled me to ask for it.

Foes Make It Uncomfortable

The occasion presented itself in October. The chapter was divided into two camps about me—one which was not startled or upset by my way of doing things and which was headed by M. Pisani, and the other disturbed in its habits and reproaching me for the "audacious" things I did. They missed my predecessor and were carrying on a hidden campaign to oblige me either to change my ways or to resign. I had learned about it from various indiscretions which never fail to occur in such a case, and I was very much distressed about it. Widor advised me to close my ears and to make no concessions.

"The same thing happened to me when I went to Saint-Sulpice," he said. "I played 'dead dog,' and you see that I am no worse off. As a matter of fact the clergy of my church congratulated me on making you my substitute because you had the same tradition as I. My troubles go back thirty years, but don't think that I had to wait until 1892 for people not only to leave me alone but to be using me for a shining example. Just hang on and you'll see!"

M. Pisani for his part said: "What do you expect? The poor things! They've been sleeping so sweetly to the lullabies of poor Sergeant, and you disturb their sleep. They don't forgive that easily. When their curiosity has worn thin they

will revert to their precious habits. Give them time for their hearing to grow a little worse; they're old enough!"

But this time I was not satisfied and I resolved to seek the advice of Cardinal Richard. He received me with fatherly kindness and said very simply: "My child, I am not musical, but I rely absolutely upon your fellow musicians who picked you at the competition as the best man for the place. Remain sincere in what you think to be the truth and do not worry. Although I know nothing of your art, it seems to me that you fit perfectly into the picture at the cathedral. The voice of the organ seems to me more varied, more powerful and more impressive than when your predecessor was there. It is in no wise distracting, but helps me to pray."

Nothing could have been more precious to me than such words of approbation. Now that I knew that a prelate of his qualities was not shocked by my ideas, it became clear that the people who were making trouble for me were prejudiced, and that the "inappropriate distractions" of which they complained were merely a poor pretext to cover up their aversion to any innovation. I considered the incident closed and paid no more attention to their recriminations. These lasted for two more years, at the end of which time, it being apparent that I did not care, they ceased. Of my enemies some became accustomed to me and others ignored me. That was all I asked.

Notre Dame Like Ice-Box in Winter

At that time (1900) Notre Dame in winter was a regular ice-box. I learned it to my sorrow, for on Christmas day I caught an infectious grip which almost sent me into the next world and which kept me at home for six weeks. On Candlemas I resumed my post and did not miss a service for six years.

The foreign newspapers had published an account of the competition by which I was appointed to Notre Dame and visitors once more began to make their way to the cathedral to hear the services. In 1901 the regular six weeks' vacation which my predecessor had enjoyed was taken from me. When I expressed my surprise to M. Pousset he replied:

"What can you expect? *Noblesse oblige*. It is proof that you have begun to succeed in the task of restoring the prestige of our organ. Get a substitute if you want to, but the organ must not be silent as it has in the past from the 15th of August to the 1st of October."

I had already been obliged to have a substitute when I had the grip the preceding winter. In order not to be continually meandering in these reminiscences, I shall give at the end of this chapter a list of my substitutes without any comments, only specifying each one's title or position.

Swell Rebuilt with Guilmant's Aid

The important event of 1902 was the appointment of Guilmant as honorary organist at Notre Dame. I have related that affair in a preceding chapter and shall not repeat it. I shall say only that he agreed with me in recognizing that the swell on the instrument was too thin in comparison with the other sections. It consisted of: Flute, 8 ft.; bourdon, 8 ft.; gamba, 8 ft.; voix celeste, 8 ft.; quintana, 16 ft.; voix humaine; clarinette, 8 ft.; hautbois basson, 8 ft.; octave, 4 ft.; octavin, 2 ft.; cornet, 3 to 5 ranks; open quinte, 2 $\frac{1}{2}$ ft.; bombarde, 16 ft.; trompette, 8 ft.; clairon, 4 ft. It lacked an 8-ft. diapason and also any color like a plain jeu. The two flutes were on the reed wind chest, and in return the clarinette and the quinte were on the one for the foundation stops.

In 1903 Mutin replaced the bourdon, 8 ft., with a large-scale diapason and the clarinette with a furniture of four ranks, whose scale was determined by Guilmant, who indicated, moreover, the way in which these stops should be voiced. The flutes took their normal place, and that was a great relief, as they were so frequently used in current registration. Those few changes gave to that manual quite a different character. It gained in roundness and power. Nevertheless I should have liked to see added at that time a cymbale of three ranks to give me

seven ranks of plain jeu and to brighten the bass. For that I had to wait until 1932. For me the model swell of nineteenth century organs, the one whose effect I admire the most, is still that of Saint-Sulpice. Mine comes directly after.

Abbé Renault a True Christian

In 1905 Abbé Geispitz was made a canon and was appointed chaplain of la Roquette prison. Abbé Renault succeeded him as choirmaster at Notre Dame. This abbé was a curious and very appealing combination of priest and artist. He played all the stringed instruments, loved music with a passion and devoted to it any spare time he had from his ministry, which he exercised with zeal and holiness. In this connection I could say a great deal, but since these lines may fall under his eyes I do not wish to offend a humility which he practices in the truly religious sense of the word. I shall limit myself to his qualities as a choirmaster.

Times were difficult. The hard-pressed clergy, surprised by the law of separation of church and state, depriving them of a good part of their income, and being able now to count only on parish funds, were obliged to practice severe economies. The budget for the choir and the great organ was reduced proportionately. Moreover, since the Petit Séminaire of Notre-Dame-des-Champs, which furnished eighty voices for the choir at Notre Dame, had to migrate to Issy-les-Moulineaux and could no longer continue to assist at the services, we had to be satisfied with hired *chantres* and a few volunteers. Abbé Renault's optimism was not affected in the slightest degree by these circumstances. He began to transform into "flutes" the "gamba" voices of the children recruited from the public school on the rue de Massillon, which is called "la Maitrise" [literally the choir.—Tr.] That job done, he carried on a campaign to recruit more volunteers to add to the four paid *chantres* on high feast days. It was a difficult task. He accomplished it, however, and with such success that we began to add to our repertoire music for a mixed choir and two organs—Widor's Mass, the Kyrie of mine (they never went farther), the Mass by Saint-Saëns, Widor's "Quam Dilecta" and "Sacerdos et Pontifex," "Tu es Petrus" and "Christus Resurrexit," by Dubois (the latter work arranged for chorus by Marcello), etc.

The good abbé was full of enthusiasm. To avoid the cost of buying music he would copy, often at night, material for the choir or instrumental parts. Sometimes he would pass the baton to a friend and take the viola or the violin or the double bass. When an interesting work was performed anywhere he rushed off to hear it, and I assure you that he made a good audience. How many times he used to accompany me home the day after a performance, embellishing the journey with comments often illustrated in an unexpected and picturesque way! Those of you who know him and who read these lines will certainly not fail to remember this about him, for he was talkative and loved to share his enthusiasms with as many of his friends as possible.

Abbé Spends His Own Funds

He had hardly come to his new position when he began to think about rebuilding the choir organ, which was in a

pitiable state, and when he could not find enough funds to do it he paid for part of it out of his own purse. Thus he had added to the old organ the stops it needed and which brought the total number up to twenty-one. It is now one of the best instruments for accompaniment in any of the churches of our capital. At the same time he paid for a general tuning of my organ and had the dustiest stops minutely brushed. It was a good thing, for certain stops had dead notes and others had lost the freshness of their original timbre. (A little later I shall come back to the question of the upkeep of organs when I speak of the last rebuilding in 1932.)

You can see that the abbé dissipated his slender income in those pleasures of an artistic nature. The rest went to charity. Sometimes he combined the two and bought back for some poor musicians instruments with which they had had to part because of hard times. But again, in spite of the wish to do so, I must not insist lest I be indiscreet. Kindness, charity, piety have their modesty and are foes to all publicity.

The abbé was fond of me and still maintains his touching affection, which I return with all my heart. During the thirty-six years of this mutual esteem no cloud has dimmed our relations. On the pathway of my life, rich in encounters of many sorts, I have found him always the same—ardent, enthusiastic, generous, optimistic, always ready to respond to a call wherever he could help, strengthen or console. That man has truly been twice touched by grace—in his apostolic priesthood and in his faith in the mission of art.

[To be continued.]

REDLANDS STUDENTS VOTE ON SPELMAN'S PROGRAMS

Leslie P. Spelman's work in increasing acquaintance with good organ music at Redlands University in California has borne fruit and his chapel programs have been a feature of the academic year at this college. After devoting a month during the winter to each of a list of noted composers, Mr. Spelman let the students select the offerings for the last part of the year. On May 4 a vote was taken. Each student was asked to vote for five compositions used in the course of the year which he would like to hear, and the works receiving the highest vote were played between May 10 and June 8. In a student body of about 750 ballots were cast by 293, and here is their interesting choice:

- Beethoven—Adagio from "Moonlight Sonata," 178 votes.
- Tschaikowsky—"Dance of the Reed Flutes," from "Nutcracker" Suite, 168 votes; "Only the Sad of Heart," 133 votes.
- Dvorak—Largo from "New World" Symphony, 111 votes; Humoresque, 107 votes.
- Tschaikowsky—"Song without Words," 81 votes.
- Beethoven—Minuet in G, 60 votes.
- Tschaikowsky—Overture to "Nutcracker" Suite, 55 votes.
- Bach—Passacaglia and Fugue, 53 votes.
- Franck—"Piece Heroique," 50 votes.
- Tschaikowsky—Andante Cantabile, 48 votes; March from "Nutcracker" Suite, 39 votes.

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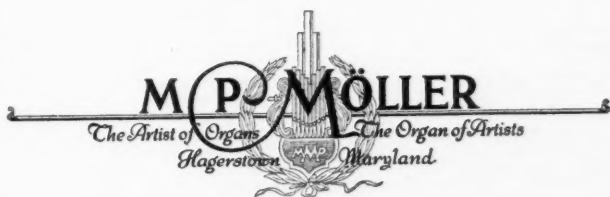
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Guild's Annual Meeting Shows Year's Progress; Dr. Lefebvre New Warden

The annual meeting of the American Guild of Organists was held Monday evening, May 29, at the Men's Faculty Club, Columbia University, New York City. The warden, Charles Henry Doersam, was in the chair. A moment of silence was observed as all stood in tribute to the memory of those members who have died during the year, including Past Wardens Gale, Sealy and Wright. Reports were received from the following: Mr. Doersam; the general treasurer, Mr. Friedell; the general auditors, Messrs. Comstock and McAmis; the code of ethics committee, Mr. Baldwin; the examination committee, Dr. Lefebvre; the public meetings committee, Miss Carpenter; the publicity committee, Mr. Nevins; the subscribers committee, Miss Darnell; the chorales and hymn-tunes committee, Miss Darnell; the Schlieder scholarship committee, Mr. Bleecker; the world's fair committee, Mr. Bingham.

The year has been a distinctly successful one for the Guild, as the reports show. There has been steady progress, with increased activity in the chapters from coast to coast.

Dean Newell Robinson of the Pennsylvania Chapter spoke enthusiastically concerning the convention to be held in Philadelphia.

The tellers reported the result of the election as follows:
Warden—Channing Lefebvre, Mus. D., F.A.G.O.

Sub-Warden — Frank E. Ward, A.A.G.O.
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Mr. Doersam then introduced Dr. Lefebvre, the warden-elect, congratulating the Guild upon having elected a warden of such high attainments, and bespoke for him a continuance of the gen-

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News articles that do not indicate the date and place of the event recorded cannot be published. Accounts of chapter events sent in more than two weeks after the event cannot be considered as news.

erous support which has become a tradition in the Guild. Dr. Lefebvre responded, expressing great appreciation of the honor conferred upon him. He also paid high tribute to Mr. Doersam for his magnificent work as warden.

Morris W. Watkins in a happy speech expressed the sentiment of all present in referring to the genuine leadership of the retiring warden, which has resulted in such fine accomplishments for the Guild. All stood to express hearty thanks to Mr. Doersam, and to wish him all good things, after which "Auld Lang Syne" was sung under the leadership of Mr. Bingham. Thus ended an evening of cordial, fraternal spirit.

S. LEWIS ELMER,
General Registrar.

Close of Kimball Hall Recitals.

Whitmer Byrne, dean of the Illinois Chapter, brought the series of Friday noon recitals in Kimball Hall, Chicago, to a brilliant close with his performance May 26. The program was played with a fine command of the organ, taste and musicianship—and it was a well-made program. The final number, the Finale from Vienne's First Symphony, was played in a manner to take the audience fairly off its feet.

The Illinois Chapter and the Kimball Company, which have cooperated in making the weekly recitals possible for the last three years, have found encouragement in the attendance and in the quality of the performances, and it is hoped to resume the recitals next season.

Mr. Byrne's list of offerings was made up as follows: Introduction and Allegro Moderato, Chopin; Spring Song, Hollins; Toccata and Fugue in D minor, Bach; "Invocation," Maily; Scherzo (Fourth Symphony), Widor; "May Night," Palmgren; Finale (First Symphony), Vienne.

Long Island Annual Meeting.

The annual meeting of the Long Island Chapter was held May 16, starting with dinner at the Casa Basso, Westhampton, followed by a recital played by G. Everett Miller, dean of the chapter, assisted by Robert Ekenstierna, tenor, at the Mattituck Presbyterian Church, where Dr. Percy E. Radford is the minister and Mrs. Carl S. LeValley the organist. Mr. Miller played the following program:

Third Sonata, Guilman; Gavotte in Ancient Style, Neustedt; Scherzo in D minor, Federlein; Cantilena, from Violoncello Concerto No. 1, Goltermann; "The Squirrel," Weaver; Fugue in G major, Bach; Arioso in A, Bach; "Thou Art My Rock," Mueller; "In Summer," Stebbins; "Marche Solennelle," Maily. Mr. Miller played the fine Pilcher organ in the church with facility and ease and his interpretation of his numbers was very much enjoyed.

A short business meeting followed the recital and the election of officers for the year took place. All of the present officers were re-elected, as follows: Dean, G. Everett Miller; sub-dean, Jean Pasquet; secretary, Joanne Tucker; treasurer, Norman Hollett, A.A.G.O.

After a rising vote of thanks to Mrs. Carl S. LeValley, organist, and to Dr. Percy E. Radford, pastor of the Mattituck Presbyterian Church, to Dean Miller and to Mr. Ekenstierna, the meeting adjourned.

JOANNE TUCKER, Secretary.

Election at Youngstown.

The Youngstown sub-chapter of the Northern Ohio Chapter has elected the following officers for 1939-40:

Regent—Mrs. Laura Belle Hornberger, A.A.G.O.
Sub-regent—Miss Bernice Price.
Secretary—Miss D'Nelle Riley.
Treasurer—Clarence Barger.
Executive Committee—Walter Hirst, A.A.G.O., Frank E. Fuller and Homer S. Taylor.

HOMER S. TAYLOR, Secretary.

Activities of Michigan Chapter.

The June meeting of the Michigan Chapter was held at the popular picnic spot, Belle Isle. Thirty members and guests were present and a splendid picnic was provided by the committee. No formal meeting was held at this time.

The May meeting was held in the First Methodist Church, Jackson, and was preceded by a dinner under the sponsorship of E. C. Crowle, organist and choirmaster of the church. A large crowd was present to enjoy both the dinner and the musical portion of the program. Organ numbers by Paul Humiston, interspersed by solos and numbers by Mr. Crowle's junior choir, provided a splendid concert. This was followed by the election of officers, as follows: Mrs. Minnie Mitchell, dean; Mrs. Lavonne Mow, sub-dean; Mark Wisdom, treasurer; Allen B. Callahan, secretary.

The April meeting consisted of a dinner and musical program by the senior and junior choirs of Divinity Lutheran church, Grace Halverson, organist and choirmaster. This meeting was a joint one with the members of the Detroit Woman Organists' Club.

Ministers and Organists Meet at Final Event of Chapter in Pittsburgh

The Western Pennsylvania Chapter held its final meeting of the season with a dinner for ministers and organists at St. James' Memorial Church, Pittsburgh, June 13. A number of ministers and organists were present, making a total of nearly a hundred at the dinner meeting.

Dean Marshall Bidwell planned a very interesting evening, with Dr. C. Marshall Muir, pastor of the Bellefield Presbyterian Church, as toastmaster. The principal speaker of the evening was Dr. Bernard C. Clausen, pastor of the First Baptist Church. The keynote of the evening was the relationship between the minister and the organist and the attitude of the choir toward the service. After an address of welcome by the rector of St. James' parish, the Rev. L. Norman Tucker, Ph.D., in which he traced the history of the church briefly, Joseph O'Brien presented a review of the book "Protestant Church Music," by Dr. Archibald Davison.

A discussion hour was conducted after a brief talk by Alan Floyd on the attitude of the organist and the choir toward the service as a whole. The discussion dwelt on the education of the congregation to appreciate "new" hymns, and much was said about how to "educate" the listeners in each church to appreciate "new" music.

The evening closed with the introduction of the new dean, Miss Elizabeth Snyder, by the out-going dean, Dr. Marshall Bidwell.

G. N. TUCKER.

Minnesota Chapter Outing.

The Minnesota Chapter enjoyed an outing in the nature of a steak fry, with the Twin City Choirmasters' Association, at the summer home of Mr. and Mrs. Paul Bremer at Forest Lake, Minn., June 3. The evening was spent informally with various impromptu musical numbers, Stanley R. Avery being at the piano and Arthur B. Jennings, A.A.G.O., at the harmonium. Their interpretation of the Bach Toccata and Fugue was especially interesting. Harold T. Brundin, president of the Choirmasters' Association, led the group in community singing. Miss Emily Blake, soprano at the First Congregational Church of Minneapolis, sang the "Ave Maria" by Bach-Gounod and Schubert's "Ave Maria" with much feeling. She was accompanied by Mr. Jennings and Mr. Avery at the piano and Frank K. Owen at the harmonium.

AGNES WUNDERLICH, Secretary.

News of the American Guild of Organists—Continued

Massachusetts Forces Ernest Skinner's Guests; Hear Famous Old Organ

The annual meeting and spring outing of the Massachusetts Chapter was held at Organ Hall, Methuen, May 27 at 4 p. m. The program opened with a joint recital on the famous old Boston Music Hall organ by E. Power Biggs, John Hermann Loud and Dr. Francis W. Snow. The program offered by these three artists presented three contrasting groups and showed to good advantage the resources of the fine old instrument. Following the recital there was an informal inspection of the organ factory of the Ernest M. Skinner & Son Organ Company, Mr. Skinner himself being on hand to offer explanations and point out things of interest.

Supper was served on the lawn at the rear of the hall and about 100 members and guests were present. Following supper the members inspected the organ hall and the old organ again under the direction of Mr. Skinner.

Then followed the annual meeting and election of officers. Dean Homer P. Whitford gave an informal report of the year's activities and expressed regret over being unable to serve another year. He introduced the speaker of the evening, Ernest M. Skinner. Mr. Skinner gave an informal talk on the history of the music hall organ, with reference to the acoustics of the hall, and told of methods of voicing organ pipes. He also made general observations on the Baroque organ and its relation to the present period of organ building.

The meeting closed with a performance of the Fugue, Canzona and Epilogue by Karg-Elert for organ, violin and women's voices. This part of the program was a contribution by Mr. Skinner and concluded the program.

The new officers are: Dean, Homer C. Humphrey; sub-dean, Dowell P. McNeill; secretary, Gardner C. Evans; treasurer, Maurice C. Kirkpatrick.

A group discussion meeting was held by the Massachusetts Chapter at the Harvard Musical Association rooms, Boston, May 1. Sir Granville Bantock was the speaker and his subject the study of strict counterpoint and its value to modern composers. Sir Granville gave a convincing argument which was followed by a discussion period directed by Professor John P. Marshall of Boston University. There followed a group of Sir Granville's songs for tenor and piano. Refreshments were served and an informal social period followed.

GEORGE FAXON, Secretary.

Sir Granville Bantock Miami Guest.

In honor of Sir Granville Bantock, distinguished English musician, composer and member of the board of directors of Trinity College, the Miami Chapter entertained at luncheon June 1 at Howard Johnson's. Mrs. E. R. Treverton, dean of the chapter, followed her custom of having her husband preside in her place. Three musical organizations were represented at this luncheon—the Guild, the Miami Music Teachers' Association and the Miami Music Club—but when Mr. Treverton called for a showing of hands it developed that nearly everybody present belonged to all three.

Miss Bertha Foster was to have spoken on "Organ Music and Chimes," but said a few words, instead, about the Musicians' Club of America, an organization planning to build a musicians' club in Florida. The clubhouse will be a recreational center, and will also provide a home for aged musicians.

The guest of honor said he would take a hint from Miss Foster and beg off also. He said some pleasant things about America in general and about Miami in particular and told about his recent trip around the world. His hearers were interested in his account of a symphony orchestra of sixty members in Honolulu, composed of all nationalities.

The Miami Chapter held an impressive Guild service at the Bryan Memorial Church, Coconut Grove, Fla., Sunday afternoon, May 21. The church was

beautifully decorated with white oleanders and white candles. The program was under the direction of Mrs. Norman Riles, organist and director of music. The minister, Albert Dale Hagler, gave a talk in keeping with the music.

MRS. E. R. TREVERTON.

Central New York Chapter.

The Central New York Chapter held its annual meeting June 13 at Barneveld, N. Y. A picnic supper was served at "The Playhouse," after which the meeting and election of officers took place. The year's activities were reviewed by the secretary, Mrs. F. H. Kassing. Meetings were held the first Tuesday of the month in the music-room of the Munson-Williams-Proctor Institute. A three-manual Austin organ and a piano are available for use and recitals preceded the various speakers and business meetings. In January Miss Catharine Crozier of the Eastman School of Music at Rochester gave a recital in Grace Episcopal Church, Utica, where J. Lawrence Slater is organist and choirmaster. The recital was open to the public and a large audience of music-lovers enjoyed Miss Crozier's fine playing.

The following officers were elected for the coming year: Dean, J. Lawrence Slater; sub-dean, Mrs. Reba B. Maltby; secretary, Mrs. Robert A. Bothwell; treasurer, Paul Buhl; registrar, Harry Weston.

LUCRETIA S. BOTHWELL, Secretary.

Delaware Chapter.

A recital was given under the auspices of the Delaware Chapter by Angela Curran, organist of St. Anthony's Catholic Church, on May 9. This was the third in a series presented by the chapter during the winter and spring. The committee in charge consisted of Wilmer C. Highfield, Firmin Swinnen and Sarah Hudson White. After the recital the chapter was entertained in St. Anthony's Hall and refreshments were served by members of the choir.

The following officers were elected for the coming year: Dean, Sarah Hudson White, A.A.G.O.; sub-dean, Firmin Swinnen; secretary, Wilmer C. Highfield; treasurer, R. Barrett Johnson.

WILMER C. HIGHFIELD, Secretary.

San Diego Chapter.

The San Diego Chapter held its last "get-together" of the season June 19, when the members met for a picnic supper around the outdoor grill of the Zlac Club on Mission Bay.

The new officers who assume their duties on Sept. 1 are as follows: Dean, Edward Borgens; sub-dean, Mrs. Nyla Lawler; secretary-treasurer, Mrs. Hazel Walton; executive committee, Miss Lillie High, Mrs. Marguerite Nobles and Charles Shatto.

York Chapter Elects Officers.

The York, Pa., Chapter held its annual banquet and election May 23 at the Golden Glow cafeteria. The following officers were elected: Dean, Mrs. Edythe Wareheim; sub-dean, Mrs. Catherine Chronister; secretary, William G. N. Fuhrman; treasurer, Mrs. Lester Gillis; registrar, Miss Margaret Jacobs; librarian, Miss Mabel Hamm; members of executive committee, Miss Violet Hoke, Miss Margaret Jacobs and Miss Evelyn Souerwine.

FLORENCE CONRAD, Secretary.

Harrisburg Chapter.

The Harrisburg Chapter was entertained at the home of Dr. Harry Rhein May 25. Miss Minnie Keller, an organist from Reading, played an informal recital on the recently installed organ. Games followed and refreshments were served.

The annual banquet was held June 15 at the Old Stone Inn.

The annual picnic is planned and will be held at a Colonial Park picnic-ground near the home of Mrs. Charles Swartz, a chapter member.

SARA K. SPOTTS.

Year's Work in Jacksonville.

The Jacksonville branch of the Florida Chapter makes this report of the year's major activities.

In October, 1938, the opening reception

was held in the Friday Musicale auditorium. The Guild sponsored an organ recital by Virgil Fox in February and a Bach concert in December. A Wagnerian program was given by Claude Murphree, dean of the Florida Chapter and regent of the Jacksonville branch. A Brahms program was given in February. At the annual Guild service all choirs in the city participated. In April a Cesar Franck program was given.

Business meetings were held every month, three being luncheon meetings. One new member was received during the year.

MRS. GRADY NORTON, Secretary.

Lincoln Chapter.

At a business meeting held at the home of Margaret McGregor May 22 the following officers were elected for the year 1939-40: Dean, Frank Cunkle; sub-dean, Mrs. Edgar Cole; treasurer, Miss Grace Finch; secretary, Miss Esther Quick.

Following the business meeting the group enjoyed a program arranged by Mrs. Coral Hadsell. Miss Charlotte Quick, accompanied by Miss Esther Quick, presented a group of violin numbers and Coral Hadsell gave a very interesting travelogue.

Fort Worth Chapter.

A picnic on a beautifully landscaped bluff overlooking Lake Worth concluded the social activities of the Fort Worth Chapter for this season. In an informal installation ceremony, E. Clyde Whitlock, music critic and patron of the Guild, praised the work of the retiring officers and challenged the new officers "to keep up the good work." A leather music case was presented to W. Glen Darst as a token of our appreciation for his excellent three-year administration as dean. To Miss Edith Kelsey, who is leaving Fort Worth, the members gave a Guild pin. Twenty-eight members and guests attended the picnic.

NATHALIE HENDERSON.

Mrs. Loos-Barr New Dean of Wisconsin Chapter; Fine Program at Appleton

The Wisconsin Chapter met at the Y. M. C. A., Milwaukee, May 16, for dinner, after which a business meeting was held in the north parlor. Arthur Knudson, dean for the last two years, presided. The annual election of officers resulted in the following:

Dean—Mrs. Gertrude Loos-Barr.
Sub-treasurer—Mrs. Doris Jones.
Treasurer—Mrs. Fred H. (Kitty) Foster.

Corresponding Secretary—Mrs. Frieda Diekmann.
Recording Secretary—Mrs. Leona Whelan.

Members of the executive committee to take the places of those whose terms expire are: Miss Alice Walter, Mrs. Blanche Verlinden Packer and Miss Ruth Weckmueller.

A special program was arranged for the Wisconsin Chapter by La Vahn Maesch of Lawrence College, Appleton, June 4 at 4:30. Two of his advanced organ pupils played and the college choir sang. The recital was given in the spacious chapel on the fine four-manual organ. Donald Gerlach played the Allegro from the Concerto in B flat No. 2 by Handel; Scherzo, Vienne, and the Passacaglia from the Symphony by Sowerby. The college choir sang, unaccompanied, "Rejoice in the Lord," "Bakireff," "Hear My Prayer," "Arkangel-sky," "Woe unto Them," "Randall Thompson," "Ye Are Not of the Flesh," Bach, and "Music of Life" by Noble Cain.

To close the interesting program David Schaub played: Plainsong, Prelude on "As Now the Sun's Declining Rays," by Bruce Simonds; Roulade, Seth Bingham, and "Pageant of Autumn," Sowerby.

A resume of J. Fischer & Bro. publishing activities during the past season

ANTHEMS MIXED

12th Century—George Morgan.....	Beautiful Saviour.....	.12
Molitor—W. A. Goldsworthy.....	Praise Ye the Lord.....	.15
Aiblinger—W. A. Goldsworthy.....	A Song of Thanksgiving.....	.15
W. A. Goldsworthy.....	Rise, Glorious Conqueror.....	.15
Genia Branscombe.....	Wreath the Holly, Twine the Bay.....	.15
J. T. Noe.....	Do the stars foretell.....	.12
Mabel Daniels.....	Festival Hymn.....	.15
Erma Hoag Miranda.....	On Barren Hills, the Shepherds.....	.15
E. J. Gatwood.....	Shepherds shake off your drowsy sleep.....	.15
Mabel Daniels.....	Hymn of triumph.....	.20
William Lester.....	An Easter Sequence.....	.25
Garth Edmundson.....	Renascence (Resurrection).....	.15
Garth Edmundson.....	None other Lamb.....	.15

ORGAN WORKS

Robert L. Bedell.....	Harmonies du Soir.....	.60
Carlo Rossini.....	The Liturgical Organist.....	1.50
J. Alfred Schehl.....	Songs of Syon.....	1.00
Garth Edmundson.....	Seven Classic Preludes on old Chorals.....	1.25
Philip G. Kreckel.....	Abide with me.....	.60



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New York

Workings of Test Questions in the A. G. O. Examinations of 1939

Associateship Counterpoint

Norman Coke - Jephcott, New York

Musical notation for Associateship Counterpoint, C.F. mode.

Norman Coke - Jephcott, New York

Musical notation for Associateship Counterpoint, C.F. Mode (Dorian).

Musical notation for Associateship Counterpoint.

Harold Mueller, San Francisco

Musical notation for Associateship Counterpoint, C.F. mode.

Associateship Fugue Subjects and Answers

Rollo Maitland, Philadelphia

Musical notation for Associateship Fugue Subject.

Musical notation for Associateship Fugue Answer.

INVERSION

Musical notation for Associateship Fugue Inversion.

Mark Andrews, Montclair

Musical notation for Associateship Fugue Subject.

INVERSION

Musical notation for Associateship Fugue Inversion.

Associateship Melody to be Harmonized

T. Frederick H. Candiya, Albany

Musical notation for Associateship Melody to be Harmonized.

Musical notation for Associateship Melody to be Harmonized.

Associateship Figured Bass

Bassett Hough, New York

Musical notation for Associateship Figured Bass.

Associateship Unfigured Bass

Channing Lefebvre, New York

Musical notation for Associateship Unfigured Bass.

Musical notation for Associateship Unfigured Bass.

Fellowship Counterpoint

Norman Coke-Jephcott

Musical notation for Fellowship Counterpoint, C.F. Mode III (Phrygian).

Musical notation for Fellowship Counterpoint, C.F. mode.

Musical notation for Fellowship Counterpoint, C.F. mode.

Musical notation for Fellowship Counterpoint, C.F. mode.

Fellowship Fugal Exposition for Strings

Norman Coke - Jephcott

Musical notation for Fellowship Fugal Exposition for Strings.

Musical notation for Fellowship Fugal Exposition for Strings.

Musical notation for Fellowship Fugal Exposition for Strings.

Musical notation for Fellowship Fugal Exposition for Strings, Stretto.

Harmonization of Fellowship Melody

Norman Coke - Jephcott

Musical notation for Harmonization of Fellowship Melody, Scherzando.

Musical notation for Harmonization of Fellowship Melody, Scherzando.

[Continued on next page.]

Northeastern Pennsylvania.

The annual meeting of the Northeastern Pennsylvania (Scranton) Chapter was held at Williams' Green Grove Thursday evening, May 25, with a good attendance of members present.

Dean—Ruth A. White, A.A.G.O. Sub-dean—Robert Andrews. Secretary—Alwyn T. Davies, A.A.G.O. Treasurer—Mrs. Grace St. John. Registrar—Howard Anthony, A.A.G.O. Chaplain—The Rev. George F. Davis. Executive Committee—Mrs. Helen B. Bryant, Ernest Dawson Leach and Frank J. Daniel, F.A.G.O. Auditors—Frieda Nordt and Llewellyn Jones, A.A.G.O. Following the meeting a program of recorded music was presented by Haydn Olliver and games were enjoyed.

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

Southern Arizona.

The final meeting of the season for the Southern Arizona Chapter was held Sunday, June 4, at the Masonic Temple in Tucson. Dean John M. McBride presided at the business meeting, at which officers for the year were elected and a delegate was appointed to represent the chapter at the convention in Philadelphia. A recital

of organ and choral music was then given by members of the chapter, assisted by the male quartet of the Masonic Temple. The program included: Prelude and Fugue in A minor, Bach, and Fanfare, Dubois (Remick Buehman); "Lovely Appear," from "The Redemption," Gounod; "Gloria Patri," Foshini, and "God of Our Fathers," Goepfert (male quartet); "Lamentation," Guilment, and "Pontifical March," Lemmens (John M. McBride). The meeting was closed by group singing, led by Matthew Lemen, using the hymnal compiled by Peter Christian Lutkin.

KARL W. AHLGREN, Secretary.

Twenty Choirs Unite in Trenton.

Gaul's "The Holy City" was given by more than twenty choirs of Trenton and vicinity Sunday evening, May 21, in the Crescent Temple. George I. Tilton, president of the Trenton Choir Association and organist of the Third Presbyterian Church, arranged the choral part of the service. J. Harry Reid, choirmaster of the First Baptist Church, conducted and Mrs. Helen Cook, organist of Calvary Baptist Church, and Mr. Tilton were the accompanists. The quartet choirs of the Prospect, Third and Fourth Presbyterian and the Central Baptist Churches assisted the chorus choirs of the following churches: First, Central, Calvary, Gethsemane, Clinton Avenue and Me-

morial Baptist; Hamilton Avenue, Central, Chambers Street, St. Paul's, Wesley, Cadwalader Heights and Pearsonville Methodist; St. Andrew's Episcopal of Yardley and Third, Prospect, Pilgrim, Ewing, East Trenton and Westminster Presbyterian.

The Central New Jersey Chapter has been invited to the summer home of Mrs. Norman Hartman at Seaside Park for the annual picnic, to be held Saturday, July 1.

ELLA M. LEQUEAR, Secretary.

District of Columbia.

Officers of the D. C. Chapter elected for the year 1939-'40 are:

Dean—Arthur W. Howes, Jr., F.A.G.O. Sub-dean—Ruth Farmer Vanderlip. Secretary—Esther Hull Barrett. Registrar—Mrs. John M. Sylvester. Treasurer—Henry Bruning. Auditors—Rolla G. G. Onyung and J. Edgar Robinson. Executive Committee—Percy Burness, Mrs. Z. W. Alderman and Mrs. Cornelia Kinsella.

On May 24 Dr. Charlotte Klein, F.A.G.O., gave a recital sponsored by the chapter in the National City Christian Church, which was one of the year's outstanding events. The chapter takes great pride in having so distinguished a member as Dr. Klein.

A continuance of The Inchoir as the

chapter's local official organ was unanimously voted at the June meeting and high praise was accorded its editor, Walter H. Nash, F.A.G.O., former dean. An illustrated lecture on "The Assassination of Lincoln and the Escape of John Wilkes Booth" was delivered as the special feature of the June meeting by Dr. Francis Hagner.

A trip to the Möller organ factory at Hagerstown, Md., on invitation from the company, was undertaken June 10. The specific purpose of the visit was to hear the newly installed diapason chorus, which elicited enthusiastic commendation from the visitors.

Mrs. JOHN MILTON SYLVESTER, Registrar.

Lehigh Valley Chapter.

A meeting of the Lehigh Valley Chapter was held in Christ Church, Bath, Pa., May 23. The following officers were elected to succeed themselves: Dean, F. S. Graver; sub-dean, A. L. Gundrum; secretary and treasurer, C. L. Hollenbach.

After the business session selections were played on the large Austin organ and recorded by Mr. Gundrum. These recordings were played by Dean Graver and Mark Davis. Discussion of the Baroque organ and recordings by E. Power Biggs, played on the church amplifying equipment, followed. Refreshments were served by the host.

A. G. O. Examination Question Workings—Continued

News of the American Guild of Organists—Continued

Fellowship Orchestration
Sanctus. Sub. Fort

F. S. 126

Fellowship Ground Bass
Norman Coke-Jephcott

MARGARET	WILLIAM	
S	L E S T E R	O
O	P	R
P	A	G
R	V	I
A	I	S
N	S	T
O	T	R

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS AND FESTIVALS
DEDICATION PROGRAMS AND ORATORIO APPEARANCES A SPECIALTY
DE PAUL UNIVERSITY SCHOOL OF MUSIC
CHICAGO, ILL.

Result of Examinations;
One Passes Fellowship;
Sixteen Win A.A.G.O.

Dr. Channing Lefebvre, chairman of the examination committee of the A.G.O., has announced the list of those who have won fellowship and associateship certificates, having passed the 1939 Guild tests. Only one candidate won the fellowship. He is Heinz Arnold of Brooklyn. The names of the new associates are:

- Julius S. Carroll, Jr., Washington, D. C.
- Frank Cunkle, Lincoln, Neb.
- Nellie G. Doodson, Frankfort, N. Y.
- Ian Arthur Galliford, Victoria, B. C.
- Ruth E. Harris, Yonkers, N. Y.
- Wilbur Held, Des Plaines, Ill.
- Mrs. A. R. Maltby, Portsmouth, N. H.
- John S. Mitchell, Portsmouth, N. H.
- Thelma Mount, Ashbury Park, N. J.
- Mario Robertson, Los Angeles, Cal.
- Mario Salvador, Chicago.
- Douglas Schlueter, St. Louis, Mo.
- Robert Sweet, Buffalo, N. Y.
- Charles Walker, Hartford, Conn.
- Herbert Walton, Elmhurst, N. Y.
- M. Searle Wright, New York City.

The following table shows the number of candidates and how they fared:

Candidates for associateship.....	61
Candidates for fellowship.....	16
Total	77
ASSOCIATE.	
Passed both sections.....	16
Failed both sections.....	13
Passed organ, failed paper work.....	21
Passed paper work, failed organ.....	1
Took paper work only and failed....	10
Total	61
FELLOW.	
Passed both sections.....	1
Failed both sections.....	3
Passed organ, failed paper work....	7
Took paper work only and failed....	5
Total	16

The report of the paper work examinations on the 1939 tests is as follows:

Associateship.
COUNTERPOINT—In example "a" a few candidates persistently resolved suspensions upward. The cantus (b) brought forth some curious specimens of modal counterpoint. It is clear that students are hazy both in regard to the modes and the spirit of good counterpoint. Several papers showed examples of eighth notes approached or quitted by leap. This is not strict counterpoint. Examples of incomplete chords appeared in some of the workings of "c," and frequently the inner parts were dull. In some cases the choice of chorals was not happy. One should always try to secure a strong succession of chords in a working of this nature.

FUGUE SUBJECTS AND COUNTER-SUBJECTS—On the whole the answers to the fugue subjects were correct, but some candidates treated the first one as being in E flat, thereby producing incorrect answers. Most countersubjects were tame. A suspension is always effective in a countersubject. Many of the countersubjects did not make effective basses when shown in the inversion.

MUSIC HISTORY QUESTIONS—These were uniformly good.

EAR TESTS—In these tests the standard of work was high, but a few candidates did not get the correct rhythms.

HARMONIZATION OF MELODY—A number of papers showed many incomplete chords in this test. Some candidates failed to realize that a modulation to the relative major is implied at the fourth bar.

FIGURED BASS—Few papers showed an interesting melody. In a question like this, it is not sufficient merely to fill in the correct notes. A good melody and smooth part writing are required.

UNFIGURED BASS—The workings of this test were much better than last year, and most of the papers showed a good soprano part. Some movement in the upper parts should have appeared in the second and fourth measures.

HYMN-TUNES—These showed a distinct improvement over those of last year. There were a few cases of faulty harmonies and the use of an extreme vocal compass.

SUMMARY—On the whole the work was of a higher grade than last year. Candidates were weakest in counterpoint, particularly in the modal system should be made by all who attempt the Guild examinations. In order to feel at ease in the examination room candidates must be able to work the tests in less than the time allowed. They should also realize

that something more than mere dull correctness is expected by the examiners.

Fellowship.
COUNTERPOINT—Some candidates had only vague ideas in regard to modal counterpoint, one or two answers being harmonized in the key of C. No one should write a succession of leaps in the same direction; and hard clashes and unnecessary chordal changes within the bar should be avoided. In example "b" more rhythmic variety should have been secured. Several papers showed two of the added parts moving simultaneously in third species. It should be remembered that when a measure consists of two quarter-notes followed by a half-note, this half-note must be tied to the quarter-note or half-note in the next measure. This, of course, does not apply to the penultimate measure.

ORCHESTRATION—Some of the faults were: 1. Failure to indicate *sf* and *divisi*. 2. Timpani playing a note foreign to the chord sung by the voices. 3. Assignment of rapid reiterated notes to the woodwind instead of strings. 4. Orchestra unnecessarily large for the material involved. 5. The use of extreme notes for some instruments.

FUGAL EXPOSITION—The subject was frequently answered incorrectly and the countersubjects lacked character or were incongruous. Some candidates wrote for unusual string combinations, and few indicated the bowing.

EAR TESTS—These were well done.
HARMONIZATIONS OF MELODY—Some did not harmonize the melody in the style suggested by the character of the opening theme. Many wrote in four parts throughout. There is no need to keep to a four-part harmonization in a question of this type unless it is so specified. The thing to do is to write in the idiom of the organ. It may be taken as a general rule that changes of harmony should not be too frequent when the melody contains many eighth notes.

MUSIC HISTORY—The questions were well handled, although in regard to "c" there was a lack of specific information.

GROUND BASS—Most candidates apparently had not studied the 1939 requirements for the ground bass harmonization. There was not one outstanding working. The imitative writing was feeble and there was a lack of harmonic variety.

ANTHEM—Students are urged to use open score for the unaccompanied anthem, thereby facilitating the use of imitative writing. The chief fault of most of the papers was that repeated chords were used too much (in gospel hymn fashion). All the parts should be melodious even when they are not imitative. Again, the music should reflect the spirit of the words, which many examples certainly did not.

In a summary the examiners—T. Frederick H. Candlyn and Norman Coke-Jephcott—state that the associateship work was distinctly superior to that of last year and the fellowship papers decidedly worse. The modal counterpoint and orchestration were very poor.

The report of the organ examiners at headquarters was as follows:

"The level of the keyboard work this year was high. Many candidates were appearing for the second time and, after the additional year's preparation, generally gave a good account of themselves. In both the associateship and fellowship the Bach pieces were well negotiated, but there was a general lack of incisive rhythm in the Franck Allegro and the Widor Finale. The trios were well read, but both were mostly on the slow side. The score reading was unusually satisfactory and the rhythm an improvement over former years.

"The transposition tests generally merited passing marks, but the examiners felt that there was a decided lack of facility and that candidates had perhaps not started early enough to prepare themselves for this requirement.

"The harmonization of melodies and unfigured basses was disappointing. Most of them were labored and overharmonized. Candidates should acquaint themselves with the formulas for harmonizing certain patterns of notes.

"The poorest showing in the associate tests was modulation, and it was this test that brought many marks below the passing point. Candidates must understand that merely playing a succession of chords is not adequate. The modulation must be accomplished in a four-measure phrase.

"The fellowship improvisation tests were excellent. Only one candidate failed to see that the secondary strain provided a good bass for the first.

"MARK ANDREWS.
"HARRY B. JEPSON."

A.G.O. Examination Requirements for 1940

TESTS AT THE ORGAN.

Thursday, May 30, 1940.

ASSOCIATESHIP.

- To play the whole or any portion of the following pieces:
 - Prelude and Fugue in C minor by Mendelssohn.
 - Chorale Prelude "In dulci Jubilo," from Bach's "Orgelbüchlein." (Peters' edition, page 14. Novello, Book XV, page 26. Riemenschneider, page 25.)
- To play at sight a passage of organ music.
- To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice crossing will be required.
- To transpose at sight a short passage into two keys, not more than one tone above or below the printed music.
- To harmonize at sight, in four parts, a given melody.
- To harmonize an unfigured bass at sight in four parts, without pedal.
- To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required.

FELLOWSHIP.

- To play the whole or any portion of the following pieces:
 - Prelude and Fugue in C minor by Bach. (Peters' edition, volume II, page 36. Novello, book VII, page 64. Widor-Schweitzer, volume III, page 34.)
 - Scherzo from Second Symphony by Vierné.
- To play at sight a passage of organ music.
- To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs). A certain amount of voice crossing will be required.
- To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.
- To harmonize at sight, in four parts, a given melody.
- To harmonize at sight, in four parts, an unfigured bass.
- To improvise on a given theme.

PAPER WORK TESTS.

Friday, May 31, 1940.

8:30 a. m. Three and one-half hours allowed for this paper.

ASSOCIATESHIP.

- To add to *canti fermi* strict counterpoint in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts.
- To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave.
- Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York; also questions on the organ, choral training, theory and musical form, all based on practical experience.

2:30 p. m. Three and one-half hours allowed for this paper.

ASSOCIATESHIP.

- Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the three and one-half hours allowed for this paper.)
- To add alto, tenor and bass parts to a given melody.
- To add soprano, alto and tenor parts to a figured bass. Occasional passing notes may be used.
- To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.
- To write a hymn-tune introducing specified modulations and cadences. A stanza of verse will be provided.

8:30 a. m. Four hours allowed for this paper.

FELLOWSHIP.

- To add to *canti fermi* strict counterpoint in three or four parts, in various species and combinations of species.
- To orchestrate a given passage.
- To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ. Also, a two-part stretto must be shown.

2:30 p. m. Four hours allowed for this paper.

FELLOWSHIP.

- Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the four hours allowed for this paper.)
- To add parts to a given melody.
- Questions in musical history drawn from "Evolution of the Art of Music," Parry; also questions on the orchestra, organ, choral training, theory and musical form, all based on practical experience.
- To harmonize a given ground bass

three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

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

CHOIRMASTER CERTIFICATE.

Wednesday, April 24, 1940.

The examination consists of two sections: Paper work and the practical and viva voce.

PAPER WORK.

(Three and a half hours allowed for this paper.)

Questions will be asked regarding the following points:

- Relationship of the choirmaster to his minister (or rector), to his congregation, and to his choir. Choir organization and discipline.
- Choir training. Voice production. Teaching of the rudiments of music and sight-singing.
- The use of the organ in the service.
- Reading of plainsong from the four-line staff. Essentials of plainsong. Candidates are not required to be plainsong experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.
- A general knowledge of the ecclesiastical modes; the names of the modes, the intervals in each and the finals and dominants of each.
- Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.
- Hymn singing and methods of chanting.
- General knowledge of some of the representative church compositions of the following: Tallis, S. S. Wesley, Spohr, Vaughan Williams.

PRACTICAL AND VIVA VOCE.

- The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.
- To rehearse the choir in the singing of a hymn or chant to be selected by the candidate.
- To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems (Note—The choir is trained previously to make certain errors in notes, diction and time values, which errors the candidate is expected to correct):
Marenzio—"O King of Glory" (Bosworth).
S. S. Wesley—"O Lord, My God" (Novello).
Willan—"Let Us Worship and Fall Down" (Gray).
- To accompany on the organ a performance of the whole or any portion of any one of the following anthems:
Bach—"Come and Thank Him" (Novello).
Schubert—"The Lord Is My Shepherd" (Novello, No. 594).
Holst—"Turn Back, O Man" (Stainer & Bell).
- To show a general knowledge of the pronunciation of church Latin. On application, the Guild will forward, free of charge, a sheet showing this. Additional help will be found in the Coward book, suggested by the Guild. Candidates will not be required to read the Latin fluently, but merely to show ability to teach a choir to pronounce properly the texts of such works as Rossini's "Stabat Mater," Parker's "Hora Novissima" or Bach's B minor Mass.
- Candidates will be expected to answer questions arising out of the foregoing tests.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Miniature Trilogy for Organ," by Norman Coke-Jephcott; published by the Arthur P. Schmidt Company, Boston.

Three movements go to make up this interesting essay. A two-page Prelude on C. H. D. is succeeded by a finely-wrought ground bass of the same extent. A brilliant, three-page long toccata on "St. Anne" serves as a fitting conclusion. This composer has created here some really significant music. Its intrinsic value is all out of proportion to its length. It is not easy; it calls for some expert digital and pedal dexterity, but it is well worth the extra effort. The work in its entirety will provide new recital material of unusually high value and audience appeal. Altogether a native work of which we may well be exceedingly proud.

"The Swan of Tuonela," Legend for Orchestra, by Jean Sibelius; transcribed for modern organ by N. Lindsay Norden; published by Elkan-Vogel Company, Philadelphia.

One of a great contemporary's most colorful scores has been made practical for the properly equipped organist. The arranger has displayed considerable ingenuity in reproducing the magic play of orchestral colors so lavishly used in the original. A beautiful piece of modern music is here introduced to the organ repertory. It will doubtless be promptly welcomed and given many performances.

Processional ("Onward, Ye Peoples"), by Jean Sibelius; transcribed for organ by Channing Lefebvre; published by Galaxy Music Corporation, New York City.

The noted Finnish composer has here given us a splendid conception that combines majesty with common appeal. It is a melody built somewhat on the lines of the Handel Largo (there is only a suggestion of like mood, no hint of imitation) and moves triumphantly to a soaring peak. Such a fine creation can but win world-wide acceptance in its various published forms.

"Twenty Chorale Improvisations for the Organ, on Lenten and Easter Hymns," composed by Martin H. Schumacher; published by Concordia Publishing House, St. Louis.

In his foreword to this splendid set of service pieces the composer says: "It is customary for the Lutheran Church to hold mid-week services during Lent, in which the Passion of the Saviour provides the sermon topics. The composer has long felt the dearth of suitable organ music for these services, and these compositions form a humble attempt to provide in part for this want. They are to be played rather slowly, with soft registrations and much expression, with the chorale melody predominant. Two compositions for Easter have been added. The pages have been arranged to require a minimum of page turning."

The music is simple, the treatment of the chorale themes direct and not prolonged. But the craftsmanship shown is of a high order, and the pieces possess much beauty despite the modesty of their presentation.

"A Book of Bach Chorales for Organ Students," arranged and edited with annotations by Gordon Phillips and Ben Jones; published by the Oxford University Press, London.

Seven of the finest chorales used by Bach are presented in this, the first volume available in this edition. The hymns

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are arranged for three upper parts to be played in the manuals and the bass by the pedals. Interesting historical notes are provided, as well as intelligent directions for efficient study.

Slow Movement from the Quintet for Pianoforte and Strings, Op. 34, by Johannes Brahms; arranged for organ by Dom Gregory Murray; published by the Oxford University Press.

A masterly essay in pure beauty by one of the elect. The transcriber has done his part well; organ repertory is definitely enriched by this work. It is in a reflective mood, eloquent in its seeming simplicity.

PRIZE OF \$100 OFFERED FOR SONG BY CHICAGO GROUP

The Chicago Council of Teachers of Singing announces its third annual competition for the W. W. Kimball Company song composition prize of \$100. The composer must be a citizen and resident of the United States. The words must be taken from the Psalms, King James version. It is not mandatory that the text be confined to a single Psalm; it may, if desired, include excerpts from one or more. The award will be made by a jury composed of Shirley M. K. Gandell, Arthur M. Burton and Walter Allen Stults. Each composition, as well as any communications having to do with this competition, are to be mailed to Walter Allen Stults, president of the Chicago Council of Teachers of Singing, P. O. Box 694, Evanston, Ill. Manuscripts should be mailed to reach this address not earlier than Nov. 1 nor later than midnight of Nov. 15.

It has been decided to charge each participant an entry fee of \$1, funds so acquired to be devoted to the threefold purpose of insuring return of all non-winning manuscripts by first-class registered mail, guaranteeing each competitor reception of one copy of the winning song and facilitating the decision of the award committee through making available the services of first-class professional accompanists as well as competent clerical assistants.

Work of Russell Broughton.

Russell Broughton, professor of organ and composition at Converse College, is teaching during the six weeks' session at the summer school of music and has introduced a special course for church organists and choir directors of the vicinity. This is made up of two weeks' intensive work in organ technique as applied to service playing and correlated lectures on organ and choir repertory. At the end of the summer work in Spartanburg, S. C., Mr. Broughton will leave for Sewanee, Tenn., where he will give a series of lectures on the history and development of church music for the Sewanee Training Conference at the University of the South. Mr. Broughton will serve as organist and choirmaster for all of the conference services.

Verdi's "Manzoni Requiem" was sung at the First Church, Congregational, Great Barrington, Mass., May 17 under the direction of the organist, Henry Wigeland.

Thomas Matthews

F.A.G.O.

Preparation for Guild Examinations

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William T. Best and Programs He Played; Some Recollections

By WILLIAM BENBOW

Hans von Bülow heard W. T. Best in his Glasgow recital in 1877 and reported: "I never met with an organ so good in Germany, the instruments there not having the same amount of expression and flexibility. * * * The English organs are capable of the *seelewoollsten* [most soulful] crescendo and diminuendo and the most delicate nuances. * * * Mr. Best is a great virtuoso. * * * I listened with most eager attention from the first to the last note of Mr. Best's recital."

These remarks are all the more significant since von Bülow was noted for his keen analysis and his careful attention to every point of detail and finish in performance and interpretation. Now these were precisely the strong features of Best's work.

In Best's early youth 99 per cent of the English organs had only GG pedals; swell manuals went down only to tenor C, and all were on unequal temperament. In fact, when he was appointed organist of the famous St. George's Hall in Liverpool (1855), its splendid instrument had unequal temperament, and remained so for twelve years, until he persuaded the authorities to change to equal in 1867. Remembering that England has more concert (not church) organs than Germany and France combined, it seems almost incredible that as late as 1884 Dr. Longhurst, organist of Canterbury Cathedral, could write to the *Musical Times* that his organ had only one octave of pedals.

Best was born in 1826. A few years earlier Samuel Wesley and Benjamin Jacob, organist of the chapel, gave popular organ recitals in Surrey Chapel, London. The chapel was frequently thronged with an audience of 2,000. The concerts began at 11 a. m. and lasted four hours, the program including forty to fifty numbers. And the organ? Well, here it is: Two manuals; great GG to upper F, eleven stops; swell from tenor F, five stops; one octave and a half of pedals, but only one octave of independent pedal pipes. Dec. 2, 1809, Samuel Wesley arranged some of Bach's organ trios for performance "on the piano for three hands, the upper part played an octave higher."

Even after Best began his great career as virtually the first distinctively concert organist England had produced, he played at a popular concert in the historic St. James' Hall, London, in 1859, on a one-manual organ. It was of such unpromising conditions that Beecher said: "Clay and rock are given us; not brick and squared stone." And surely Best had to start from scratch. But fortunately for him, he was appointed organist in 1840 to a church having a CC pedalboard. Here he practiced assiduously, "not more than four hours a day," as he said. Practically he was self-taught, and he studied with sedulous zeal all schools and styles.

When 29 years old he played his opening recital in St. George's Hall before an audience of 2,000. Here is his program:

Part I—Organ music: Grand Offertoire (Op. 35), Lefebure-Wely: Organ Sonata (No. 2), Mendelssohn: Concerto (Flute), Rinck: Pastorale and Fugue, Bach: Organ Concerto (No. 6), Handel: "Extempore," W. T. Best.

Part II—Miscellaneous: Overture to "Preciosa," Weber; "Andante con Variazioni" (Septet), Beethoven; "Marche du Sacré," Meyerbeer; Overture (Op. 24), Mendelssohn; the National Anthem with variations and finale, W. T. Best.

We recall that Liszt wrote a "Concert Paraphrase" on "God Save the Queen."

The St. George's Hall organ had 100 speaking stops. The compass of the four manuals was GG to A, five octaves and two notes; pedals CCC to F. Only the swell was enclosed. Contrast that with the organ in the new Liverpool Cathedral, which has a section of the pedals enclosed!

As Best was probably the first organist to be engaged as a city corporation organist, it may be of interest to know that his salary at first was £300, afterwards raised to £400. Still later (1880) he was offered knighthood, but preferred instead

the civil list allowance of £100 per year. (There is something to be said for the "fixed dough" system.)

Should we be inclined to wonder at the Lefebure-Wely number, let us recall that several Batiste and Lefebure-Wely items were on the programs of the historic occasion when our first great concert organ, in the Boston Music Hall, was inaugurated in 1863. I have before me two programs given by Frederic Archer in the Pittsburgh Carnegie Music Hall in November, 1896. Each had a Wely piece. In his program notes he says of the Allegro in E flat: "It is intended to serve merely as a postlude, or *sortie*, but this well-written Allegro is nevertheless admirably fitted for more extended use."

Best's earlier programs contained many transcriptions from operas. Even as late as September, 1885, we find in a Saturday evening recital a "Selection from the Opera 'Euryanthe,'" Weber, and in October "Duet, 'Dans ce Sejour' (Comte Ory)," Rossini. These Saturday evening concerts were supposed to have a more popular appeal than the Saturday afternoon or Thursday evening recitals. In this field Best resembled Liszt, who in his early virtuoso period wrote many an opera transcription for the piano, even the Dead March from Donizetti's "Dom Sebastian." Those tempted to cavil at this should give due weight to its educational value. It developed instrumental technique, particularly as to orchestral effects. Also it certainly widened the horizon of the public both in knowledge and in interest.

To indicate Best's catholicity of taste, we give a specimen of a "popular" evening set-up in November, 1885: March ("Tannhäuser"), Wagner; Air, "Giusto Ciel" ("Otello"), Rossini; Organ Sonata (No. 3, A major), Mendelssohn; Allegretto in C major, from the "Symphonie Militaire," Haydn; "Villanella" (G minor), Fumagalli; Overture, "Lurline," W. V. Wallace.

For the afternoon audience in September, 1885, he played: Overture, "Fidelio," Beethoven; Andante from First Organ Sonata, Maily; Scherzo for the Organ (D major), Capocci; Fantasia in the Style of Bach (F minor), Mozart; Notturno, from the Music to "A Winter's Tale," Hatton; Processional March ("Guillaume Tell"), Rossini.

Although he enjoyed a long reign of forty years as the corporation organist in Liverpool, Best's calls to London were frequent. At the opening of the famous Willis organ in Royal Albert Hall in London July 18, 1871, he presented this program (in those days "programme"):

Part I—Organ Concerto No. 2, Handel; Choral Song and Fugue, S. S. Wesley; Andante Grazioso (first time, in manuscript), E. J. Hopkins; March in A minor, Best; Grand Prelude and Fugue in E flat, Bach.

Part II—Organ Sonata No. 1, Mendelssohn; Andante, Pastorale and Fugue in E. W. T. Best; Air with Variations and Finale Fugato (first time), Henry Smart; Prelude and Fugue in G, Bach.

Undoubtedly there are still some of our American organists who can remember that the Smart Air and Variations and the Thiele Air and Variations in A flat were very popular recital numbers fifty years ago.

To illustrate the range of interest in his "arrangements," I list a few that I heard him play in St. George's Hall: Largo Cantabile from a Quartet in F sharp major, Haydn; "Romanza," "Vadit Elle" ("Robert le Diable"), Meyerbeer; "Soirées de Vienne" (No. 6, A minor), Schubert and Liszt; Quartet, "A Te, O Cara," Bellini; Andante from Symphony in C minor, Beethoven; "Music of the Olden Time"—"Passacaille," F. Couperin; "Andante Spaniato" (G major), Chopin; Finale to the "Etudes Symphoniques," Schumann, and, last, but not least in interest, Sarabande, "Dorothea," by H. Parker.

In registering these arrangements he evidently had the St. George's Hall in mind. That may be one of the reasons they have not had the approbation and use they deserve. Few organs had the necessary resources to follow his indications. And he had between forty and fifty pistons for his shifts. But with the increasing number of large organs there should be a renewed interest in his transcriptions, which exhibit his conscientious fidelity in striving to give an idiomatic organ equivalent to the composer's intentions. The F.R.C.O. examinations have

frequently called for some of them. One of my early recollections was a recital by Clarence Eddy, when he played these Best arrangements: "Romanza," "O Cessate di Pigiarmi," Scarlatti; Military Polonaise, Chopin.

The last few decades have witnessed a growing attention to the Bach chorale preludes. According to Heathcote Statham, an English writer, "Best was the only professional organist whom I ever heard play Bach's preludes on chorales in public. I remember his playing the grand three-verse one on 'O Lamm Gottes, unschuldig,' and the tremendous effect made with the last verse, with the *canto fermo* on the pedals. After the recital he said reflectively: 'I think next time I will treat the coda differently and end it *pp*; it would be a beautiful effect.'

The dominant features of Best's Bach interpretations were clarity, poise and finish. There was no muddy thickening or blurring, even in *forte* passages. The registration was neither stodgy on one hand or fussy on the other. He was notoriously letter-perfect and imperturbably self-confident. On one occasion he was told certain critics were in his audience. He smiled and said: "Yes, they come to listen for missed notes, but they won't find one."

The Bach Toccata in F was announced in his program as "Toccata in F with pedal solo." The top F in that pedal solo reminds us of another Best story. It seems that E. J. Hopkins, then the famous organist of Temple Church, London, had said in an article that the high pedal notes were ineffective. So when Best wrote his Toccata in A he ran one of the pedal phrases up to the top F, and over it he wrote "All hail! E. J. H.," which still appears in the printed copy.

No matter how intricate the score, he always turned his own pages. When playing, for example, the fugues in the Handel Concertos, he put plenty of brawn in his registration, but by way of contrast I saw and heard him add the tremolo to a recitative phrase in a Mendelssohn sonata. Despite the rapid changes of stops called for in so many of his arrangements, he practically never held a pause longer than necessary. This was more noticeable because, so I was told, he did most of his practicing on the small two-manual organ in the Church for the Blind, where he was organist for a time, and on similar organs later. Dr. Albert Pearce, who followed him at St. George's Hall, seldom practiced on its organ. There were probably two reasons for this. The building was used for all sorts of court sessions and public meetings, and the maintenance of the organ cost about \$1,000 a year.

As the orchestras of his day were too scarce or too costly for oratorio accompaniments, Best was frequently engaged to furnish the instrumental part on the organ for various choral groups. After such a performance of "Elijah" he remarked to a friend that that was the hardest day's work he ever had. I commend students who covet strong teeth to attack his organ arrangement of the introduction to "St. Paul."

He expected everybody to respect the station, dignity and ideals of the concert organist. For a few months he was official organist of the Panopticon (later the Alhambra) in London, given partly to amusement and partly to educational features. When the management requested him to play the wedding march while the audience retired after his recital he resigned.

Curiously enough Best held aloof from the R.C.O., and would not play on any pedalboard built to their scale. Although he held several minor church positions,

he had decided opinions about certain features of his work. Some "parson editors," as he called them, had indicated dynamic signs in "Hymns Ancient and Modern." Upon this he commented: "They alternate marks for shouting and whispering when 'night' (*pp*) and 'light' (*ff*) occur. Anything after sundown must be whispered, on principles probably connected with burglary." Of the prelude he said: "It is heard before the service opens, when the people are, as it were, wiping their feet on it."

While he had much of the spirited individualism of the pioneer, nevertheless he was duly appreciative where achievements merited praise. He heartily approved the appointment of Dr. Pearce as his successor at St. George's Hall. And Alfred Hollins he called "Alfred the Great."

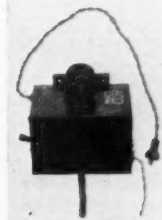
Most of us commoners slip easily and so comfortably into the habit of playing the same old thing in the same old way that a quotation of Best's treatment of the "Old Hundredth" may jog us a bit. This is the way he gave it out at a religious meeting I attended in St. George's Hall:



To sum up, the full impact of his influence was energizing and fertilizing in a remarkable degree. As we remember him and his followers, whose labors do follow them in so many benefits to our own beloved land, it is meet and right that we salute with gratitude the land of the glee and the home of the breve.

MARGARET McMILLAN HEAD OF DETROIT WOMEN'S CLUB

The Women Organists' Club of Detroit held its annual meeting and election of officers June 5 at the Highland Park branch of the Young Women's Christian Association. After dinner the business meeting was held and the officers elected for the coming year are as follows: President, Margaret E. McMillan; vice-president, Lou Lillian Piper; secretary, Edith Wykes Bailey; treasurer, Frances Gardiner.



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

CHICAGO, JULY 1, 1939.

ARE HYMNS NOT MUSIC?

Our old friend Rowland W. Dunham was born to be a debater, for he often makes statements that provoke controversy, as he did a few years ago at the Cincinnati convention of the A.G.O. The invigorating climate of Colorado perhaps has something to do with it. In the current issue of Mr. Buhman's distinguished organ of discussion and dissent—Mr. Buhman will grant us an indulgence to call his magazine an "organ," even though it has neither pipes nor wind—Mr. Dunham reopens a discussion of hymn playing. He inveighs against a teacher whose pupil reports that "the texts of the hymns sometimes called for colorful treatment * * * to induce the so-called expressive style of singing." To this Mr. Dunham makes the following answer:

To attempt this kind of playing for congregational accompaniment is, of course, something which few of us advise or even condone. It presupposes that a hymn-tune is primarily a musical composition, *per se*, and amenable to the same approach as a choral work. It cannot be too strongly stated that such is not the case. Many old-timers think that hymn-tunes are musical art. They never were, of course, though some may have some incidental musical merit—few, mighty few! The true setting for a religious poem should be dignified, uplifting, and truly worshipful. Any attempt to sentimentalize or secularize the tonal treatment is not only inappropriate but positively sacrilegious.

He goes on to quote another organist who says that "so long as we have sloppy hymns and sloppy hymn-playing the church will tend to be wishy-washy." He then adds some true remarks about unworthy hymn-tunes; certainly no one should take serious issue with him in his condemnation of what he calls "Sullivan's hurdy-gurdy tune" to "Brightly Gleams Our Banner." But, speaking of "sloppy" hymn playing and singing, one might say that meaningless, monotonous, inexpressive hymn interpretation is just as bad. Of course anything can be overdone and in striving to make our congregational singing effective we may lapse into affectation; but the organist who plays "Just as I Am" or "Rock of Ages" with the same conception of tempo, registration and spirit as "Coronation" or "A Mighty Fortress" has something to learn. If neither words nor music mean anything to us we would better discard the hymn-books. If the fervency of prayer and the enthusiasm of praise must not find expression in the rendition of our hymns we really have no use for them, as they merely keep some people away from their Sunday dinner and their golf games that much longer.

No matter how emphatically any writer may state it, he lays himself open to successful contradiction when he asserts that a hymn-tune is "not primarily a musical composition" or "amenable to the same approach as a choral work." No doubt there are many tunes of the cheaper

kinds, including all of certain so-called evangelistic hymns, of which this can be said, but we are considering only the vast hymn-tune literature of the best kind. In this we have a wealth of sublime music, expressing sublime emotions, and containing the essence of religious thought and experience through the ages. Any organist who cannot discern that quality in them is disqualified for church playing.

We admire Mr. Dunham for his challenging opinions, but we hope that in this instance any young organist who reads his comment will not take it seriously.

TRIBUTE BY NEW TO THE OLD

An interesting instance in which one of the very latest of mechanical and artistic wonders—rotogravure—pays tribute to one of the oldest—the organ—has been brought to the attention of THE DIAPASON by one of the old friends of this paper. In a two-page advertisement devoted to the value of rotogravure the Kimberly-Clark Corporation, one of the largest manufacturers of paper in the world, presents a large picture of a beautiful organ front, which occupies about one-fifth of the two-page spread. Below the cut is this tribute:

There is only one musical instrument which encompasses the range of a full orchestra and is at once so powerful, yet flexible, that it is capable of filling the greatest structure ever built with thundering harmony or lancing it with the whispering echo of a single note . . . that instrument is the organ!

Then the two subjects are connected in these words:

In advertising, the combination of power and flexibility which makes the organ unique among musical instruments finds its clearest expression in rotogravure sections.

This advertisement appears in the illustrated supplements of a number of the most largely circulated newspapers in the United States. (And parenthetically let it be said that the organ, the console and even the organist look real, which is refreshing, since so many times when the organ is put to use in advertising pictures the pipes are upside down.)

When the advertising writers of a concern which has a history of sixty-seven years of success make their "ads" attractive, and calculated to arrest reader attention, by means of pictures and encomiums of our instrument we can well say that the organ and its music are still alive enough to command the attention of the public, for clever advertising men do not waste their time on anything that does not instantly attract or that is foreign to the thought of the general reader.

Letters from Our Readers

The New Strict Counterpoint.

DePauw University, Greencastle, Ind., June 7, 1939.—My dear Mr. Gruenstein: It seems to me that Dr. Macdougall's remarks in the June "Free Lance" column regarding the study of strict counterpoint are open to criticism, especially in view of the developments of the last few years. I admit that the subject was generally poorly taught until recently, and the result was a kind of music like nothing else ever heard on land or sea. It was not sixteenth century counterpoint at all, but a hybrid monster possessing some qualities of the Palestrina period, with a strong admixture of eighteenth and even nineteenth century methods, with a liberal dash of sheer foolishness. The use of major and minor scales instead of modes was an absurd anachronism, except for purely technical practice; and the invariable use of rigid "species" instead of the rhythmic freedom of the period resulted in an artificial, stilted product which was hardly music at all.

But fortunately even professors of counterpoint can be convinced of the error of their ways, and they are now attempting to base their teaching, not on what Bridge, Macfarren, Prout (or even a certain Mr. Gladstone!) thought Palestrina might have done if he had lived some centuries later, but on what Palestrina actually did. Books like Morris' "Contrapuntal Technique of the Sixteenth Century," Kitson's "Art of Counterpoint" (second edition), Jeppeson's

"Palestrina and the Dissonance" and his new "Counterpoint" have opened our eyes to the absurdity of the old method, and the possibilities of the new.

Someone may ask: "Why study and imitate the methods of Palestrina, a composer who is after all a sixteenth century product, in this year of grace 1939?" There are several reasons, I believe. First, this is a neo-classical age. Palestrina and Bach are increasing in popularity; Tschaiakowsky, Liszt and Debussy are decreasing. The classical ideal is popular. Secondly, the long growth of interest in choral music (especially in the high schools and colleges) has made the music of Palestrina and his contemporaries, including the English madrigalists, familiar to most musical young people today. So the idiom is no longer strange, or outside the personal musical experience of music students.

And, after all, this period is the first golden age of music, a period as significant as that of Bach in the eighteenth century or that of Beethoven later. It seems to me that the best way to learn to understand music is to study the music of the masters, to attempt to write in their styles, to use their forms and idioms, and I see no reason for omitting the sixteenth century in view of the reasons just stated.

Dr. Macdougall admits in his last paragraph that "there is abundance of virtue in strict counterpoint." So there is; and with the new conception of counterpoint teaching and improved methods of instruction, the virtue should be even more abundant.

Very truly yours,
VAN DENNEMAN THOMPSON,
Professor of Counterpoint and University Organist.

Training Schools in Gregorian Chant.

Baltimore, Md., June 14, 1939.—Editor of THE DIAPASON: In the June 1 issue there was an inaccuracy in the statement concerning the Gregorian Institute of Sacred Music. It is undoubtedly the second training school of its kind, as the Pius X. School of Liturgical Music, under the direction of Mother Georgia Stevens, R.S.J., is certainly the first training school in this great field—Gregorian chant—in the United States.

Will you please correct this statement either by publishing this letter or by making a correction notice?

Very truly yours,
KATHARINE BEASLEY,
(Holder of two-year diploma in Gregorian chant and Gregorian accompaniment, Pius X. School of Liturgical Music, 1939.)

HAROLD V. MILLIGAN RECEIVES DEGREE AT HISTORIC COLLEGE

The honorary degree of doctor of music was conferred on Harold V. Milligan, organist and director at the Riverside Church in New York City, by Washington and Jefferson College, Washington, Pa., on June 3. Dr. Milligan's grandfather was graduated from Washington and Jefferson in 1849 and his father in 1876. This is the oldest college west of the Alleghenies and this was its 138th commencement. Stephen Foster, recognition of whose work has received much stimulus through the book by Dr. Milligan, was for a time a student at Washington and Jefferson.

In presenting Dr. Milligan Dr. Ralph Cooper Hutchison paid him this eloquent tribute:

"In a world harsh with discord there are those who refuse to give ear to any sound save that of music and beauty. There are those whose love of harmony and loveliness is unconquered by the clash of strife. To those who bend their genius to civilization and its essential element of music we are peculiarly indebted. In honoring you today we acknowledge that debt.

"Pioneer and unsurpassed authority in early American music; author of the standard work on this subject; original biographer of our own Stephen Foster; first and foremost in research on his life and composition; founder and for many years director of the National Music League; creator and director of the significant ministry of music of the Riverside Church; composer, musician, author, lecturer and true minister of music, we welcome you back to the college which not only Stephen Foster attended, but from which your father and grandfather were both graduated."

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

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

The specification of a large four-manual Skinner organ ordered for Finney Memorial Chapel at Oberlin College was presented.

Charles Marie Widor, giving a recital before more than 3,000 people on the new Usher Hall organ in Edinburgh, was badly upset by a "cipher" as he played his Toccata from the Fifth Symphony, according to an account sent to THE DIAPASON by Russell D. Hill, a prominent Chicago real estate man and organ "fan." The recital was given to raise a fund "for the construction of Whitekirk Church, the recent burning of which by the extremists of the female suffrage agitation has caused just and widespread indignation," as the *Scotsman* announced.

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

Louisville's largest organ, a Pilcher four-manual in the new War Memorial Auditorium, was dedicated May 31 with Charles M. Courboin presiding at the console.

The first A. G. O. national convention in the South was held at Memphis, Tenn., the first week in June. There were ten recitals among the events on the program.

Carnegie Hall in New York City, famous center of music, was to have a Kilgen organ and the specification of the instrument was presented.

The W. H. Reinsner Manufacturing Company of Hagerstown, Md., observed its twenty-fifth anniversary with the announcement that it would extend its line of work, which includes magnets, actions and various organ parts and supplies.

The new four-manual Reuter organ at the Moody Memorial Church in Chicago was heard by a congregation of 4,000 people who filled the church for the opening recital by E. Stanley Seder June 13.

Four-manual organs continued to be the order of the day and the new ones reported in THE DIAPASON, and the specifications of which were published, included the following: A Skinner for Alabama College, Montevallo, Ala.; a Hook-Hastings for Hamline Methodist Church, St. Paul, Minn.; a Kimball for the Methodist Church of Greencastle, Ind.; an Austin for the First Baptist Church at Brockton, Mass., and a Skinner for the First Congregational Church of Grand Rapids, Mich.

Hugo Goodwin, F.A.G.O., resigned as municipal organist of St. Paul, Minn., effective July 1, to become a member of the faculty of Grinnell College.

C. ROBERT EGE IN RECITAL AT SCHOOL FOR THE BLIND

C. Robert Ege, a pupil of unusual talent, was presented on the new Möller organ at the Pennsylvania Institution for the Blind in Philadelphia May 4 and played the following compositions: "Scherzo Symphonique," Russell K. Miller; Chorale Preludes, "In Dir ist Freude" and "Ich ruf' zu Dir," Bach; Prelude in B minor, Bach; "Cortege et Litanie," Dupré; "Carillon" and Fugue, C. Robert Ege; Chorale No. 2, Franck; "Elfen," Bonnet; Elevation, Bedell; Chorale Improvisation on "Ein feste Burg," Karg-Elert. Mr. Ege is studying under Dr. Rollo F. Maitland.

Elizabeth Huber, an artist pupil of Dr. Maitland at the Zeckwer-Hahn Musical Academy, was presented in a recital at the Church of the New Jerusalem, Philadelphia, May 23 and her program consisted of the following works: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "As Jesus Stood beside the Cross," Scheidt; Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "A Rose Breaks into Bloom" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; Rhapsodie No. 3, Saint-Saens; Nocturne, Maitland; Scherzo, Widor.

Eigenschek Plays at Evansville.

Under the management of Frank Van Dusen, Edward Eigenschek played a recital for the Organists' and Choir Directors' Guild of Evansville, Ind., at the First Presbyterian Church in that city May 24.

The Free Lance

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

Paper is the vehicle of literature, and literature the spring and security of human happiness.—WILLIAM BILLINGS.

A letter from an old friend came the other day, giving his views on the question of the value of strict counterpoint in musical examinations. He writes: "I have long felt that something is wrong with the academic system of studying strict counterpoint, and that a change is necessary. Why not begin with free counterpoint, since that has a direct connection with harmony and its chordal richness? Strict counterpoint is a soulless thing and has no use except in examination papers."

Here is another way to look at the matter, not only of strict counterpoint, but of the general subject of examinations, and this comes from a live wire in music: "After all, these examinations are the only standards we have today; sometimes when I go around and hear the general run of organists play a service I feel that an examination should be compulsory, even if it eliminated about half of our organists. I suppose you call me pessimistic."

Amid regrets from associates and the great public interested in school music, and with the accompaniment of praiseful editorials in Hartford newspapers, Ralph Lyman Baldwin resigned his post as co-director of music in the schools of Hartford after more than thirty years of inspiring service. He was a church organist for many years, giving up church work to devote himself more intensively to the production of choral methods for public school, and to choral composition. Baldwin will be missed by a vast number of friends who will wish him every joy in his retirement. I suggest that all organists who own a copy of his Sonata for the Organ, Op. 10 (Schirmer) date it for early performance in the autumn; and I advise all recitalists who do not know this brilliant composition to order and learn it.

The spring concert at Wheaton College, Norton, Mass., demonstrated the possibility of cooperation of a WPA orchestra with a college choir. On May 21 the program at Wheaton, part I, presented a number by orchestra alone (Commonwealth Symphony Orchestra), a group of unaccompanied choral numbers by the choir, and movements 4, 5 and 6 of Brahms' Requiem by choir and orchestra. Part 2 consisted of a group of secular part-songs, the Chopin Piano Concerto in E minor (played by Mr. Ramseyer of the music department) and the Gloria from Haydn's Mass in C, chorus and orchestra. There were fifty in the orchestra, the choir numbered eighty women; Carl A. Garabedian was organist and director.

It is pretty well understood that the best is the enemy of the good, and in any large city the WPA orchestra suffers in comparison with the sometimes ultra-refined standards of the nationally famous groups of virtuosi. It would be a pity, however, if WPA activities in music were not encouraged in cases like the above.

Several years ago having been chairman of the program committee of the A.G.O. convention in Boston, I fancy I have a pretty definite idea of the unusual labor, administrative tact and ability that have to be used in working out a well-balanced series of meetings. For a demonstration of the force of what I have just written see the program of the A.G.O. 1939 first national biennial convention, held last month in Philadelphia. In other pages will be found the editor's review of the various sessions, but I may be allowed a comment on some of their aspects.

There was the usual abundance of recitals, played by thirteen organists, two of them women. One valiant lady played three recitals in one day on three different organs! How's that for a stunt?

So far as I know every player was an American. Now, here's a curious thing: We wouldn't submit for an instant to

having the recitals played by aliens; yet compositions by aliens largely predominate. Do you mean to tell me that American organists (such as those on the Philadelphia programs) are, taken as a representative group, equal to the French, German and English player-groups, and yet deny that the music written here is, as compared with the foreign article, worth playing?

The program of Edwin Arthur Kraft struck a note of originality in its list of pieces by "contemporary" composers. I like the word "living" better than "contemporary," for the modernist chaps have stolen a march on us conservatives (some people call us "dumb-bells") by using the word so as to imply that contemporary music is necessarily of the dissonant class. They are artful chaps!

No one who has ever heard Kraft play will have any doubt as to the excellence of his playing in this program. "Of that there is no possible doubt, no possible, probable shadow of doubt, no possible doubt whatever." Why not get away from this everlasting Cesar Franck, Johann Sebastian Bach, Charles Marie Widor program and find out what is going on all about us?

One of these days before long I want to write in this column about Toryism in music.

ORGAN PLAYERS' CLUB HOLDS FORTY-NINTH ANNUAL FROLIC

The forty-ninth annual get-together and frolic of the American Organ Players' Club of Philadelphia was held on the evening of June 6 in the parish hall of the New Jerusalem Church, where the club was founded in 1890. The report of the executive committee embraced the season's list of organ recitals, choral and social events and trips to Mount Holly, Princeton and Moorestown, N. J., where recitals were given and organs inspected. Members were present from several states, including Delaware, New Jersey, New York and Pennsylvania.

The evening's entertainment was provided by William Murray, who mystified the audience with his tricks of ledger-main, making articles appear or disappear. Many of the organists present wished heartily that their piston combinations were as quick on the trigger as Mr. Murray's sleight-of-hand. Frank Adams of New York convulsed the group by his humorous and original rendition of "The Lost Chord."

The occasion also marked the twenty-fifth year of incumbency as secretary of Bertram P. Ulmer. In recognition of the anniversary Mr. Ulmer was presented with a handsome jeweled pen and pencil set by Dr. John McE. Ward, the president, as a gift from the club.

The officers elected are: President, John McE. Ward; vice-president, Henry S. Fry; secretary, Bertram P. Ulmer; treasurer, Herbert S. Drew; librarian, Jennie M. Carroll; directors, Rollo Maitland, Roma E. Angel, William P. Washburn and Stanley T. Reiff.

Reuter Dedicated in Kansas.

In memory of William Cole a Reuter organ installed in St. Xavier's Catholic Church, Junction City, Kan., was dedicated Sunday, June 4. Mrs. Mae Wood presented the organ.

Winslow

CHENEY

"One of the elect of his generation of organists." The Musical Courier, New York.
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Wm. W. Carruth
ORGANIST
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Walter Flandorf
CHICAGO

SPACE PROBLEM MET IN NIAGARA FALLS ORGAN

DESIGN OF STANLEY SAXTON

Three-Manual Built by Hall Company for First Baptist Church Makes Favorable Impression—Analysis of Its Features.

Much more than the ordinary interest in a new organ has been aroused at Niagara Falls, N. Y., by the instrument built for the First Baptist Church by the Hall Organ Company in accordance with a design by Stanley E. Saxton, A.A.G.O. The installation has been pronounced a marked success by those who have heard and played the new organ and is an example of what can be done where space is the principal problem. Mr. Saxton, whose recital program May 15 was published in the June issue, is professor of music at Skidmore College and organist and director at Mount McGregor. He also devotes much time to his work as an organ architect. Professor Saxton throws light on the situation he handled at Niagara Falls, saying:

"The major problem in the installation was the matter of adequate space in which to build the chests in such a way that every stop would sound at its best. There were two small side alcoves in the front of the church and a space three feet deep by twenty feet long was available in the wall over the front platform. The original design of the choir division called for almost no unification, but the space dictated a reduction, and so I tried to obtain in the four ranks available the major material for a really effective choir division. The results are more than satisfactory.

"The great is unenclosed and located in the right alcove at the front of the church. It is voiced on low pressure and Samuel R. Warren of the Hall Company has produced a fine diapason ensemble of real fire and brilliance from the four ranks of diapasons. The 16-ft. melodia adds greatly to the depth of body in the full great and as an 8-ft. melodia this rank makes a beautiful solo flute register. The swell organ is regular excepting for the viole de gamba—a velvety organ string much more effective than the usual thin string tones found in this position. The nasard, obtained from the stopped diapason, is an excellent timbre builder and with the gamba makes a really effective oboe solo. However, the most telling rank on the swell is the trumpet, small-scale and voiced with great brilliance. In antiphonal passages between full great and full swell the effect was amazingly like a much larger instrument with the trumpet and clarion giving real punch to the swell organ. The choir rohr flöte is large-scale of the chimney type. The clarinet is full-voiced and rich and the dulciana a real English silver-toned dulciana which carries up beautifully even to the fifteenth.

"Each division is complete and separate, there being no borrowing between manuals. In fact, the general comment from organists and experts was that the organ sounded much larger than one would suppose from the number of ranks. This is due primarily to the fine voicing of the diapason ensemble and the brilliant swell reed.

"The main part of the church seats about 350 and for the organ recital a crowd of 690 made it necessary to open the adjoining Sunday-school room and a balcony section ordinarily closed. Even with this additional space the organ was adequate for the effective rendition of the program."

Mr. Saxton gave a short talk about the organ and its tonal capabilities before the recital and then commented briefly on each number, explaining the stops used.

The entire hall was redecorated in harmony with the case and grille of the organ, which also were designed by Mr. Saxton.

The organist of the church is Mrs. Florence Smith. She is an active member of the local chapter of the American Guild of Organists, which held a reception and dinner in honor of Mr. Saxton before the recital.

The following is the stop specification of the new organ:

GREAT ORGAN.
(Three and one-half-inch wind.)
1. Contra Melodia (wood), 16 ft., 73 pipes.

2. Open Diapason (44 scale), 8 ft., 61 pipes.
3. Melodia (from No. 1), 8 ft., 61 notes.
4. Octave (scale 55), 4 ft., 61 pipes.
5. Twelfth (scale 53), 2½ ft., 61 pipes.
6. Fifteenth (scale 66), 2 ft., 61 pipes.
7. Chimes, 21 bars.

SWELL ORGAN.
(Four-inch wind.)

8. Bourdon, 16 ft., 91 pipes.
9. String Diapason, 8 ft., 73 pipes.
10. Stopped Diapason (from No. 8), 8 ft., 73 notes.
11. Viole de Gamba, 8 ft., 73 pipes.
12. Harmonic Flute, 4 ft., 73 pipes.
13. Violina, 4 ft., 73 pipes.
14. Nasard (from No. 8), 2½ ft., 61 notes.
15. Piccolo (from No. 12), 2 ft., 61 notes.
16. Trumpet (French; ½-inch scale), 8 ft., 73 pipes.
17. Clarion (from No. 16), 4 ft., 61 notes.
18. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- (Three and one-half-inch wind.)
19. Rohr Flöte (metal), 8 ft., 85 pipes.
 20. Dulciana, 8 ft., 97 pipes.
 21. Unda Maris (tenor C), 8 ft., 61 pipes.
 22. Dolce Octave (from No. 20), 4 ft., 73 notes.
 23. Chimney Flute (from No. 19), 4 ft., 73 notes.
 24. Dolce Twelfth (from No. 20), 2½ ft., 61 notes.
 25. Dolce Fifteenth, 2 ft., 61 notes.
 26. Clarinet, 8 ft., 73 pipes.
 27. Chimes, 21 bars.

PEDAL ORGAN.

28. Double Diapason (ext. of No. 9), 16 ft., 12 pipes.
29. Contra Melodia (from Great), 16 ft., 32 notes.
30. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
31. Octave (from Swell), 8 ft., 32 notes.
32. Major Flute (from Great), 8 ft., 32 notes.
33. Lieblich Flute (from Swell), 8 ft., 32 notes.

Norden Conducts B Minor Mass.

A noteworthy performance of Bach's Mass in B minor was presented by the Choral Art Society of Reading, Pa., and the Philadelphia Federal Symphony Orchestra, June 4 in Irvine Auditorium, University of Pennsylvania. The performance was ably conducted by N. Lindsay Norden, director of the society. Preceding the mass a brass ensemble of Federal Symphony musicians played several chorales in Bach harmonizations, with J. W. F. Leman conducting.

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Kalamazoo College
Organist-Choirmaster, St. Luke's Church

American Organist Affords Glimpses of Church Music Abroad

By G. DARLINGTON RICHARDS, F.A.G.O.

The following notes record some of the impressions received during a leisurely jaunt through Great Britain and northern France, a tour made possible by the generous action of the vestry of St. James' Church, New York, who, in recognition of my twenty-five years' service in the parish, presented me with a sum sufficient to enable me to take Mrs. Richards and our two daughters abroad for three months. Those of my readers expecting to find detailed descriptions of cities will be disappointed, for these have been dealt with in the guide-books; rather I have set down some of our daily wanderings in the hope that other travelers might derive pleasure equal to ours through a visit to the localities mentioned.

We sailed from New York on the Britannic and after a smooth and uneventful crossing of ten days landed at Tilbury, whence we proceeded by rail to St. Pancras station, London. Fortunately hotel reservations had been made in January. The city was crowded with tourists, many of whom were experiencing difficulty in securing accommodations.

My vestry had strongly impressed upon me that this trip was to be a real holiday, and not a study period; so we did not attend church daily. However, two services were heard at St. Paul's Cathedral, with Dr. Bowers, formerly of Durham Cathedral, at the organ. The first of these services was the usual Thursday evensong for men's voices (plain-song), the choir consisting of nine men. The second service was a Sunday evensong at which a choir of twenty-seven boys and ten men sang. The psalms for the day were sung to Anglican chants, the St. Paul's Cathedral Psalter being used; the service was Brewer in E flat and the anthem was Byrd's "O Christ, Who Art the Light." As a prelude, Dr. Bowers improvised in a style more romantic than thematic, and at considerable length, but masterly withal. The congregation numbered not more than 150. The choir sang with precision and careful attention to dynamics, but the tone of the boys lacked smoothness and was of variable quality.

There is a very good choir at St. Margaret's, Westminster. This is the parish church for the Dominions Overseas, and it is here that many American visitors worship. The congregation was large on the Sunday morning we were there. The choir is composed of twenty-six boys and ten men under the direction of Herbert Dawson. The tone of the boys was smooth, possessing a virility that was lacking in some of the other choirs I heard, and gave evidence of vocal study on more than one vowel. The service was Stanford in B flat and Tschai-kowsky's "Angel Spirits" was the anthem. The tempi were from one-third to one-half slower than is customary in St. James' Church, and it is with some amusement that I recall that those of our parishioners who raved most over the excellence of the musical portions of services in England are the ones who most often complain that "the Te Deum makes the service so long; can't the choir sing it to a chant, or can't we have the Benedictus Es every Sunday?"

Before leaving the vicinity of London we visited Eton College, where Dr. Henry Ley is organist and precentor and where I was invited to play on the fine Hill organ. Compared with American organs the instrument is not modern, mechanically speaking, but its tone is beautiful, the flutes being full, though not over-blown, the strings are milder than ours, the diapasons are sonorous, but mellow, and the reeds very brilliant. The names of all of the chapel organists, with the dates of their incumbency, are neatly carved on the case. The chapel is very old (the college was founded in 1441) and, like so many other buildings of the period, had not been completed at the outbreak of the civil wars. The architect's plans called for a beautiful groined ceiling of tracery work. Until this could be made a temporary wooden ceiling and roof was placed over the chapel—and it is still there. Otherwise the building is a beautiful example of fifteenth century architecture. Flags flown at the battle of Jutland

hang in the vestibule, Lords Jellicoe and Beatty having been Eton men. Evensong only is sung on weekdays and student attendance is not compulsory. The service for the day was Stanford in G and the anthem "O God of My Righteousness," by Greene.

We went into some of the class-rooms, the walls of which are covered with names of former students. One room had over 6,000 of these carvings, another had more than 10,000. The whipping block and birch rod are still in use and are called "school medicine" by the masters. As in other English schools and colleges, there are several oddities in the dress of the students. Except when engaged in sports, the younger boys wear long, striped trousers, waistcoats and the short jacket, known as "Eton" the world over. Older boys wear a tailed coat and all wear high silk hats encircled with a wide mourning band, which first made its appearance when George III. died and for some unknown reason has been worn ever since. The distinguishing mark of a sixth form boy is that he is permitted to leave the lowest button of his vest unbuttoned; in fact, he is forbidden ever to button it. All classes begin at 7:30 a. m. and end at 5:45 p. m. in winter and at 6:15 p. m. in summer. There are over 1,100 boys in the college.

Nearby is Windsor Castle, with its richly ornate Chapel of St. George. After being shown through the various towers and state apartments we attended evensong in the chapel. The organ is on a screen between the choir and the nave, and when played fortissimo it all but obliterates the sound of the choir, which is unfortunate, for "The Children and Gentlemen of the Chapel Royal," to give the organization its proper name, under the direction of Dr. William H. Harris, is one of the finest choirs in the realm. The greater number of English organists, at least of those I heard, employ as much power for their fortissimi while accompanying choral selections as when playing organ solos. I was reminded of the story told me by Dr. Miles Farrow, formerly organist and master of choristers at the Cathedral of St. John the Divine, New York. Dr. Farrow had been invited to sit on the organ bench with Sir Frederick Bridge at a service in Westminster Abbey. During the Magnificat the tone of the organ was increased until it thundered prodigiously.

"I can't hear the choir," said Dr. Farrow, speaking loudly in order to be heard above the din.

"What's that?" bellowed Sir Frederick.

"I say, I can't hear the choir," replied Farrow, now fairly shouting.

"O that's quite all right," was the rejoinder, "they can hear me!"

Then followed lovely days of roaming about in the ancient walled city of Canterbury, Warwick, Stratford-on-Avon and the ruins of Kenilworth Castle. Canterbury, like York, has preserved much of its medieval atmosphere intact. There are some modern buildings, but there are so many more reminders of centuries now remote. The ancient walls and gates, and at Canterbury, the Greyfriars Priory on the banks of the Stour, with its gardens still gorgeous with bloom, inns dating from the eleventh century, the Weavers' Houses of Huguenot and Walloon refugees from religious persecutions in France and Flanders, descendants of whom are operating the looms today, the old parish churches and halls, all help to carry one in thought back to the middle ages.

But the chief glory of Canterbury is its cathedral. As one approaches the city, the view of this most famous fane, magnificently towering above the surrounding buildings, is a sight never to be forgotten. But after passing through the city gate, unlike York and Chartres, whose cathedral towers are visible from almost any point, one loses sight of Canterbury's cathedral until brought face to face with it upon entering the gate to the Cathedral Close. From this point the view is superb. The effect of being confronted suddenly with the massive pile is startling. Words are inadequate for description, and photographs, even the colored ones, convey but a partial conception of the beauty of this most celebrated of England's churches. It must truly be seen to be appreciated.

We joined a party of tourists being conducted through the cathedral by the senior verger, who showed us so many

tombs and relics that even to try to recall them is bewildering. Two are more outstanding than the rest. One is the tomb of the Black Prince, in the south ambulatory not far from the high altar. Here lies one of England's greatest heroes, who died fighting England's battles in France ere he had the chance to become king. The tomb is surmounted by a recumbent effigy in burnished bronze, representing the prince in full armor, with French type spurs having twelve points, instead of the five-pointed English variety, signifying that he had "won his spurs" in France. The second memorial is to Thomas a Becket, archbishop, who was murdered in the cathedral in 1170.

Sixteen boys, singing in two and three-part harmony, composed the choir at evensong (the choir men are not required on weekdays). The Magnificat and Nunc Dimittis were to a setting in C, for unchanged voices, by Dr. C. S. Lang—who was present—and published by J. B. Cramer, while the anthem was "As the Hart Panteth," by Marcello. After service I chatted with some of the lads, who found it difficult to understand how I could leave my post long enough to come to England. Their entire summer vacation consists of two weeks, but as they are required to return for services on the intervening Sunday, they never have a free Sunday. I wonder how the New York choir boys and their parents would react to such an arrangement!

There is talk of restoring Kenilworth to the grandeur it possessed in Elizabethan times. It is possible that this may be done, for "the most magnificent ruin in England" is not under the control of the National Trust, a bureau somewhat analogous to our National Parks Commission, whose policy is to maintain, in the condition they were in when acquired by the trust, all lands, buildings and ruins, but not to restore any buildings that had fallen into decay before acquirement. The only habitable building there at present is the museum, which we did not enter, preferring instead to ramble among the vine-covered remains of this great landmark of feudal days. We descended into the moat, over which was formerly thrown the great draw-bridge described by Sir Walter Scott in his account of the tournament arranged by Leicester in honor of Elizabeth. Nearby is the banquet hall, now a roofless chamber, but still a banquet hall of a sort, for sheep were grazing there, unmindful of the presence of human intruders. And there is what remains of the room in Mervyn's tower in which the ill-fated Amy Robsart was kept prisoner. Despite this sad memory we enjoyed our visit to Kenilworth, the more, perhaps, because of the absence of guides who would have hurried us on from one point of interest to the next.

Driving to Warwick, we paused en route to see the mill and well of the erratic Guy, hermit Earl of Warwick, who in his young days, while only cup-bearer to the then Earl of Warwick, fell in love with the earl's daughter and ventured to ask for her hand. She refused him haughtily, saying she would marry none but a knight, whereupon Guy applied himself to chivalry and was soon rewarded with knighthood. The lady was fickle, however, declaring that he must achieve more fame than any other knight before she would consent. This but served to make him the more determined to win her, and after many adventures, the greatest of which was his victory over the Dragon of Northumberland, she capitulated, and they were married. It was the era of the Crusades and Guy was away from England for several years. When he returned for some reason he wished to remain incognito and for three days took alms from the hand of his lady, as one of twelve poor people to whom she

daily gave relief. He then retired to a cell in a wood not far away, where he lived for more than two years. When he felt that death was approaching he sent his wedding ring to the countess by a servant, with the request that she look after his burial in the Hermitage Chapel, which she did, bringing with her the bishop of the diocese and many clergy. The countess died fifteen days later and was buried beside the earl. The chapel and a gigantic statue of Guy are both hewn out of the solid rock.

As we approached the village of Leek Wootton we saw one of the few "Stones of Infamy" in England, erected to Piers Gaveston, on the spot where he was beheaded, as the inscription tells us, "on the first day of July, 1312, by barons as lawless as himself, the minion of a hateful king; in life and death a memorable instance of misrule." I had read of Italy's stones of infamy, Genoa being notorious in this respect; so it was interesting to see this one. A few minutes later we entered the Tudor town of Warwick, with its peaceful streets lined with Elizabethan houses, while the chimneys in St. Mary's Church tower were playing "The Blue Bells of Scotland." These bells play every four hours and the tune is changed daily. The road leading from the lodge to the entrance of the castle is nearly a mile in length and so dense is the foliage overhead that noonday resembles night, but the impression one gets is not one of gloom, but rather of being in a land of enchantment. The castle has eight or more towers, all in a fine state of preservation. It stands on a rocky eminence in a corner of an estate so large that looking in two directions it is impossible to see its extent. After having been shown through the various rooms we could understand Henry James' remark that Warwick was the only great residence he ever coveted as a home, for the interior combines comfort with elegance, while every window and balcony offers a vista of rural grandeur. The gardens are famous for their beauty, and any account of Warwick would be incomplete which failed to mention the peacocks on its lawns.

So many conflicting theories have been raised by the Bacon-Shakespeare controversy that one wonders when visiting Stratford whether the exhibits there are authentic or not, for if we are to believe the statements of a steadily growing society in England, the William Shakespeare who lived here was scarcely capable of writing his own name legibly. And it is somewhat of a surprise to learn that the Mr. Hathaway who lived at Shottery in Elizabethan times had no daughter named Anne. But the old houses are interesting, and the garden we have long supposed to be Anne's is filled with gayly-colored blooms, and even though the bust in Trinity Church may have replaced one which was set up several years before some of the sonnets were composed, the old church, like the town itself, has the air of a veritable shrine. But I would utter a protest against the architectural design of the new Memorial Theater. Set in the midst of scores of sixteenth and seventeenth century houses is this hideous, ultra-modern monstrosity, a blot on the landscape, an eyesore of the first magnitude.

Our next objective was Exeter Cathedral, where we arrived too late for the weekly organ recital by Dr. Woolcock, but later in the afternoon attended the most nearly perfect service it has ever been my privilege to hear. Friday is a *cappella* day in the English cathedrals. The precentor sang his portions of the service with an unusual musical understanding and the choir of sixteen boys

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and six men exhibited a precision of attack and release, a perfect blend of tone and a mastery of dynamics and nuance which made their choral work a delight to hear. Dr. Woolcock gave the pitch for the first of four Anglican chants for the psalms for the day, the choir mentally modulating to the keys of the three chants following. There was no printed service list, so it is impossible to state whose evening service was sung. The anthem sounded like the work of Crotch or Boyce, but all were beautifully done. The fact that the choir stood by the side of the *Decani* bass throughout the service contributed largely to its decorum and dignity. His only conducting motions were two beats preceding the initial attack of each number. After the attack had been made the choir proceeded without further guidance from him. I have never understood why a choirmaster finds it necessary to stand in the center of the chancel to conduct unaccompanied music.

The postlude was the Toccata from Widor's Fifth Symphony, magnificently played, and not too fast. The greater portion of the organ is on the screen which divides the choir from the nave, but the largest pipes rest on the transept floors. None of the English organs are enclosed in chambers, as are American organs, and they are therefore heard to much better advantage. I came away from Exeter spiritually uplifted and more refreshed in soul than from any other service heard abroad.

Continuing our journey west we reached Charlestown, after a day's stop at Plymouth. My parents were natives of Charlestown, and I wished to know if any of my family still lived there. Inquiry revealed a cousin, in whose cliffside home we spent several happy hours. Charlestown is in what is often termed the Cornish Riviera. Its climate is semi-tropical and exotic. Native plants grow equally well in its gardens, palm trees flourish on its roadsides, growing not in tubs, but in the soil itself. Still farther to the west are dunes where daffodils and narcissus grow wild, the harvesting of which begins two weeks before Christmas, and continues until after Easter, the shipments in some weeks exceeding 250 tons. Tin was formerly the principal export of Cornwall, but the mines are now too deep to be operated at a profit, and at present the quarrying of china clay is the chief industry. Formerly the entire output of Cornish clay was utilized in the manufacture of fine porcelain, but I was told that fully 50 per cent is now used in making face powder.

For a few days our headquarters were in Penzance, the town immortalized by Gilbert and Sullivan, and excursions were made from there to Mullion Cove, where we viewed some of the pirates' caves; to St. Michael's Mount, a huge rock, 900 feet high, rising out of the Bay of Penzance, and surmounted by Lord St. Leven's Castle, formerly a Benedictine monastery; to the Land's End, and to St. Ives, a fishing village on the Atlantic coast, where we saw a large steamer which had run aground in a fog the preceding week, slowly going to pieces on the rocks. The country surrounding Penzance is rich in historic lore. Marazion, a nearby village, is said to have been settled by Jewish traders who accompanied the Phoenicians, sent by Hiram, King of Tyre, in search of tin for Solomon's temple. The Cornishmen's propensity for driving a close bargain has driven the Jews out of the county, I was told. It is the country of Jack the Giant Killer,

a rock-hewn house in a small wood being pointed out as Jack's abode, and it was on the west coast line of Penzance Bay that the Spanish Armada wrought such havoc before it was intercepted by Drake's fleet. Some of the Cornish churches are peculiar in that, although small, they have three naves.

The route from Penzance, across the peninsula and along the north coast, to Tintagel runs through many delightful old towns, the narrow, winding streets of which, bordered by high, vine-covered stone walls, with trees meeting in an arch of foliage overhead, are almost like country lanes. The coast at Tintagel is very much like that of Maine; in fact, were it not for the legendary lore with which Cornwall abounds and the fourteenth century buildings there, one who has visited Maine could fairly well imagine what the Cornish coast is like. Even the speech of present-day Cornish folk is thought by some to resemble that of Americans. Tintagel is a bold, rocky promontory on which are some scraggy fragments of masonry which were pointed out to us as being the remains of the castle of King Arthur and his Knights of the Round Table. It is also the region of the Tristan and Isolde legend.

It was at Tintagel that we had our sole rainy morning in Britain, but the weather cleared for the journey to the little seaside village of Clovelly, a quaint place in Devonshire, of which Dickens wrote that it "was built sheer up the face of a steep and lofty cliff." There are no streets, but instead two paved stairways, each "step" being about six feet wide. Consequently there are no vehicles. Tourists' luggage on arrival is sent to hotels on sleds and when departing it is carried on the backs of donkeys. Since the world war Clovelly has been very popular as a summer resort and it was overcrowded. May is a much more comfortable month there.

[To be continued.]

LAST CHORAL SERVICE HELD AT FOURTH CHURCH, CHICAGO

For the last choral service of the fine series this season at the Fourth Presbyterian Church, Chicago, Barrett Spach, organist and director, prepared a list of offerings of high merit presented Sunday evening, June 4. The prodigious amount of labor involved and the artistic perfection of the service were rewarded with an attendance that was most encouraging, proving that there are people in the bounds of this large parish who appreciate the standard of church music maintained under Mr. Spach's leadership.

The climax of the evening came in the Rhapsodie for contralto and male chorus, "Lo, Who Turned Aside?", by Brahms, in which Maurine Parzybok was the soloist, and in another Brahms number, "O Saviour, Burst the Heavenly Bound." In the first of these anthems, a setting of an excerpt from Goethe's "Journey to the Harz Mountains," the music reached the point of sublimity. The service opened with a fine performance of the Prelude and Fugue in E minor by Bach and Krebs' "Hear My Prayer" by Mr. Spach on the large four-manual organ. Then came the "choral prelude," Bach's "To Thee, Jehovah," followed by Byrd's "Souls of the Righteous," Schütz's "Sing to the Lord a New Song," then the Brahms numbers, with two modern works at the close—Healey Willan's "O Sacred Feast" and "We Praise Thee, O God," by Vaughan Williams.

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Convention at Hamilton Aug. 28-30.

Hamilton, Ont., will be the scene of the 1939 convention of the C.C.O., to be held Aug. 28 to 30, for which a very interesting program is being arranged.

On Monday, Aug. 28, the morning will be taken up with registration and the afternoon with a lecture by Dr. F. J. Horwood, well-known composer, theorist and lecturer on musical subjects. The first recital of the convention will be given by George Veary, A.R.C.O., at Christ Church Cathedral. Mr. Veary, until recently chairman of the Brantford Center, has been appointed organist of the cathedral, at which his recital will be given.

On Tuesday, Aug. 29, the morning will be taken up with business of the council and general meetings, followed by luncheon at convention headquarters, All Saints' Church, King and Queen streets. At 2:15 a very interesting lecture-recital will be given at All Saints' Church by Eric Rollinson, F.R.C.O., of Hamilton Center. Mr. Rollinson will play the pieces chosen for the February, 1940, examinations of the College for the diplomas of associate and fellow, and will comment on them. This lecture-recital should be of considerable value both to teachers and students whom they may be preparing for the examination. Afternoon tea will be enjoyed at the Tamahic Club.

The evening session will consist of an organ recital at the Basilica of Christ the King, given by Ernest White, guest organist. Mr. White needs no introduction either to Canadian or United States organists or audiences. We are indeed happy to welcome him both as a former Canadian and as a recitalist of distinguished reputation, and are grateful to him for his kindness in sparing the time from his heavy duties at the New York world's fair to visit us.

On Wednesday morning there will be a meeting for unfinished business, followed by luncheon at the Scottish Rite Club. In the afternoon at the Scottish Rite Temple a joint recital will be given by Myron McTavish of Ottawa and Mrs. Florence McKay Joyce of Toronto.

As usual the convention will close with the annual dinner and presentation of diplomas.

A cordial invitation is extended to members of the American Guild of Organists and others who may be interested to visit Hamilton and be present at this convention. Hamilton is a beautiful city at the head of Lake Ontario, close to Niagara, and those who wish to motor will find comfortable accommodations and splendid motor roads from any point. The secretary will be glad to hear from any who may wish further information or a full program when it is available.

H. G. LANGLOIS, Secretary,
 252 Heath street East, Toronto, Ont.

Hamilton Center.

At the annual meeting of the Hamilton Center June 13 Paul Ambrose was again elected to the chairmanship of the local center. Mr. Ambrose will also assume office as president of the Canadian College of Organists when the College convenes in Hamilton Aug. 28-30.

Officers elected for the 1939-40 season are: Dr. W. H. Hewlett, honorary chairman; Eric Rollinson, F.R.C.O., vice-chairman; Paul Daniels, treasurer; Dr. Harry Martin, secretary; Miss Nellie M. Hamm, Mus. B., A.A.G.O., Florence D. Clark, Mus. B., Charles Pritchard and Egerton Boyce, committee members.

Supper was served by the ladies of All Saints' Church for the assembled members and their wives and friends.

George Veary, chairman of the Brantford Center, and Mrs. Veary were guests. Following the meeting an informal recital was played on the organ in All Saints' Church by Lewis Rogers, Harold LeNoury and E. J. Walker.

A program of special interest was presented before an audience of members of the Hamilton Center and their friends in Wesley United Church April 22 at 4 o'clock. The numbers on the program, which included music for organ, piano, strings and voice, were chosen entirely from works of Hamilton composers. Miss Nellie M. Hamm, Mus.B., was in charge of the arrangements and presentation. Two works by deceased members—a Gavotte by J. E. P. Aldous for strings and piano and "Cradle Song," by Robert Symmers—were included.

The program was as follows:

(1) Two duets for soprano and alto voice, "More Love to Thee, O Christ" (Dr. W. H. Hewlett) and "Thou Who Like the Wind Dost Come" (Paul Ambrose), were sung by Mrs. Wilfred Maden and Mrs. H. T. Vollick.

(2) Trio for violin, violoncello and piano, Gavotte (J. E. P. Aldous), was played by Miss Florence Clark, pianist, William Andrew, violinist, and Wilfred Crabtree, cellist.

(3) "Cradle Song," by Robert Symmers (posthumous); "My True Love Hath My Heart" (Dr. Hewlett); "The Child's Grace" (Florence Durell Clark), sung from manuscript by Mrs. H. Maxwell Morrow, contralto.

(4) Organ, Prelude on "Winchester" (James Hopkirk, Mus. B.), played by the composer from manuscript.

(5) Songs by Marion Clarke, sung by the composer from manuscript: (a) "I Shall Go Back Again," (b) "Wanderlind," (c) "Godmother" and (d) "The Birch Tree."

(6) Trio for violin, violoncello and piano, "Placid Lake" (Florence Durell Clark, Mus.B.), played from manuscript by the composer, William Andrew and Wilfred Crabtree.

(7) SONGS, "Tomorrow Comes the Song" and "God Keep You, Dearest" (Paul Ambrose), sung by George Clapham, baritone, with the composer at the piano.

(8) Three compositions for the organ by Florence Durell Clark, Mus.B., played by the composer from manuscript: Prelude on a Second Mode Melody by Tallis (initial performance at the C.C.O. convention, August, 1938, by Sir Ernest MacMillan), "Picardy" and "Carillon."

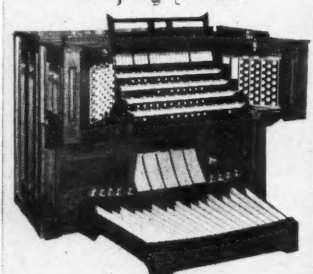
HARRY MARTIN, Secretary.

Montreal Center.

The annual dinner, followed by the annual general meeting of the Montreal Center, was held May 31 in "The Old House," one of the landmarks of Canada's metropolis, to which is attached a history extending over more than three centuries. The attendance included a large number of members of the center and several guests, among them R. de H. Tupper, recently appointed vice-director of McGill University Conservatorium of Music, the examiner sent out from London in connection with the Dominion-wide examinations of the Associated Board of the Royal Schools of Music, representatives of the press and other clubs and various friends. George M. Brewer, chairman of the center, presided.

At the conclusion of the dinner the toast to His Majesty the King was drunk and immediately after that of Her Gracious Majesty, Queen Elizabeth, both of whom were at that time on Canadian soil. The toast of the College was proposed

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by D. M. Herbert, vice-chairman of the center. Response was made by Edgar Assels and Henry Colcomb. The toast to the press was proposed by G. M. Brewer and responded to by Tom Archer, music critic of Montreal's English morning paper, *The Gazette*, and H. P. Bell, music critic of the evening paper, *The Star*. The toast to the ladies was proposed by Edward Sweeting, honorary treasurer of the center, and answered by Mrs. E. McLeod, ex-president of the Maritime Women's Club.

The following slate of nominations was presented and adopted:

Chairman—Dr. Arthur Egerton, F. R. C. O.
 Vice-Chairman—George M. Brewer, F. A. G. O.

Secretary-Treasurer—William Bulford.
 Librarian—George M. Brewer.

Executive Committee—H. E. Colcomb, F.C.C.O., W. J. Doyle, D. M. Herbert, Mus. B., J. McL. Marshall, Phillips Motley, F.C.C.O., Edward Sweeting, John J. Weatherseed, F.R.C.O., and Dr. Alfred Whitehead, F.R.C.O.

In retiring from office Mr. Brewer paid a tribute to the outgoing executive, which had supported him during his two years in the chair, and particularly to the vice-chairman, D. M. Herbert; the treasurer, Edward Sweeting, and the secretary, William Bulford. He regretted that absence from Montreal during the winter of 1940 for travel in the Near East would prevent him from taking active part in the events of the center, but spoke for his successor, Dr. Egerton, the whole-hearted support of the incoming executive. Dr. Egerton, in assuming the chair, enlarged on some of the possible activities of the college for the coming season and delighted the assembly with some riotous verse, written to the meter of certain well-known hymn-tunes.

GEORGE M. BREWER, Vice-Chairman.

Brantford, Ont., Center.

The closing meeting of the Brantford Center took the form of a picnic and was marked by the presentation of a gift to the retiring chairman, George Veary, who after a summer in England will take the post of organist of Christ Church Cathedral in Hamilton. Following the picnic a short business meeting was held, conducted by Harold D. Jerome. Congratulations were extended to a member of London Center, Dr. Henri K. Jordan, and his Schubert Choir on their success in singing at the New York world's fair.

London, Ont., Center.

With Charles E. Wheeler presiding, the last meeting of the season for the London Center was held June 10. Plans were made for the annual outing of members and their friends, to be held at the country estate of Mr. Glass. George Lethbridge gave an interesting talk on boy choirs. He spoke of the advantage of the choir school and daily practice in the English cathedrals as compared with the limited practice time available in most churches. He advocated the use of a piano of high pitch for practice and laid emphasis on the clear enunciation of words both as to vowel sounds and consonants.

ETHEL L. MATTHEWS, Secretary.

WILLIAM J. MARSH'S CHORUS SINGS IN N. Y. CATHEDRAL

The men's glee club of Texas Christian University, Fort Worth, sang at the 10 o'clock mass in St. Patrick's Cathedral, New York, June 18, during their stay in New York to fill an engagement at the world's fair. The numbers given were: "Veni Jesu," by Cherubini, and

C. ALBERT SCHOLIN



TWO COMPOSITIONS BY C. ALBERT SCHOLIN made a very favorable impression on the critics when they were sung by the Celestial Choristers in the auditorium of St. Louis University May 24 in a program of secular music and Negro spirituals. The group of twenty-one singers, directed by C. Spencer Tocus, gave the concert for the benefit of St. Elizabeth's Catholic Church. Mr. Scholin is organist and director at the Kingshighway Presbyterian Church. "Incline Thine Ear" was characterized as a "superb example of contemporary devotional music" by the critic of the *Globe-Democrat*, Harry R. Burke. "Blow, Gabriel," the other Scholin composition, in the style of a spiritual, made use of all the resources of the choir.

"Adoramus Te," composed by the director of the group, William J. Marsh. They were accompanied at the grand organ by Pietro Yon, organist of St. Patrick's, who extended the invitation to the members of the club and who played a Bach program at the service. The chorus sang with definite style and phrasing and are a credit to the training given by their director, himself a composer of note.

E. E. Hardy Conducts "Redemption."

Ascension Day was observed at St. John's Episcopal Church, Winthrop, Mass., on the evening of May 18, when the second part of Gounod's "Redemption" was presented by the choir and orchestra of St. John's, directed by Ernest E. Hardy. The following distinguished soloists were engaged for the service: Mrs. Ruth Spaulding Bogart, soprano; John E. Williams, tenor, and Dr. Arthur R. Gould, baritone. The work of Mr. Hardy's forces elicited high praise from a large congregation.

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**Berea Bach Festival
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By CHARLES E. LUTTON

The Baldwin-Wallace Conservatory of Music presented its seventh annual Bach festival in the Fanny Nash Gamble Auditorium of the Kulas Musical Arts Building at Berea, Ohio, June 9 and 10. Dr. Albert Riemenschneider, dean of music, arranged four concerts, consisting of a miscellaneous program Friday afternoon, a more concerted program Friday evening and the great Bach "St. Matthew Passion" Saturday afternoon and evening. Preceding each concert a brass choir of some sixteen members presents a short program of chorales from the tower of Martin Hall. This is rather informal, with the audience seated in groups under the trees, reverently listening. The audience is thus put in a mood to enjoy the ensuing music. Incidentally, everybody is on time.

Friday afternoon at 4 Arthur Poister officially opened the festival by playing the following numbers on the great organ: Toccata and Fugue in D minor; Chorale, "Ich ruf zu Dir," and Chorale, "In Dir ist Freude," to an audience that seemed to listen as intently and enjoyably as he performed. This audience was a Bach audience. They knew Bach and in listening to Mr. Poister they intuitively knew that he had that required sense for playing Bach, and they were well content. Some way or other a sense of enjoyment was in the air. It was a start of a great feast and a pace set that was continued through the two days. Next followed a trio playing two fugues by J. S. and W. F. Bach.

Harold Hough then sang three spiritual songs. Mr. Hough is a rarely endowed artist who sings with a fine sense of interpretation. Miss Mary Ann Mendoza played a recently discovered sonata for solo flute with beauty of tone and great skill. The Baldwin-Wallace A Cappella Choir sang the motet "Jesu, Priceless Treasure" under the direction of Professor Cecil Munk. This well-balanced organization gave a fine reading of the work. This completed the afternoon program.

Friday evening brought another miscellaneous program. The festival orchestra under the direction of Professor Carl Schluer presented the Suite No. 1 in C major. This orchestra, consisting of about twenty players from the Cleveland Symphony Orchestra and about twenty-five advanced students of the Baldwin-Wallace Conservatory, made an ideal ensemble. Using the different instruments in vogue during the time of Bach, the performers achieved a result altogether pleasing. Professor Schluer gave the suite a fine reading. Then followed the playing of the Violin Concerto in A minor by Professor George Poinar, head of the violin department at Baldwin-Wallace, who gave a fine performance of the concerto, ably supported by the orchestra under the direction of Professor Schluer. David Blair McClosky, bass, a favorite with the festival audiences, sang the Cantata No. 158, "Der Friede sei mit Dir," with a real appreciation of the text and well-poised tone.

The Magnificat in D was the closing number of the Friday evening concert. This is another favorite of the festival audience and has been given four times in the last seven years. The soloists were Mary Marting, soprano; Jean Erisman, second soprano; Marie Simmelink Kraft, contralto; Harold Hough, tenor, and David Blair McClosky, bass, Dr. Albert Riemenschneider conducting. The chorus of more than 100 and the orchestra of fifty gave a thrilling performance.

On Saturday the greatest of all oratorios, "The Passion according to St. Matthew," was presented in full—part 1 in the afternoon and part 2 in the evening. This was given completely—no cuts—and with all the indicated repeats and chorales. One might think that this was too much. In this day and age, when streamlining is the fashion, the complete oratorio would seem to be too long. To the observer it was not so. The audience seemed to enjoy it. The chorus and orchestra seemed to enjoy doing it. The

DR. ALBERT RIEMENSCHNEIDER



DR. PALMER CHRISTIAN



School June 15 at its forty-fourth annual commencement. Mr. Riemenschneider was the speaker for the graduation exercises. Three days earlier Palmer Christian, nationally eminent organ teacher and concert organist, and head of the organ department at the University of Michigan, was similarly honored by the American Conservatory of Music at its commencement in Orchestra Hall.

TWO DISTINGUISHED ORGANISTS and educators in the central states received honors in Chicago in June when the degree of doctor of music was conferred on them. Albert Riemenschneider, Bach scholar, organist, teacher and recitalist, who is at Baldwin-Wallace College, was so honored by the Sherwood Music

soloists, one and all, were superior. All in all it was a glorious day.

If you want a real Bach treat—nothing fancy, nothing overdone, simple and yet overpowering—plan to attend one of these festivals. You will find a genuine sincerity and you will experience the feeling that possibly the great master would have done it this way.

And how does this come about? Two persons—Albert Riemenschneider and his

joyful helper and delightful wife. They are everywhere looking after details, showing their wonderful manuscripts, their new Kulas Music Building and, above all, seeing to it that guests were comfortable.

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Recital Programs were published in the June issue of **The Diapason**.

This is an example of the monthly service rendered the organist's profession by this magazine, aside from its many other features, which cover the news and represent the best thought of the Organ World.

These programs provide a comprehensive survey of the present-day organ recital and afford a most valuable reference list to all who wish to enlarge their own repertory.

Programs of Organ Recitals of the Month

Miss Dora Poteet, Dallas, Tex.—The concert course promoted by the Fort Worth Chapter of the American Guild of Organists came to a brilliant close for the season April 25 at the First Presbyterian Church of Fort Worth, Tex., with a recital by Miss Poteet, head of the organ department at Southern Methodist University. Miss Poteet's program was as follows: Prelude and Fugue in D major, Bach; Chorale Preludes, "All Men Must Die" and "Rejoice Now, Christian Souls," Bach; Fantasia in F, Mozart; Allegro, Sixth Symphony, Widor; Chorale in E minor, Franck; "Pantomime," Jepsen; "Pulchra est Luna," Dallier; Toccata, Second Symphony, Dupré.

Vincent E. Slater, Washington, D. C.—Mr. Slater was guest organist at the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints May 8 and gave the following recital program: Trumpet Tune, Purcell; "Verset des Psaumes," No. 3, Dupré; "Water-Sprites," Nash; "Clair de Lune," Debussy; "Suite Gothique," Boellmann.

In his short recitals at the Foundry Methodist Church on Sunday evenings Mr. Slater recently has played:

May 14—Andante Cantabile from Fourth Symphony, Widor; "Basso Ostinato," Karg-Elert; Finale, First Symphony, Vierne.

May 21—"Pensee d'Automne," Jongen; Prelude, First Suite, Borowski.

May 28—Pastorale, First Sonata, Guilmant; Scherzo, Second Symphony, Vierne; "Westminster Chimes," Vierne.

John M. Klein, Columbus, Ohio.—Mr. Klein's short recitals before the morning services in June at the Broad Street Presbyterian Church on the large new Möller organ were marked by the following programs:

June 4—Prelude in A flat, Foerster; Prelude and Fugue in A major, Mendelssohn; "Peace of God," Shure.

June 11—Trumpet Tune and Air, Purcell; "Early Morn," Bartlett; Adagietto from "L'Arlesienne," Bizet; Elevation, Bedell.

June 18—"Legende," Bedell; "Distant Chimes," Snow.

G. Darling Richards, F.A.G.O., New York City.—For his Sunday evening recital at St. James' Church May 21 Mr. Richards chose the following list of compositions: Adagio Cantabile from "Sonata Pathétique," Beethoven; Introduction-Chorale, "Menuet Gothique" and "Priere," Boellmann; "Song of India," Rimsky-Korsakoff; "Le Cygne," Saint-Saens.

Gilman Chase, Chicago.—Mr. Chase, organist of the First Unitarian Church, is giving two recitals at Rockefeller Memorial Chapel, University of Chicago, the dates and programs being the following:

June 29—"Benedictus," Couperin; Chaconne in E minor, Buxtehude; "O Gott, Du frommer Gott," Brahms; "Iam Sol Recedit Igneus," Simonds; Largo and Fugue in G, Stanley.

Aug. 1—"A Fancy," Stanley; "Muzète," Dandrieu; "Tierce en Taille," Marchand; Prelude and Fugue in C, Bach; "Herzliebster Jesu," Brahms; Andante and Fugue, Hindemith.

At the First Unitarian Church July 30 at 11 a. m. Mr. Chase will play: "Kyrie, Christe, Kyrie Ultimo," Frescobaldi; "Muzète," Dandrieu; Trio-Sonata, Stanley; "Schmücke Dich," Brahms; Fugue in B minor, Bach.

Kenneth R. Osborne, Holland, Mich.—Mr. Osborne, organist of Hope College, was presented in a recital of the Sunday afternoon concert series at Kalamazoo College June 4 and played this program: Chaconne, Buxtehude; "Lobt Gott, ihr Christen allzugleich," Buxtehude; "Ave Maria," Arkadelt; Toccata and Fugue in D minor, Bach; "Fidelis," Whitlock; Chorale in B minor, Franck; Cantilena, McKinley; Toccata, Andriessen.

Robert Leech Bedell, New York City.—Dr. Bedell, organist of the Brooklyn Museum of Art, announces the following program for his recital in the Temple of Religion at the New York world's fair Sunday evening, Aug. 13, at 8:30: Fantasia in G major, Bach; Chorale Prelude, "When in the Hour of Deepest Need," Bach; Giant Fugue in D minor, Bach; "Gesellschaft Fragment" (completed) (Fantasia in C major, five voices, and "Pedal Exercitium"), Bach-Bedell; "Medi-

tation Religieuse," Mulet; Toccata, Widor; "Messe Basse," Vierne; Concerto in G minor (Allegro), Handel; Elevation and "Gavotte Moderne," Bedell; Toccata in D minor, Reger.

Homer Whitford, Cambridge, Mass.—Mr. Whitford, organist and choir-master of the First Congregational Church in Cambridge, was guest organist at Wesley Methodist Church, Worcester, May 21 and at a choral and organ recital in the evening played the following selections: Toccata in C major, Bach; Preludio, Corelli; Pastorale, Scarlatti; Allegro from Violin Sonata, Handel; Chorale Postlude on "Sleepers, Awake," Martin; "In Hadrian Square," Whitford; French Rondo, Boellmann; "Carillon," Vierne. The Wesley Church choir, directed by Donald C. Gilley, sang Mr. Whitford's anthem "Unto Thee Do We Give Thanks."

Harlie E. Wilson, Burlington, Vt.—Mr. Wilson gave three recitals for the annual meeting of the Vermont Congregational Conference at Barre May 31 to June 2. His offerings included:

May 31—"Marcia Religiosa" and Andantino, Gluck; Prelude and Sarabande, Corelli; Chorales, "Jesus, Joy of Man's Desiring" and "Come, Sweet Death," Bach; Andante Legato, Handel; Trumpet Voluntary, Purcell.

June 1—Vesperale, Cyril Scott; "Coronach," Barratt; Folk-tune, Whitlock; Intermezzo, founded upon an Irish air, Stanford; Reverie, O'Connor-Morris; "Sursum Corda" and "Alla Marcia," John Ireland.

June 2—Organ music by American composers: "Song of Joy," Macfarlane; Three Woodland Sketches, MacDowell; "The Day Thou Gavest, Lord, Is Ended," arranged by McKinley; "Deep River," American Negro melody; "Let All Mortal Flesh Keep Silence," arranged by T. Tertius Noble; Andante from Suite in D, Barnes; Festival Hymn, Bartlett.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program for the Thursday 5:30 memorial recital in Grace Church was as follows: Passacaglia from Symphony in G minor, Sowerby; Symphonic Dance from Op. 64, Grieg; "Lament," Harvey Grace; "Fetes Boheme," from Orchestral Suite "Scenes Pittoresques," Massenet.

On June 8 Mr. Boothroyd's offerings consisted of: "West Wind" and "North Wind," from Suite, "The Four Winds," Alec Rowley; "The Fisherman's Song" and "Pantomime," from "El Amor Brujo," de Falla; First Concerto for organ and orchestra, Guilmant. The accompaniment for the concerto was played by a string orchestra of eight pieces.

Harold Heeremans, New York City.—For the baccalaureate service of New York University June 4 Mr. Heeremans played the following organ program: Intermezzo (Symphony 1), Widor; "Prelude in Olden Style," Alfred M. Greenfield; "Folk-tune," Whitlock; Toccata in D (Dorian), Bach.

James Chronic, Binghamton, N. Y.—In a recital at the West Presbyterian Church Sunday evening, May 28, Mr. Chronic played the following selections: Ciacona, Pachelbel; "Praise God, Beloved Christians," Buxtehude; Prelude, Clerambault; "Sister Monica," Couperin; "The Hen," Rameau; Allegro Moderato from Fourth Concerto, Handel; Allegro from Sixth Symphony, Widor; Reverie, Strauss; "Westminster Carillon," Vierne; Adagio from First Sonata, Mendelssohn; "Pomp and Circumstance," Elgar-Lemare.

Clara M. P. Fowler, Niagara Falls, N. Y.—Mrs. Fowler, organist of the Unitarian Church in Niagara Falls, gave a recital April 19 on the Skinner organ in Constitution Hall at Washington, D. C., as part of the program of the forty-eighth continental congress of the D.A.R. She presented the following program before 3,000 women who expressed high praise of the performance: "Jubilante Deo," Silver; "Evening Bells," Macfarlane; Intermezzo, Callaerts; "Invocation," Mally; Fugue in C, Buxtehude; Arioso in A, Bach; "Salve Regina," Bonnet.

Alexander Schreiner, Los Angeles, Cal.—For his Sunday recital at the University of California at Los Angeles June 4 Mr. Schreiner, the university organist, presented this Bach program: Dorian Toccata; Fourth Trio-Sonata, in E minor; Chorale Preludes, "Rejoice, Ye Christians," "Before Thy Throne Come I Here-

with," "In Thee Is Gladness" and "O Man, Bewail Thy Great Sin"; Aria, "Bist Du bei mir"; Passacaglia and Fugue in C minor.

Douglas Francis, Lenox, Mass.—Mr. Francis, organist and choir-master of Trinity Church in Lenox, was heard in a recital at the First Church, Congregational, Great Barrington, Mass., Sunday afternoon, April 30, playing the following program: Maestoso, Allegretto and Poco Vivace, Schroeder; Chorale Prelude, "Schönster Herr Jesus," Schroeder; Fugue in E flat ("St. Anne"), Bach; Cantilene from "Symphonie Romane," Widor; Three Pieces in Free Style, Vierne; "Carillon-Sortie," Mulet.

Robert Campbell, Ann Arbor, Mich.—Mr. Campbell played the following program at Hill Auditorium, University of Michigan, May 28 as one of the requirements for the degree of master of music: Concerto No. 10, in D minor (Adagio and Allegro), Handel; Chorale Preludes, "Auf meinen lieben Gott," Hanff, and "Lobe den Herren," Walther; Passacaglia and Fugue in C minor, Bach; Fugue, Honegger; Scherzo, Symphony 2, Vierne; Fantasia and Fugue on "Ad Nos, ad salutarem undam," Liszt.

Harold H. Barker, Altoona, Pa.—In a recital at the First Methodist Church May 23 Mr. Barker played a program made up as follows: Prelude and Fugue in E minor (Cathedral), Air in A minor, from Toccata and Fugue in C, Chorale Prelude, "From Heaven Above to Earth I Come" and Chorale Prelude, "O Man, Bewail Thy Grievous Fall," Bach; Chorale in A minor, Franck; "Ave Maria" ("Otello"), Verdi-Shelley; "Ronde Francalse," Boellmann; Sarabande, Arthur Jennings; "Thakay-Yama" (Japanese Chime Clock), Horace Alden Miller; "Melody for the Bells of Berghall Church," Sibellus; "The Spirit Noble; Andante from Suite in D, Barnes; Festival Hymn, Bartlett.

John McDonald Lyon, Seattle, Wash.—For his final recital in a series of six at St. Clement's Episcopal Church Mr. Lyon on May 28 played: Prelude and Fugue in G major, Bach; Allegretto from Sonata for Violin and Piano, Franck (arranged for organ by Edwin Arthur Kraft); Sonata in C sharp minor, Basil Harwood; "Clair de Lune," Vierne.

Lloyd M. Palmer, Framingham, Mass.—In a recital at Plymouth Church May 28 Mr. Palmer, organist and choir-master of the church, played this program: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Allegro, Handel; Toccata, Adagio and Fugue in C major, Bach; Largo from "Xerxes," Handel; Intermezzo (Symphony 1), Widor; Phantasia, Karg-Elert.

Alice Davis, Sewickley, Pa.—Miss Davis gave a recital at St. Stephen's Church May 24 in the series arranged by Julian R. Williams and presented these Bach works: Prelude and Fugue in E minor; Thirteen Chorale Preludes from the "Orgelbüchlein"; Toccata and Fugue in D minor.

Charles E. Gauss, A.A.G.O., Washington, D. C.—On the evening of June 18 Mr. Gauss gave a short pre-service recital at Grace Reformed Church, playing the following numbers: Fantasy and Fugue in A minor, Bach; "Meditation a Sainte Clotilde," James; "Harmonies du Soir," Karg-Elert; Finale, First Sonata, Mendelssohn.

Everett Jay Hilty, Boulder, Colo.—The University of Colorado graduate school presented Mr. Hilty in a recital June 2 at Macky Auditorium which was his thesis for the degree of master of music. The works played were the following: Fantasia in G minor, Bach; Chorale Prelude, "In dulci Jubilo," Bach; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; Toccata, de Mereaux; Adagio and Finale, Symphony in G, Widor; Chorale in A minor, Franck; Prelude, Clerambault; Adagio and Scherzo, Dorian Symphony, Hilty; "Mr. Ben Jonson's Pleasure," Milford; Toccata, "Thou Art the Rock," Mulet.

Lucile Crouch, Wichita Falls, Tex.—Miss Crouch, who has just been graduated and has received the degree in organ from the School of Fine Arts of the University of Oklahoma, played her senior recital in the university auditorium May 14 and presented the following program: Chorale Prelude, "My Inmost Heart Doth Yearn," and Fugue in G minor, Bach;

Sonata No. 1 in F minor, Mendelssohn; Prelude (Symphony 1), Vierne; Toccata (Symphony 5), Widor.

Anna Marie Sicheloff, Fort Worth, Tex.—In a junior organ recital at Texas Christian University Sunday afternoon, May 28, given at the University Christian Church, Miss Sicheloff played: "Jesus, Joy of Man's Desiring," "Tidings of Joy" and "O Sacred Head Now Wounded," Bach; Sonata in C minor (Allegro Maestoso and Adagio), Guilmant; Largo from "New World" Symphony, Dvorak; Nocturne, Ferrata; "Clair de Lune," Debussy; "The French Clock," Bornschein; "Liebes-traum," Liszt; "Fountain Sparkling in the Sunlight," Goodwin; organ and piano, Symphonic Poem, "Les Preludes," Liszt (Mrs. Q'Zella Oliver Jeffus at the piano).

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:

June 4—Preludes and Fugues in E minor and C sharp minor, Op. 85, Reger.

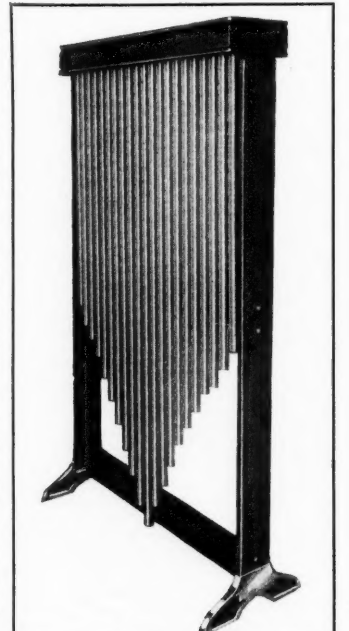
June 11—Preludes on Ancient Themes, Edmundson.

June 18—Sonata in D, Galuppi.

June 25—Preludes on Ancient Themes, Edmundson; "Ave Maria," Langlais.

Dr. Ray Hastings, Los Angeles, Cal.—Mr. Hastings in June played the following numbers in his popular programs at the Philharmonic Auditorium: Three Chorale Preludes, Bach; Prelude to "Parsifal," Wagner; "O Star of Eve" (from "Tannhäuser"), Wagner; "Guardian Angels," Pierne; Preludes, numbers 10, 11 and 12, Franck; Introduction to "La Traviata," Verdi; Gavotte, King Louis XIII., "Bell Messali," Hastings; "In Memoriam," Hastings.

Eugene M. Nye, McMinnville, Ore.—The following selections were played by Mr. Nye at his last vesper recital of the year in the chapel of Linfield College: Prelude in D major, Bach; "Are Maria," Schubert; Adagio, "Moonlight" Sonata, Beethoven; Toccata in D minor, Federlein; "A Dream," Bartlett; Air, Handel; "Hymn of Glory," Yon.



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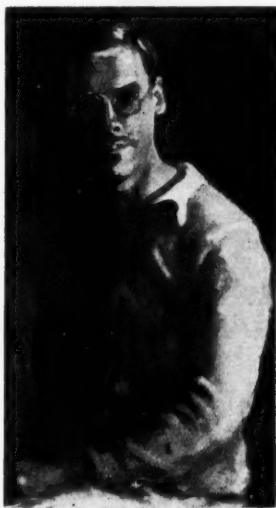
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Gardner Read's Work Heard at Convention; Chicagoan Wins Fame

GARDNER READ



Gardner Read, the young Chicago composer and organist whose unusual talent has made a name for him in the world of music, is the composer of a Passacaglia and Fugue which Edwin Arthur Kraft, F.A.G.O., included on his program at the A.G.O. convention in Philadelphia in June. The work was played by Mr. Kraft recently also in Cleveland and in Cincinnati. In the course of the season just brought to a close it was played in the weekly Kimball Hall recitals under Guild auspices by Archer Lambuth, organist of Central Church. An orchestral version of the Passacaglia was performed by the Illinois Symphony Orchestra May 7 at the Great Northern Theater, Chicago, with Mr. Read conducting. Three Chorale Preludes by the same composer were featured by Mr. Lambuth at the Central Church service in Orchestra Hall May 28. Mr. Read is about to leave Chicago for Europe and in the course of his stay there will study in Finland under Jean Sibelius.

Gardner Read was born Jan. 2, 1913, at Evanston, Ill. He first gave evidence of musical talent when as a boy he sang with the choir of St. Luke's Church. His early musical training included piano with Lora M. Bell, organ with Archer Lambuth, harmony and music appreciation with Sadie M. Rafferty and theory and composition with Theodore Lams. In the summer of 1932 Mr. Read was awarded a scholarship for his work in composition at the National Music Camp, Interlochen, Mich. Here he studied conducting with Vladimir Bakaleinikoff, associate conductor of the Cincinnati Symphony Orchestra, and harp with Henry J. Williams, solo harpist of the Minneapolis Symphony Orchestra, returning for two more summers to work with Dr. Bakaleinikoff and to conduct performances of his own music with the National High School Orchestra. While in camp, Mr. Read met Dr. Howard Hanson, director of the Eastman School of Music, and was awarded a scholarship at the Eastman School the same year, retaining it during the four years spent in study

at the school. Mr. Read was graduated in 1936 with the degree of bachelor of music in composition and theory, returning to Rochester the following year for his master's degree in composition. The young composer served as a student conductor of the Eastman School Symphony Orchestra for three years. In 1936 Mr. Read was awarded a fellowship in the MacDowell Colony at Peterboro, N. H., where he completed his first symphony, the work which brought him the first prize of \$1,000 in the contest sponsored by the Philharmonic-Symphony Society of New York for a major orchestral work by an American composer.

During the summer of 1938 Mr. Read was awarded the Cromwell fellowship for travel in Germany and attendance at the music festivals there. The fellowship was subsequently renewed to allow the composer to remain abroad an additional six months. While in Rome Mr. Read studied for a time with Ildebrando Pizzetti. In 1939 the young composer's fellowship was extended again, this time to give him the opportunity of travel in the Scandinavian countries and to study with Sibelius.

Mr. Read's principal orchestral works are:

Symphonic poem, "The Lotus-Eaters" (premiere at the National Music Camp, Interlochen, Mich., by the National High School Orchestra under the composer's direction, Aug. 12, 1932).

Symphonic Suite, "The Painted Desert" (first time anywhere at the National Music Camp, the composer conducting the National High School Orchestra over a coast-to-coast NBC broadcast, July 28, 1935).

Symphonic suite, "Sketches of the City" (premiere by the Rochester Civic Orchestra, Dr. Howard Hanson conducting, at the Eastman School of Music, April 18, 1934; subsequent performances by the Chicago Symphony Orchestra, Frederick Stock conducting, Nov. 22-23, 1934; the Rochester Philharmonic Orchestra, Dr. Howard Hanson conducting, Dec. 12, 1935; Cincinnati Symphony Orchestra, Dr. Vladimir Bakaleinikoff conducting, Dec. 28, 1935).

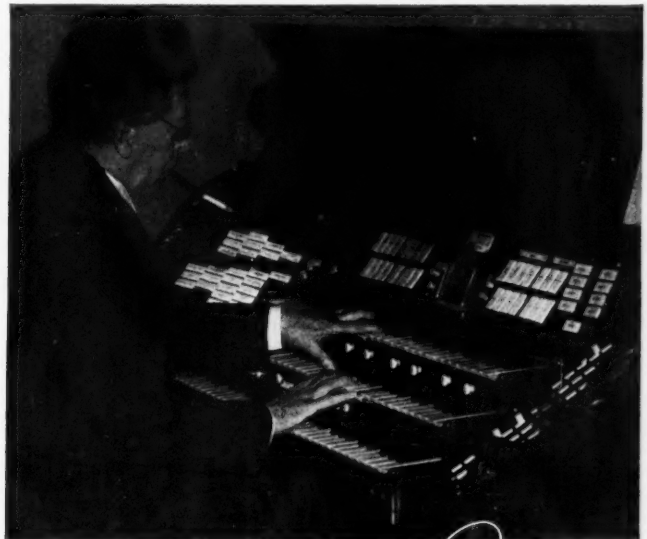
Symphony No. 1, in A minor (world premiere by the Philharmonic-Symphony Society of New York, John Barbirolli conducting, Nov. 4-5, 1937; performed by the Chicago Symphony Orchestra, Frederick Stock conducting, Feb. 17-18, 1938).

Fantasy for Viola and Orchestra (first performed by the Rochester Civic Orchestra under Dr. Howard Hanson, Julia Wilkinson, soloist, at the Eastman School of Music, April 22, 1937).

Prelude and Toccata (premiere by Rochester Philharmonic Orchestra, Dr. Howard Hanson conducting, at the seventh annual festival of American music, Rochester, April 29, 1937).

Passacaglia and Fugue (commissioned by Ravinia Festival Committee, 1938; premiere by Chicago Symphony Orchestra, Arthur Rodzinski conducting, June 30, 1938).

In the field of chamber music Mr. Read has written: "Mountain Sketches" (piano); "Suite for Harp"; Four Nocturnes (contralto and chamber orchestra



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—premiere at the fifth annual festival of American music, Rochester, April 3, 1935); Scherzino (woodwind quintet); Sonata in A minor (piano); Suite for String Quartet (first public performance by the Gordon String Quartet at the Westminster Choir School's first annual American music festival, Princeton, N. J., May 20, 1936); Passacaglia and Fugue (organ); first played by Carl Weinrich at the second annual American music festival, Westminster Choir School, May 6, 1937).

NEW COLUMBIA UNIVERSITY ORGAN REAL ACHIEVEMENT

[Continued from page 1.]

Pachelbel Mr. Beveridge brought out various lovely mutation colors as well as the brilliance of the classical ensemble. With a resonant locale such as the Columbia Chapel, these pieces call for crisp attack and release and even semi-staccato touch in certain passages for their best effect. Mr. Doersam, playing with the clean phrasing and beautiful rhythmic control which characterize his style, electrified his audience with a magnificent rendition of the Bach G minor Fantasy and Fugue and the B minor Chorale and B flat Finale of César Franck. Every strand of the polyphonic texture stood out crystal-clear in the splendid acoustics of the chapel. Two Bach chorale preludes, "Erbar'm' Dich mein" and "Wachet auf," completed this part of the program.

A "tonal visit" through the organ, stop by stop, does not come within the limits of this article, but an imaginative study of the specification cannot fail to give the reader a vivid suggestion of the organ's manifold beauties. The complete stop list is as follows:

GREAT ORGAN.

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Cornet, 3 rks., 183 pipes.
- Fourniture, 4 rks., 244 pipes.
- Cymbel, 2 to 4 rks., 202 pipes.
- Fagot, 16 ft., 61 pipes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.

- Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.
- Bombarde, 16 ft., 73 pipes.
- Hautbois, 8 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clairon, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Viole, 16 ft., 73 pipes.
- Viole, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris (tenor C), 8 ft., 61 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Carillon, 3 rks. (12-17-22), 183 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tremolo.

BRÜSTWERKE ORGAN.

- Muted Viole, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 1/2 ft., 61 pipes.
- Scharf, 3 rks., 183 pipes.

POSITIV ORGAN.

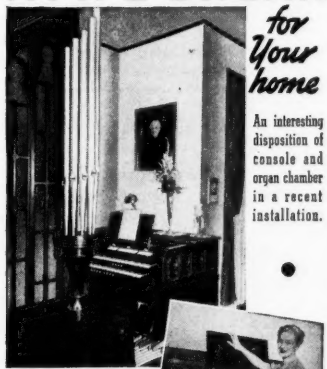
- Nason Flute, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.
- Sesquialtera, 2 rks., 122 pipes.
- Zimbel, 3 rks., 183 pipes.
- Krummhorn, 8 ft., 61 pipes.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Viole (Choir), 16 ft.
- Echo Lieblich (Swell), 16 ft.
- Principal, 8 ft., 32 pipes.
- Gedeckt, 8 ft., 32 pipes.
- Viole (Choir), 8 ft.
- Still Gedeckt (Swell), 8 ft.
- Quint, 5 1/2 ft., 32 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Koppel Flöte, 4 ft., 32 pipes.
- Blockflöte, 2 ft., 32 pipes.
- Mixture, 3 rks., 96 pipes.
- Cymbel, 2 rks., 64 pipes.
- Posaune, 16 ft., 32 pipes.
- Trompette, 8 ft., 32 pipes.
- Clairon, 4 ft., 32 pipes.
- Rohr Schalmel, 4 ft., 32 pipes.
- Cornet, 2 ft., 32 pipes.

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St. Francis' Canticle**

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

The month of June in York State is likely to send anyone to the poets, especially one who within a week has been riding through the countryside to attend a wedding, a commencement and the opening of a museum on Cooper's "Glimmerglass." The order is that of anticlimax, I suppose, though I have a dim pang in admitting that long after a marriage in my family and a commencement at my *alma mater* are forgotten, Lake Otsego will preserve the green-shadowed beauty of hills upon which the Deerslayer once roamed. St. Francis, who was wise above most men, knew this when he sang his exuberant "Canticle" to God in praise of "our brother the sun, our sister the moon, our brother the wind and our sister water." I have mentioned briefly the admirable setting of the Canticle by Christopher Thomas (B. F. Wood Company); let me commend it again as an example of a sincere and moving composition which helps to illuminate one of the world's great poems. Mr. Thomas knows the beauty of earth and sky in our New England. For most of the year he is organist of St. Paul's School for boys in New Hampshire; in the summer you are likely to find him by the sea at Cape Cod. There is a directness in his lovely canticle not unworthy of the great, simple saint; there is a sense of the world answering the inspired poet in the alternation between soprano, tenor and bass solos and the chorus (or quartet). For the summer of 1939 this is the most appropriate new anthem, and I believe that you will repeat it for many summers with added reverence for the God of St. Francis.

"The One Remains"

William Robert Davis has tried the experiment of setting as a short anthem for unaccompanied chorus (or quartet) what is perhaps the most intensely beautiful passage in Shelley's poetry. It is that great moment in "Adonais" where the poet says:

The One remains, the many change and pass;
Heav'n's light forever shines, Earth's shadows fly;
Life, like a dome of many-colored glass,
Stains the white radiance of Eternity.

"The One Remains" (Galaxy) is another composition worthy of our great poetic tradition and of the nature which shines in summer days.

As for weddings, we now have a short anthem which catches the music of the "Song of Solomon." William Walton's "Set Me as a Seal upon Thine Heart" (Oxford, 1938) can be sung by any choir that will take the trouble to prepare music that is sensitive to modern idiom and imbued with the rapture of a great poem. It is in four parts, unaccompanied, and is only four pages in length. For a few bars a soprano solo flowers above the harmony.

Perhaps the favorite passage from Scripture for commencements is Job's ode to Wisdom, beginning "O where shall

Wisdom be found?" One of our best university organists, Dr. Warren D. Allen, has a setting (Gray) which is featured by effective use of men's voices, an antiphon between women (or boys) and men on a Gregorian melody, and (as you would expect) a splendid organ accompaniment. This runs to eight pages.

For commemorative services in honor of patrons of colleges, or even for patriotic celebrations, we have always been fond, on both sides of the Atlantic, of that other ode (Eccles. XLIV) beginning "Let us now praise famous men." I confess that a few of its lines seem naive to me, but I can recommend a resonant new setting by Dr. Ley (Oxford, 1938). This accompanied anthem demands a chorus—there is some division of parts; and you require a soprano soloist also.

Canadians will enjoy "This England" (Novello), a melodious unison setting by Geoffrey Shaw of Canon Alexander's poem of love for the "Lady of heather, roses and grey sea." The words are humble as well as loving. In the United States we have been proving, after our own fashion, that "All men's hearts, O England, turn to thee."

A much finer modern poem is "I See His Blood upon the Rose," which has had several settings before that now presented by Vance Campbell (G. Schirmer). The author, Joseph Mary Plunkett, was not only a mystic of rare quality, but also an Irish patriot. Mr. Campbell's short anthem is intended for unaccompanied singing in four parts. It is particularly appropriate for a communion service in summer.

For the summer evensong there is a short anthem by Conway called "An Evening Hymn" (Novello). The rather undistinguished text does not justify inclusion in the present article, but the unpretentious, melodious music for unaccompanied singing justifies me in adding the title in an aside.

New Settings for Latin Poems

Several of the grand Latin poems of the church have had new settings. The one most likely to be widely used is an "Ave Maria" (G. Schirmer, 1938) by Dr. Nicola Montani, one of the ablest Catholic composers of America. For Protestant use there is an English text beginning "Bow down Thine ear." The voices are given a delightful accompaniment; the melodic line is long and soaring, in the Italian manner that reminds you of Verdi but without being too lush. It is intended for three-part chorus of women or men; I should much prefer the women's voices.

Did I mention at Easter Russell Broughton's "Hail, Festal Day," otherwise "Salve, Festa Dies" (Gray)? I fear that I did not make it clear that you can obtain instrumental parts for two trumpets, two trombones and timpani. There are short solos for soprano and alto and a bit for men's voices. Remember this for next Easter.

Clarence Watters has a setting of the "Laudate, Pueri" (Gray) for men's voices, accompanied by organ or by four-hand piano. Requiring careful preparation, it will prove a valuable number for men's colleges.

For women there is a reprint of the "Ave Virgo Gloriosa" (G. Schirmer) from a little-known opera by Horatio Parker. This is accompanied and, for

most of its sixteen pages, in four parts, but there is a short solo for soprano and one bit where three solo voices are required. Our colleges for women might like to use this.

Other Reviews

There are three pretty carols for next Christmas:

Brooks—"Silver Lamps." Unison. Three pages. Bell effects on one page of the accompaniment, rather better for piano than for organ. Pretty. It will make an effective short solo. (Oxford, 1937.)

Sargent—"Bethlehem." A French carol, strophic; four parts, unaccompanied. (Oxford, 1937.)

Gatwood—"Shepherds, Shake Off Your Drowsy Sleep." Besancon melody. Unaccompanied chorus. Delightful (J. Fischer.)

A carol to be remembered for next Easter is Walter Angell's "Flushed with Rosy Light" (Birchard), a tuneful strophic number, preferably for unaccompanied singing. This will do even for a quartet; it is simple and easy.

Walter Wismar has arranged "What Great Affection," by a pupil of Bach named Homilius (Hall & McCreary). After an introduction the bass sings against the chorus the well-known Christmas chorale "In dulci Jubilo." I recommend the number especially to Lutherans, but all Protestant churches will be interested in this melodious and cleverly written number. There are German and English words.

**HARRISON M. WILD CLUB
RE-ELECTS MISS DEAL HEAD**

The annual meeting of the Harrison M. Wild Organ Club was held June 13 at the Y.W.C.A. in Chicago. After luncheon the president introduced the guest speaker, Marx Oberdorfer, director of the Civic Music Association. He gave an account of the activities of the organization, chief of which are the choral classes for underprivileged children, and of the Civic Orchestra, in which players are trained to fill places in leading American orchestras. One hundred and fifty former members are now so engaged, in the Chicago Symphony and elsewhere. Hans Lange conducts the Civic Orchestra. After the address a short business meeting was held and the following officers were elected: President, Alice R. Deal (re-elected); vice-president, Charles H. Demorest; secretary-treasurer, Anne P. Maryott.

James Baley, a member of the club who resides in St. Petersburg, Fla., writes happily of his musical activities, and concludes: "So, approaching 87, I'm still doing my bit and enjoy THE DIAPASON from cover to cover."

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Nearly fifty years of activity in providing an important part of many organs installed throughout the United States and Canada has been marked by steady growth for the White, Son Company, Inc., of Boston. As a consequence this concern has just moved into new and larger quarters. Announcement is made that the company, which has been at 12 South street for many years, has moved to 655 Atlantic avenue, where a larger stock of a variety of fine leathers can be carried.

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F. R. Sullivan, vice-president of the White, Son Company, has been associated with the firm for twenty-five years and has called on nearly every organ and player-piano manufacturer in the country at one time or another. He has also taken care of the buying and manufacturing of this specialty leather.

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The Westminster Choir College observed its festival week late in May with its thirteenth annual commencement program. Five hundred choir singers returned to the school for daily rehearsal sessions in preparation for the massed choral festival of Westminster choirs at the New York world's fair Saturday and Sunday. A program of Bach, Beethoven and Brahms was given at the school May 23 and 24 by the Westminster choirs, the Roth String Quartet and the Westminster Academy Chamber Symphony Orchestra. The graduation exercises of the choir college were held on Thursday morning, when Dr. John Finley Williamson, president, conferred degrees on a class of fifty-four students. On Friday evening the combined Westminster choirs gave a concert in the McCarter Theater.

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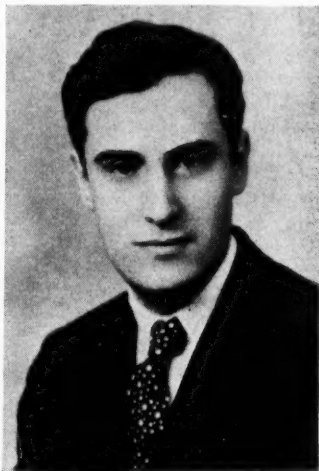
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CHARLES E. VOGAN



ONE OF THE MOST INTERESTING musical programs this year at Grand Rapids, Mich., because it represented creative work of a high order by a Grand Rapids musician, discriminatingly interpreted by Grand Rapids singers and players, was given May 22 in Trinity Methodist Church, where Harold Tower, organist and choirmaster, conducted a first performance of a "Requiem" by Charles E. Vogan, organist and director of music at the Central Reformed Church. The boy choir of Trinity Church, with a male quartet, a solo quartet, a string quartet and the organ, gave this work an impressive presentation, which the devotional quality of the music, definitely religious in feeling, requires.

Mr. Vogan has dedicated his work to the memory of Laurel E. Yeamans of Oberlin, his teacher and friend.

Presentation of the work was preceded by a dinner attended by 350, including many leading musicians of the city. Special guests were Mr. Vogan's parents, Mr. and Mrs. Cassius Vogan of Sandy Lake, Pa.

To Mr. Tower and his choir and soloists praise was accorded for the generous effort expended in presenting this Grand Rapids music. That it was worth while was evinced both by the large audience which assembled to hear the presentation, and by the hearty applause given Mr. Vogan when he was introduced at its close.

**LIBRARY OF ORGAN MUSIC
IS DEDICATED AT HARVARD**

A valuable and unique collection has been assembled by Harvard University in the new Isham Memorial Library of Organ Music, installed in the Harvard Memorial Church. Included are photostats and microfilm enlargements of early European and United States music. The library was dedicated June 22 as part of Harvard's commencement ceremonies.

This library is named for the late Ralph Isham, '89, of Santa Barbara, Cal. In 1932 he and Mrs. Isham presented to the church the Isham memorial organ in memory of their son, Albert Keep Isham, '15. At the same time Mr. Isham gave a sum of money to start the new library. Since his death in 1937 Mrs. Isham has continued the gifts for this purpose and recently equipped a large room in the church as a center for the collection.

Particularly designed for reference work by scholars, the library contains about 600 volumes of keyboard music dating from about 1500. A Tintoretto painting, "The Angel Choir," was given by Mrs. Isham for the room.

American Conservatory Graduation.
The fifty-third annual commencement of the American Conservatory of Music was held at Orchestra Hall, Chicago, Tuesday evening, June 13. Twenty-one master of music degrees and forty-two bachelor of music degrees were conferred. A musical program was given in which the American Conservatory Symphony Orchestra accompanied piano, violin and vocal soloists. The program was opened with an organ solo played by Miss Dorothy Korn of Michigan City, Ind., a pupil of Edward Eigenschen. Miss Korn played the Finale from the Sonata in G minor by Piutti.

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Two officers of the Hymn Society will be present at the meeting of the Hymn Society of Great Britain in Cambridge, beginning July 12. Our treasurer, Miss Edith Holden, and Dr. Ruth Messenger, archivist, will convey greetings and take part in discussions of our common interests and plans. This visit follows the successful tour of our Eastern cities recently made by Dr. Millar Patrick of Edinburgh, editor of the British Society.

The Inchoirer of Washington gives further details of the practical addresses by Dr. Carl F. Pffatteicher before the Washington Chapter of the American Guild of Organists May 8 on the subject of hymns and tunes and their use in church. He is well known as the editor of the Oxford American Hymnal. Dr. Pffatteicher emphasized the rich resources contained in the German chorales, remarking that there is no equivalent classic body of tunes of English origin. He offered a list of 100 hymn-tunes, of which fifty were chorales and fifty came from English and other sources. All of these were noted with the books in which they appear. Eighteen of the chorales occur in at least one of the three standard American church hymnals—Episcopal, Methodist and Presbyterian—while thirty-one of the other tunes are widely used in these books.

We have just received the significant annual report of R. Buchanan Morton, organist at the House of Hope Presbyterian Church, St. Paul, Minn., of his work there for the season of 1938-9. There are 115 members in the six choirs, of whom nearly fifty are adults. The report begins with the hymns chosen for public worship, of which 121 were used. The goal for a large church, said Mr. Morton, should be 150 different hymns within the year. (In a small urban church of our own acquaintance, with one Sunday service, only seventy-eight different hymns were employed.) Prior to the morning worship a short service of choir preparation—not a final rehearsal—was held, at which chorales and plainsong were sung. In the imposing list of anthems we noticed many chorales, while in the service organ music chorale preludes and improvisations were frequent.

The Rev. Arthur Lee Odell, D.D., is the pastor of the church, while the chairman of the session's music committee is Paul Theophil Rusterholz. This surely is a church in which the ministry of music occupies its rightful place, and in that ministry congregational hymn singing is given the emphasis it deserves.

HERBERT D. BRUENING



STANDING OUT PROMINENTLY among a host of more than a thousand devout and specially trained men who serve their church as teachers in Lutheran elementary schools and as organists and choir directors is Herbert D. Bruening of Chicago.

Mr. Bruening was born Aug. 14, 1899, at Milwaukee, Wis., the son of John C. Bruening and Amalia Lochner Bruening. After preliminary instruction from his father, he received thorough musical training at the Wisconsin Conservatory of Music, Chicago, and Concordia Teachers' College, River Forest, Ill. Martin Lochner, M.Mus., was his organ teacher at River Forest and Frank Van Dusen taught him in the summer of 1937. Mr. Bruening was graduated from Concordia in 1919 and in the same year accepted a position at Kingston, N. Y. Nov. 1, 1925, he became organist and choir director of the Lutheran Church of St. Matthew (chartered 1664), New York, and in 1930 was made principal of the School of St. Matthew, the oldest school of its kind in America.

Jan. 1, 1937, Mr. Bruening came to Chicago to become a member of the staff of the Lutheran School of St. Luke, the Rev. A. R. Kretzmann, pastor, the largest Lutheran parochial school in the city at present. After the death of Carl J. Rupprecht he was appointed organist-in-chief and director of music, April 24, 1938, for this parish of over 4,000 members. As such he is in general charge of the music in the parish, conducts the church choir, plays for most of the services and enjoys the hearty cooperation of his colleagues in the school, who direct or assist in directing the other three choirs of the church or take over some of the service playing.

Mr. Bruening has written articles of interest for THE DIAPASON from time to time, one of them being a review in five installments of the great series of Bach recitals played in 1928 and 1929 in New York by Lynnwood Farnam. Occasional articles from his pen have appeared in the press of his denomination.

As a church organist, and from time to time as a recitalist, Mr. Bruening has been heard in Lutheran churches in Milwaukee, Chicago, New York, New England, the Hudson-Mohawk Valley, Baltimore and Cleveland. In 1934, upon invitation of his pastor, the Rev. A. Wismar, Ph.D., he played the highly ritualistic special convention services of the Liturgical Society of St. James, held in Cleveland and New York.

At various times Mr. Bruening has been asked to present papers before his colleagues, the latest occasion being when he read a paper on "Cultivating Distinctive Church Music an Important Factor in Church Work" before 200 teachers at Elmhurst, Ill., last year.

Mr. Bruening married Miss Edna Schaefer of Providence, R. I., in 1922, and they have two children of early high school age—Lorraine May and Paul Martin.

Bach's Magnificat and Rossini's "Stabat Mater" were sung by the combined choirs of the Church of the Redeemer, Chicago, Sunday afternoon, June 4, under the direction of Robert R. Birch, organist and choirmaster.

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ON PAGE 31 OF THIS
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Farnam's Feat of Ten Years Ago, in Playing All of Bach, Recalled

By HERBERT D. BRUENING

"Lynnwood Farnam Closes His Complete Bach Series." Thus read the heading of the fifth and final full-page article in THE DIAPASON ten years ago reviewing in a critical and comprehensive way the epochal all-Bach series of a great and greatly loved master of the organ.

But, as we think of the last decade, Lynnwood Farnam did not close his Bach series. It continues to live in the work of his disciples and their followers, as well as in the memory of those who had the good fortune to hear him play (as only he could play) all of Bach's organ compositions during the season of 1928-29 at the Church of the Holy Communion (Episcopal), New York.

Strictly speaking, Farnam was the first on American soil to play a really complete Bach series. True, Dupré in 1923 had played a complete Bach series in Montreal from memory—a unique feat. It is said that he contemplated repeating his Bach recitals in New York, but his American friends advised him against such an undertaking because they felt New York audiences were not ready for it. It is interesting to note, however, that Lynnwood Farnam's series of twenty programs, all of them played twice with the exception of the February ones, which were given three times, is more nearly complete than Dupré's. Comparing the ten programs of Dupré with the twenty of Farnam, one finds that Dupré does not list the following numbers: The "Eight Short," the four concertos, various fugues from the "Musical Offering" and "The Art of Fugue," two sets of chorale variations, fifty-seven chorale preludes, and twelve miscellaneous numbers. Accordingly, to Mr. Farnam goes the distinction of having played the most nearly complete Bach series to date.

Furthermore, while M. Dupré arranged Bach's organ works in groups—the chorale preludes of the "Little Organ Book" in the fifth recital, the six sonatas in the sixth, the eighteen great chorale preludes in the seventh, the catechism chorale preludes in the ninth, etc.—Mr. Farnam designed his programs in such a manner that each was interestingly diversified in character. In presenting the chorale preludes the seasons of the church year were adhered to as far as it was possible.

T. Scott Buhman, editor of *The American Organist*, last year placed the Bach series of Riemenschneider ahead of Farnam's. However, when we bear in mind that Riemenschneider's was begun in 1927 and completed in 1931, to give organ students at the Baldwin-Wallace Conservatory the opportunity of studying the entire works of Bach during their four-year course at Berea, we may still have to award the distinction of playing the first really complete Bach series in America to Lynnwood Farnam.

In view of Mr. Farnam's eminence and subsequent complete-Bach series by other virtuosos, it is interesting to read Mr. Riemenschneider's justification quoted approvingly in the Farnam program booklet. Says the Ohio Bach authority in the September, 1927, bulletin of Baldwin-Wallace College, Berea, Ohio: "Bach, while having from his earliest youth a marvelous intuition for craftsmanship, shows in no small degree a steady state of development from his youthful works to his mature master period. It is thus often through the study of his less perfect works that one comes to a better understanding of his masterpieces. Bach inherently belongs to that circle of the great whose every product is of some value. One does not hear of a museum discarding any works of a Raphael, a Rembrandt or a Titian because some youthful work does not compare with the mature masterpieces. The study of Bach must remain the very essence of every sincere organist's art, and it is not enough to be acquainted with 'only that small portion of the really good works which is commonly presented by organ recitalists.'"

Far more important than the who-was-first question, there was Farnam's way of playing this Bach series. In the *New York Herald Tribune* of Nov. 26, 1930,

shortly after Farnam's death, Lawrence Gilman wrote: "In a letter concerning the dead organist a friend remarks: 'I have been struck with the veneration, almost awe, with which his pupils and his colleagues used to speak of him; they seemed to consider him not quite of this world while he was playing Bach on his organ. People—especially the hard-boiled young musicians of today—do not usually express themselves that way. What was it about Farnam that made them so?'"

Of the many amazing tributes music critics paid Farnam—and how many other organists have received so wide an acclaim in the public press as he?—Lawrence Gilman was the first in New York to call attention to the Bach series in a little church on Twentieth street and Sixth avenue. Therefore, his final tribute to Farnam, printed in full in THE DIAPASON of Jan. 1, 1931, deserves to be erected again as a votive stone on this tenth anniversary of the completion of the first all-American Bach series. Gilman wrote at the close of his eulogy:

"Farnam's services in spreading the knowledge and the love of Bach's music hereabouts were incalculable. It is peculiarly gratifying to this newspaper to remember that the *Herald Tribune* was the first to call attention (in a review published Dec. 18, 1928) to the Herculean labor of love which Farnam, in the cause of Bach, first undertook and quietly carried through in this town two years ago. We refer to his staggering feat of performing the entire organ literature of Bach—comprising some 245 works—in forty recitals, which he gave in the season of 1928-29, between October and May, at the Church of the Holy Communion, Sixth avenue.

"On every Sunday afternoon and Monday evening Farnam played organ music by Johann Sebastian in the obscurity of that backwater which was once a busy center for department stores and shoppers. It is relatively tranquil there nowadays, especially on Sundays and in the evenings; and those who could make the pilgrimage found it an adventure richly memorable to sit in the dim, candle-lit church on a Sunday afternoon or Monday evening and listen to masterly readings of unapproachable music. At times, when the music was at its most deeply beautiful and pitiful and poignant, the quiet street, the shadowy church, seemed filled with unaccustomed presences; and it was not Bach's voice alone that, one fancied, came to us from out of the shadows of the organ loft.

"When Farnam played Bach he gave you that curious, unmistakable sense of quickened contact between the interpreter and his material for which one can find no wholly satisfactory definition. 'His lips may not be touched,' it has been written of such a one, 'but he speaks as if they were. And we listen, too, as if they were. His utterance carries about it an indefinable authority and certitude. There shine through it the intensity of vision and the immense sincerity in which it had its origin.'

"Intensity of vision—sincerity—excelling craft: those are indicative beacon lights; but they leave the central mystery untouched.

"Farnam was always the poised, persuasive artist, the flexible and sensitive vehicle. When he addressed the music that most searchingly probed his spirit—such music as the incomparable prelude on 'Ich ruf' zu Dir,' or 'Das alte Jahr vergangen ist'—he could make us feel, as the rare artist always does in such discarding out of the heart of sensibility, that we were in the presence of an instrument through which some deeply appealing beauty had inexplicably passed, renewing and justifying life, making death irrelevant."

Would you see other tributes to him whom the conservative *New York Times* called "the last word in organ playing"? Then see the files of THE DIAPASON, *The American Organist*, music journals here and abroad, and the daily press wherever Farnam was heard. Speak to such of his pupils as Weinrich, Ernest White, McCurdy, Hugh Porter and others; hear the all too few and only recordings of Farnam which Dr. William H. Barnes, for example, played for me at his home last summer. Truly, even now, ten years later, it is an adventure richly memorable to recall gratefully and affectionately Dr. Lynnwood Farnam's twenty all-Bach programs, ending in a blaze of glory on the

great organ of St. George's Episcopal Church May 13, 1929, on a warm spring night, in the presence of more than 1,300 lovers of Bach. Likewise, it is an adventure truly memorable to reflect that Reginald McAll's prediction, "Mr. Farnam's name will live as long as Bach's in the memories of generations to come," promises to be fulfilled.

PITTSBURGH CLUB BRINGS OUT REMARKABLE GENIUS

The recently-organized Organ Players' Club of Pittsburgh, whose function is to perform new and unusual organ publications, closed a very successful year with a final recital May 22 in the Heinz Memorial Chapel, University of Pittsburgh, to which the public was invited. At this event the club carried out an altruistic purpose and presented James Hunter, age 19, who is entirely self-taught. This young man proved to be a sensation and as a result of his fine work has been offered organ instruction gratis by two of Pittsburgh's best teachers. Mr. Hunter played the following works: Symphonic Piece, Tournemire; "Mystique," Op. 87, Widor, and the Finale from Widor's Sixth Symphony.

Valentino Woshner, organist of the Church of the Resurrection, Pittsburgh, opened the program with a performance of Karg-Elert's "Homage to Handel." Max Seifert of the German Evangelical Protestant Church played two chorale preludes by Max Reger, a "Prayer" by Cyril Kistler and a set of chorale variations on "Helft mir Gottes Güte preisen," by Karl Holler. The first public performance of Eric DeLamarter's Gothic Prelude was at the hands of Russell Wichmann, organist of the Shadyside Presbyterian Church and of the Heinz Chapel. Mr. Wichmann also played Flor Peeters' Variations on "Our Master Hath a Garden."

At the conclusion of Mr. Wichmann's numbers the audience was privileged to hear his description of the new Heinz Chapel Aeolian-Skinner four-manual.

JESSIE CRAIG ADAM FUNERAL HELD IN NEW YORK CHURCH

Funeral services for Miss Jessie Craig Adam, organist and director at the Church of the Ascension, Fifth avenue and Tenth street, New York City, who died suddenly of a cerebral hemorrhage May 24, as announced in the June DIAPASON, were held at the church May 27. Dr. David McK. Williams was at the organ for the prelude. The service, which was played by Howard Moore, assistant to Miss Adam, included an Anglican setting of the Twenty-third Psalm and "Souls of the Righteous," by T. Tertius Noble, sung by the choir.

Miss Adam had been organist, choir director and carillonneur of the Church of the Ascension for the last twenty-five years. She was born in Yonkers fifty-one years ago and received her musical training at the Institute of Musical Art and the Guilant Organ School.

Every day at 5:20 p. m. it was Miss Adam's custom to play the carillon preceding the service of evensong. Her arrangements were her own and were heard on other occasions such as Christmas Eve and on Sunday mornings prior to the indoor service.

Miss Adam is survived by one brother, George Adam of Washington.

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**Manuscript by Bach
on View in New York;
Brought from Italy**

By GISELLA SELDEN-GOTH

On the occasion of the inauguration of its new chapel organ Columbia University late in May arranged an exhibition of organ music and of books and materials illustrating the history and construction of the organ. In the exhibits on display in the hall of the Avery Building the handwriting of Bach stood out as one of the most important items. It is the original autograph manuscript of the Prelude and Fugue in B minor, now for the first time on view in the Western hemisphere. The manuscript recently was brought from Florence to the United States as part of an outstanding private collection of autographs of music.

This is the original form of what is probably the last work of Bach in the type of the great organ preludes and fugues. He seems not to have written any important organ compositions between 1726 and 1740 and in the last ten years of his life his creative power was used almost exclusively in the chorale preludes. But the years around 1740, after the B minor Mass had been finished, gave birth to the six so-called "Leipziger Fugues," which were generally called, in order to distinguish them from many others in the same keys, the "great" ones. The B minor is the last of the series. It is frequently considered as the noblest and most expressively beautiful among all Bach's masterpieces of its kind and the autograph manuscript, perhaps the finest specimen that has been preserved of Bach's handwriting, seems indeed a true reflection of the spirit of his work.

Although the manuscript bears no date, its origin may be proved by contemporary copies to be the year 1740. We do not know where it was preserved during the subsequent century. It is mentioned for the first time in 1844, when the first edition of the work was published after the autograph of F. K. Griepenkerl at Peters. In 1850 the principal manager of the same firm, C. G. S. Boehme, acquired the manuscript, Professor S. H. Dehn acting as intermediary. Ten years later it became the property of the excellent Scotch organist, Sir Herbert Stanley Oakeley, in Edinburgh. After his death it was bequeathed in 1903 to his brother, Edward Murray Oakeley, who left it to his son, Edward Oakeley, Jr. In 1911 it was sold with the latter's whole autograph collection to the Heyer Museum in Cologne, whence it passed in 1927 into the hands of its present owner. As Edward Oakeley, Jr., was also a resident of Florence, the autograph has already crossed the Italian borders twice.

The manuscript consists of five sheets—a title page and eight full pages of folio, of which numbers 2 to 5 contain the prelude and number 6 to 9 the fugue. The title page bears Bach's full signature: *Praeludium pro Organo cum Pedale obligato di Joh. Seb. Bach.* We find above these lines a small, carelessly traced "H minor" and underneath the number "23" and one hardly decipherable word, probably "Christo"—these two not in Bach's own handwriting. At the bottom of the page in another very different calligraphy the verification: *Autograph of Joh. Seb. Bach, attested as genuine by Prof. Dehn and Ferd. Roitsch, publishers of Bach's organ works. Leipzig, C. F. Peters, Bureau de Musique.* The lack of respect that made these two men unhesitatingly trace their annotation on a page honored by the master's own signature seems somewhat striking. Another full signature heads the first page of the prelude: *Praeludium in Organo pleno, pedal: di Joh. Seb. Bach.*

Each page holds fourteen staves; only on page 5, where the prelude comes to an end, the composer has added two to the fourteen, as he decided to finish the piece without having to proceed to the next side of the sheet. This is characteristic of Bach's thrifty disposition. He was a man who never liked to waste anything—not even a single bit of paper. On many of his manuscripts, having half of a page left over from some completed work, he began immediately with the next composition on the same half-page. Likewise this method of writing may be responsible for his filling the lines up to the

very border of the sheet. Right away he begins a new bar within the last quarter of an inch and he does not care that half or even less of it can be squeezed into what remains of the space. He never uses a separate staff for the pedal part, only marking the entering of it with a *Ped.* Two staves are sufficient for him to develop the progress of four or five simultaneous parts with perfect clearness. The deep black ink, the very soft goose quill and the rather thin yellow paper (the watermark is the same as that in other Bach manuscripts of the years around 1740) are the same that Bach generally used and that made the correcting, rubbing and scratching of his deeply infiltrating, daring strokes so difficult. In many of his drafts, because of such difficulties, he had to rewrite parts and even whole pages, had to add separate bits of paper, or, if there was no help to be found, had to insert the changed notes in tabulatura or simply in characters between the spoiled and blotted staves.

This copy, however, shows not one correction. Bach has evidently bestowed on it an exceptional—one might say a religious—care. It is hardly probable that any composer, even Bach himself, could have written down such a first copy of this complicated music without any fault or alteration. Still there exists no other, not even a draft or a sketch of the work. What remains of its original form to posterity are these five sheets, clear and legible as any printed ones. The deep black ink on the yellowed paper seems as fresh as if it had been dried up only yesterday.

The legibility and the perfect conservation of the autograph account for the fact that the first edition of the prelude and fugue—again mentioning the one by the Peters firm, which was able to use this authentic pattern—proves to have the authenticity of an official document. A scrupulous comparison certifies that there is no divergence from the original, with only these exceptions: The addition of a few evidently forgotten naturals and the changing of a quaver grace-note in the eighth bar of the prelude pedal part to one semi-quaver, in accordance with the analogous grace-note recurring two bars later. Two other slight mistakes are faithfully copied from the manuscript—an erroneous changing of the development of alto and tenor parts, and the accumulation of five parts instead of four on one quaver. Both these faults are in the prelude.

The second and most important edition of the work, the one in the fourteenth volume of the "Gesamtausgabe der Bachgesellschaft," was published in 1867 by Wilhelm Rust, a nephew of the remarkable German composer Friedrich Wilhelm Rust, who had been a great Bach enthusiast and pupil of Bach's two elder sons. The younger Rust was a capable organist and in later years cantor in Leipzig; he certainly was a competent man to be entrusted with the task of establishing once for all the authentic version of Bach's organ works. But he was less fortunate than his publishing predecessor, because he did not have on hand the original. In his learned preface to the whole series of organ works he relates that he had to publish the prelude and fugue, using three contemporary copies—two of them out of the collection of Count Voss, preserved in the Berlin Library, and the third out of the estate of Kirnberger, preserved in the Joachimsthaler Gymnasium, likewise in Berlin. At that time the manuscript had already passed into the ownership of Professor Oakeley, and Rust notes in his preface: "The actual owner of the autograph is ostensibly Professor Oakeley in Edinburgh. All my endeavors to obtain the permit to use it for our edition have been fruitless."

This remark, with another to be found in Albert Schweitzer's biography of Bach: "The manuscript of the Prelude and Fugue in B minor has disappeared somewhere in Scotland without leaving a trace" throws a peculiar light on the accuracy of certain, as a rule conscientious,

scholars, because we know of a letter from Sir H. S. Oakeley to his brother Edward, saying: "Yes, what could Rust mean as to the fruitlessness of all attempts to see my autograph of the B minor? No application was ever made!" Evidently the task of English correspondence in the matter of the manuscript, with the owner so far away in remote Scotland, seemed too tedious to the investigator sitting at his Leipzig desk.

Professor Oakeley apparently resented the reproach and objected to being considered as an egotistic and disagreeable collector, who begrudged the use of his treasures for a scientific purpose. After having in the year 1860 bound the precious relic in blue morocco leather, with the title "Grand Prelude and Fugue in B minor for Organ—Autograph Manuscript of J. S. Bach," tooled in gold, and supplied it with his *Ex Libris*, he reproduced in his own handwriting the above-mentioned excerpts, his own as well as those of Rust, on one of the blank white leaves that protect the autograph pages. But to honor still more the volume that he cherished until his death as his dearest treasure, he also copied preceding these excerpts another, drawn from Philipp Spitta's biography: "Here Bach strikes a chord of deep elegiac feeling, such as we find nowhere else in his organ work. The prelude, with its firm and close texture, leads us into a labyrinth of romantic harmony, such as has never been constructed by a more modern composer."

The singular graphic image of the manuscript could offer ample possibilities to an expert in handwriting who might choose to investigate the scarcely explored sphere of music writing. Yet without making it an object of such scientific research, the simple observer, endowed with a sense of artistic perfection and proportion, must remain impressed by the contemplation of its matchless beauty.

Baltimore Choir School 90 Years Old. Marking its ninetieth anniversary, the choir of Old St. Paul's Church in Baltimore gave a special concert early in June in the gymnasium of St. Paul's School for Boys, the nation's oldest choir school. Under the direction of Edmund Sereno Ender, organist and choirmaster, the full choir of men and boys rendered both religious and secular numbers, assisted by guest soloists and accompanists. An arm of one of the oldest churches in the United States, the school was founded in 1849 during the ministry of the Rev. Dr. William Edward Wyatt, and it was patterned after the old English choir schools.

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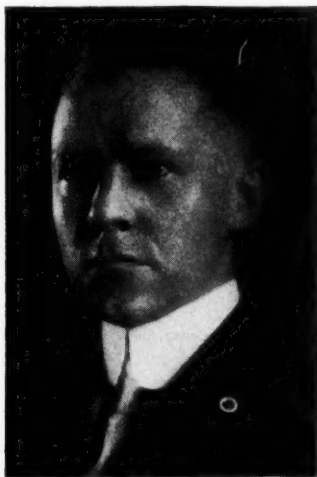
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JOHN S. GRIDLEY



IT WAS MORE OR LESS a historic occasion May 8 when John S. Gridley played at the Center Street Methodist Church of Cumberland, Md., the first of twelve annual recitals that will include all the organ compositions of Johann Sebastian Bach. It is planned to conclude the series in May, 1950.

Attending the recital were nearly 200 music-lovers from such widely separated places as Winchester, Va., New York City and Paris, France.

Mr. Gridley received the degree of bachelor of music from Oberlin College in 1917 after four years in the Oberlin Conservatory of Music, where his teacher of organ was the late Dr. George W. Andrews. Immediately after graduation he enlisted in the marine corps, serving through two years of the war, eight months of which were spent in France. Upon discharge he spent one year in Clifton Forge, Va., and the next four years in Norfolk, where he was organist and director at St. Paul's Episcopal and Ghent Methodist Churches. In 1924 he was called to Cumberland as organist and choirmaster of Emmanuel Episcopal. He remained at this church eight years. After an interim of two years he went to the First Presbyterian Church, where he still serves as organist. He has played almost continuously at B'er Chayim Temple for fourteen years. He has been on the staff of the Celanese Corporation since 1933.

Vivian Martin on Program.

Vivian Martin, artist pupil of Frank W. Van Dusen and winner of the Society of American Musicians award in the organ section for 1939, was guest organist for the Aeolian Choral Association, Stephen Pepich director, May 27, in Curtis Hall, Chicago. The concert was under the auspices of Mathilde Ernestine, manager of the American Artist Concert Series. Mrs. Martin was also organist and director of the chorus in a concert May 24 at the North Shore Evangelical Church, of which she is organist.

Marks Anniversary as Organist.

In honor of his forty-fifth anniversary as a church organist Louis Baker Phillips played a program of works by Bach, Battishill, Karg-Elert and others at the First Church of Christ, Scientist, Central Park West and Ninety-sixth street, New York, Sunday afternoon, June 11.

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Schreiner Resigns Los Angeles Posts for Salt Lake Duties

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., June 17.—It is with profound regret that I have to write of the resignation of Alexander Schreiner, F.A.G.O., as organist of the University of California at Los Angeles and organist and choirmaster of the Wilshire Temple. The resignation will take effect at once and Mr. Schreiner returns to Salt Lake City to take his place as chief organist at the Tabernacle there.

I am sure that every organist in Los Angeles will feel a personal loss, for during the twenty-five years I have lived here I know of no one else who has endeared himself to the profession as has Mr. Schreiner. In all the years I have known him I have yet to hear him say an unkind word about anyone. His optimism, his high ideals, his loyalty to his friends, his church and his profession are something to inspire us all and will certainly be remembered by all his friends. During the five years he has been organist at the university he must have given 500 recitals, practically all the literature of the organ has been presented and American composers have received more than their share of space. The far-reaching effect of these recitals and the cultural influence they have had on the many thousands who have listened to them is beyond estimate.

For the last two years as dean of the Los Angeles Chapter of the Guild Mr. Schreiner has shown splendid leadership and untiring devotion. Every meeting has held something of interest and the programs have all been of a high standard.

The last meeting of the Guild presided over by Dean Schreiner was held at St. Paul's Cathedral June 12 with a splendid attendance. Both the dean of the cathedral, the Rev. Eric Bloye, and the new dean of the Guild, William Ripley Dorr, spoke in glowing terms of Mr. Schreiner and wished him Godspeed in his new work. The program which followed in the church consisted of compositions in manuscript by members of the Guild. It would be invidious to pick out any numbers for special mention, for all were well worth hearing and seemed to please the audience.

It is pleasant to welcome for the summer months Dr. and Mrs. T. Tertius Noble of New York, who are spending the summer at Santa Monica. This is their first visit here and their many friends hope to make their stay an enjoyable one.

B. Ernest Ballard is taking Mr. Schreiner's place as organist and choirmaster at the Wilshire Temple for the present at least and from what I hear there will be no hurry to fill the post left vacant at the university.

Stanley W. Williams is busy these days installing an Aeolian organ in the Episcopal Church at Montecito. The instrument, a fine three-manual residence organ, has been donated to the church and Dion Kennedy, late of New York, has been appointed organist and choirmaster.

A new mass written for three choirs by Richard Keys Biggs had its first performance at the Church of the Blessed Sacrament, Hollywood, Cal., recently and from all accounts contains some of the best music Mr. Biggs has given us. When you realize that the composer has some twelve masses in print this is saying something.

John E. Clark, who has been acting as

organist and choirmaster of All Saints' Church, Pasadena, since the death of Percy Shaul Hallett, is to be congratulated on the fine work he has done. Mr. Clark is a young man and to step into so important a position is no easy matter, but on all sides I hear nothing but praise for what he is doing.

Joseph W. Clokey is teaching at Pomona College this summer instead of taking one of his world tours. I have a sneaking idea that the real reason is that he wants to keep an eagle eye on the new Möller organ which will be installed in Bridges Hall during the next two months.

Raymond Strong has been appointed organist of the First Scientist Church of South Pasadena. Mr. Strong is a splendid musician.

SANFORDS GIVE PIANO-ORGAN CONCERT IN PHILADELPHIA

Luis Harold Sanford, A.A.G.O., M.S. M., assisted by his wife, Grace Krick Sanford, gave a piano and organ and two-piano recital at the Summit Presbyterian Church, Germantown, Philadelphia, May 25. This concert is one of the events which the choir of the Summit Church is sponsoring to raise money toward the rebuilding of the organ in the church. Mr. Sanford has been organist and choirmaster of the Summit Church since September, 1938.

A good-sized audience enjoyed the program, which consisted of the following diversified numbers: Adagio from Toccata in C, Bach; "Blithe Bells," Bach (transcribed by Percy Grainger); Fugue a la Gigue, Bach (transcribed by Cyril Scott); "Variations on a Theme of Beethoven," Saint-Saens; Minuet, Seeboeck; Arabesque, Debussy; Valse, Arensky; Variations on a Nursery Tune, Dohnanyi. The piano and organ compositions were: "In a Gothic Cathedral," Latham True, and two compositions by Mr. Sanford—"Romance" and Scherzo. The last two pieces have been accepted by the H. W. Gray Company, New York, for early publication.

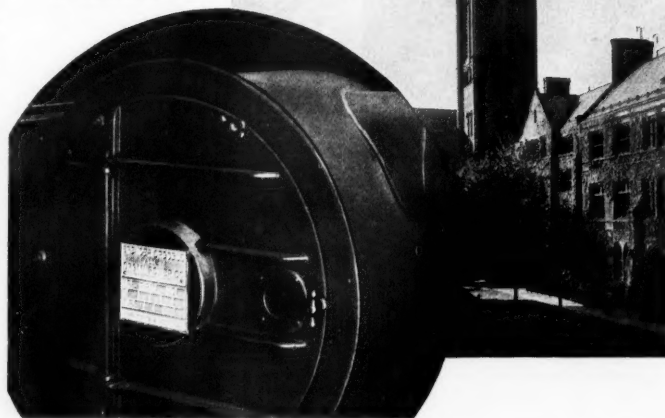
Mr. Sanford is to be the summer organist and choirmaster at the First Presbyterian Church of Brooklyn, where he conducted a class in music appreciation for the layman during the winter. Through the courtesy of R. Huntington Woodman, organist and choirmaster of the church, Mr. Sanford gave a program June 6 in which he played the following organ pieces: "Psalm XIX," Marcello; Rondo for the Flute, Rinck; "Giles Farnaby's Dream," Farnaby; Toccata and Fugue in D minor, Bach; "Kyrie Eleison," Karg-Elert; "Benedictus," Reger; Third Chorale, Franck; Intermezzo from "Storm King" Symphony, Clarence Dickinson; "Carillon de Westminster," Vierne.

The last two weeks in August Mr. Sanford expects to conduct the first of an annual series of intensive courses for organists, choirmasters and singers. This course is intended for those who are too busy during the year to enlarge their knowledge of new music and new means of improving the usefulness of choir and organ in the church. This summer school will be held at the Silver Bay Association, a delightful vacation spot on Lake George, New York. Mr. Sanford will be assisted by Frank Dunsmore, M.A., director of summer music at Silver Bay, and Grace Krick Sanford, M.S.M.

Parker Provides Conference Music.

On the occasion of the meeting of the New York Methodist conference at the Central M. E. Church in Utica early in June Frank Parker, director of music, with his choir of forty voices, prepared music for the sessions of five days. The climax came in the presentation of Deems Taylor's cantata "The Chambered Nautilus" with piano and organ accompaniment Sunday evening, June 4.

34
YEARS

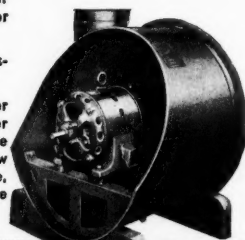


General Theological Seminary, New York City, was established in 1817. The Memorial Chapel was built in 1888 and the original organ is still in service. In 1905 a Spencer Orgoblo replaced the complicated mechanism used for pumping the organ.

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Robert G. Barrow Goes to Williams College; Notes from Capital

By MABEL R. FROST

Washington, D. C., June 24.—Robert G. Barrow, for the last four years organist and choirmaster of Washington Cathedral, has resigned to become head of the music department of Williams College, Williamstown, Mass. A new music and drama building now under construction and recent endowments have made possible the enlargement of the department, development of which will go forward under Mr. Barrow's supervision.

A Washingtonian by birth, Mr. Barrow returned to his native heath to succeed the late Edgar Priest at the cathedral. He holds three degrees from Yale University, was organist of the Yale Divinity School, won first place in the 1932 Yale Music School organ playing competition, carried off the Ditson fellowship for foreign study and worked in England with Dr. Vaughan Williams and Dr. Ernest Bullock at Westminster Abbey. Mr. Barrow has been organist at St. Agnes' Episcopal Church in Washington and at churches in New Haven, Conn.

Many singers from Lutheran choirs of Washington and Baltimore combined with hundreds of others from all over the country in an *a cappella* concert June 23 in Ritchie Coliseum at the University of Maryland, the purpose of which was to foster an appreciation of good church music among the 1,500 young people gathered there for the international convention of Luther Leagues. Ellis E. Snyder, head of the voice department of the Capital University Conservatory of Music, Columbus, Ohio, directed the concert. Mrs. Clayton E. Baus, organist of the Takoma Lutheran Church in Washington, opened the concert with organ solos played on the Hammond installed for the convention.

Louis Potter presented Catherine Whitlock and Winifred Chamberlain, who played works of Cesar Franck in a students' recital at Calvary Methodist Church June 23.

E. William Brackett, Mus. B., presented the following program for his annual recital at St. John's Church, Georgetown, May 23: Prelude and Fugue, G major, Bach; Third Concerto, Arne; Chorale Prelude, "Tallis' Canon," Noble; "Elves" and "Romance," Bonnet; Allegro, Sixth Symphony, Widor; Chorale, B minor, Franck; "Carillon," Dupré.

Miss Mary Katharine Thacker, for many years organist of the Union Methodist Church, was married in that church June 10 to Harold Hasle of Watertown, Mass.

Organ recitals at the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints have been suspended during June and July, according to announcement by D. Sterling Wheelwright, chapel director and organist.

The third annual boy choir festival was held on Ascension Day, May 18, at the Church of St. Stephen and the Incarnation. Participating choirs were from the parish of St. John in Georgetown, E. William Brackett, choirmaster, and St. Stephen and the Incarnation, Sherman J. Kreuzburg, choirmaster. Richard Vernon Ross, organist and choirmaster of the Holy Nativity Episcopal Church, Baltimore, played the prelude. Present at the service were a group of Cleveland clergy and musicians and Episcopal choir-masters of Richmond, Va.

Hamline Choir, noted for the high character of its renditions, presented the Dvorak "Stabat Mater" June 2 with Lyman McCrary at the organ. John Marville is the director.

Gatty Sellars, the English organist-composer, sailed from New York for England June 23 after his ninth American tour, on which he gave 124 recitals since November. Forty-seven were given in New York state, forty-four in Canada, thirty-two in Wisconsin, Illinois and Indiana, and one in New Jersey.

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