

THE DIAPASON

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FOUR-MANUAL OPENED IN ALLENTOWN CHURCH

WORK OF ERNEST M. SKINNER

Homer Nearing Gives Recital at St. John's Lutheran Church in the Pennsylvania City—Specification of the Instrument.

A four-manual organ built by the Ernest M. Skinner & Son Company for St. John's Lutheran Church at Allentown, Pa., was dedicated recently with a recital by Dr. Homer Nearing, the organist and composer. This instrument contains provisions for future additions to the solo and echo division, which for the present has two sets of pipes and chimes. The resources of the organ are shown by the following stop list:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celestes, 8 ft., 73 pipes.
- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Cor d'Amour, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Gemshorn (unenclosed), 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Celasta and Harp, 61 bars.
- Tremolo.

SOLO AND ECHO.

- *Flauto Mirabilis, 8 ft., 73 pipes.
- *Gamba, 8 ft., 73 pipes.
- *Gamba Celeste, 8 ft., 73 pipes.
- *Night Horn, 8 ft., 73 pipes.
- *Quintaphon, 2 ranks, 8 ft., 134 pipes.
- *Tuba Mirabilis, 8 ft., 73 pipes.
- French Horn, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Chimes, 25 notes.

*Prepared for in console.

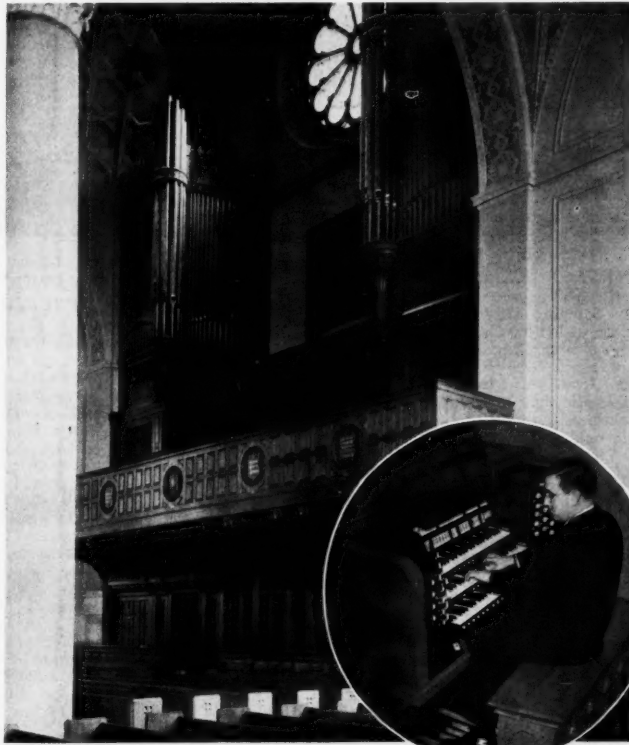
PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Diapason (metal), 16 ft., 32 pipes.
- Gemshorn (Choir), 16 ft., 32 notes.
- Echo Lieblich (Swell), 16 ft., 32 notes
- Octave, 8 ft., 12 pipes.
- Principal, 8 ft., 12 pipes.
- Gemshorn (Choir), 8 ft., 32 notes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Quinte (Choir), 5 1/2 ft., 32 notes.
- Fagotto, 32 ft., 12 pipes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Tromba, 8 ft.
- Chimes.

"Life of Christ" at Somerset, Pa.

At a Palm Sunday candle-light service in St. Paul's Evangelical and Reformed Church, Somerset, Pa., Stella G. Roth presented the tenth "Life of Christ service," assisted by the festival choir. The organ selections were: Chorale and "Prayer," from "Suite Gothique," Boellmann; "Melody for the Bells of Berghall Church," Sibelius; Six "Bible Poems," Weinberger; Prelude to "Löhengrin," Wagner; Toccata and Fugue in D minor, Bach; "Marche Religieuse," Gigout. Among the choral numbers were Dr. Lutkin's setting of "Into the Woods My Master Went," Borna's "The Knight of Bethlehem," and Gretchaninoff's Chericub Hymn.

WIGKS ORGAN IN HOLY NAME CHURCH, WEST ROXBURY, BOSTON



Francis Mahler at the console.

PIETRO YON'S WORK HEARD IN INTERNATIONAL BROADCAST

International Station WCBX of the Columbia Broadcasting System presented a program of liturgical music from 2 to 3 p. m. on March 18 which was beamed to Italy and rebroadcast throughout that country by the Italian government's broadcasting system. The program, one of a series designed to strengthen the ties between the American and Italian people, consisted mainly of music from "Passion, Death and Resurrection," composed and conducted by Pietro Yon, organist and director at St. Patrick's Cathedral, New York, and honorary organist of the Vatican. The male choir of the cathedral, Giovanni Martinelli, Metropolitan Opera tenor; Eugenio Cibelli and Jan Van Bommel assisted in the production. The Italian consul general, Commendatore Gaetano Vecchiotti, sent an opening address. This broadcast, arranged under the supervision of Elizabeth Ann Tucker, program director of station WCBX, was conducted by Mario Capelli, Columbia's Italian news broadcaster. Mr. Yon supplemented the choral program with the following organ numbers: First Movement, First Sonata, Mendelssohn, and "Christ Lay in the Bonds of Death," Bach.

NEW WEINBERGER WORKS PRESENTED BY JOHN HARMS

John Harms, F.A.G.O., organist and choirmaster of Grace Church, Plainfield, N. J., has given two new works by Jaromir Weinberger, for organ and soprano and tenor voice. The first performance of a setting of Psalm 150 was given at the winter concert of the Inter-Faith Choral Society in Lawrence, N. Y., Feb. 20. Irwin Dillon was the tenor soloist. The first performance of "The Way to Emmaus," a setting of verses 13 to 31 of the twenty-fourth chapter of the

Gospel according to St. Luke, was given at Grace Church, Plainfield, at a service of Passiontide music March 10. The soloist was Helen Snow. Other works given at this service were Bach's cantata 159 and representative portions of the "St. Matthew Passion." Mr. Weinberger attended both first performances.

MCCURDY ON RECITAL TOUR; GOES TO COAST IN APRIL

Dr. Alexander McCurdy of Curtis Institute, Philadelphia, is making tours in March and April. He appeared in March in the following cities:

- March 17—Swarthmore, Pa. (Swarthmore College).
- March 19—Philadelphia (Curtis Institute).
- March 24—Merion, Pa.
- March 25 and 26—Morristown, N. J.
- March 27—Lancaster, Pa.
- March 29—Hagerstown, Md.
- March 31—Reading, Pa.
- In April Dr. McCurdy will go west as far as the coast and his engagements include:
- April 8—Pittsburgh, Pa.
- April 11—Denton, Tex.
- April 16—Bakersfield, Cal.
- April 17—Fresno, Cal.
- April 18—Marysville, Cal.
- April 19—Eureka, Cal.
- April 22—San Francisco.
- April 23—San Jose, Cal.
- Miss Flora Greenwood, harpist, in private life Mrs. McCurdy, formerly of the Philadelphia Orchestra, will tour with Dr. McCurdy, appearing with him in two numbers on the program.

Richard Purvis' Mass Is Sung.

Richard Purvis' "Mass of St. Nicholas" was presented at the vesper service in the Second Presbyterian Church of Philadelphia March 10 under the composer's direction. The chorus choir was supplemented by soloists and Dr. Alexander McCurdy was at the organ.

FINE EVANSTON ORGAN WILL BE MODERNIZED

GIFT OF WILLIAM H. BARNES

Johnson Instrument in First Presbyterian Church Will Be Completely Reconstructed and Enlarged by the Holtkamp Firm.

A reconstruction project of unusual interest just announced provides for the complete modernization of the large Johnson & Son organ in the First Presbyterian Church of Evanston, Ill. This instrument, built in 1895, was one of the last works of an organ builder who made history in his day, and it has been considered one of the best organs tonally in the Chicago region. The Evanston church is one of the largest and most prominent in the Presbyterian denomination and has had a number of eminent organists. The present organist and director of music is Elias A. Bredin.

The work of reconstruction has been placed in the hands of the Votteler-Holtkamp-Sparling Company of Cleveland. William H. Barnes, Mus.D., Chicago organist and organ designer, is donating to the church the entire cost of the rebuilding, and the new instrument will be known as the Barnes memorial organ, in memory of his aunt and uncle, Mr. and Mrs. Albert Rice Barnes, prominent Chicagoans who were members of this church for many years.

In addition to an electric action, a new three-manual console and revisions in the tonal layout, the work of rebuilding will include the addition of a number of sets of pipes. The entire organ will be enlarged from thirty-nine stops and 2,498 pipes to a total of forty-six and one-half sets and 2,923 pipes. The present great of eleven sets and 854 pipes will be changed to 793 pipes, with eleven stops and two duplexes. The old swell of fourteen stops and 976 pipes will be enlarged, with the same number of stops, but 1,037 pipes. The choir will be increased from eight to twelve stops and from 488 pipes to 732. The present pedal of six stops and 180 pipes will be enlarged to nine and a half sets and two borrows, with a total of 300 pipes.

In the preparation of the new and revised scheme Dr. Barnes had the assistance of Edward B. Gammons of Houston, Tex., one of the leading organ designers of the country, as well as that of Walter Holtkamp. Two thoughts were uppermost in the minds of the designers: 1. To preserve as nearly intact as possible one of the last and best examples of the work of Johnson & Son. 2. To add such modern voices as have proved useful, and especially to build up and clarify the pedal and choir organs.

The late Clarence Eddy said that there were sixty-five Johnson organs in and near Chicago. Many of these long ago were wrecked or a few of their pipes were incorporated in rebuilds. Others are still in use, often in a bad state of repair. Some have been unwisely rebuilt, which has more or less ruined them as examples of artistic organ building. The Johnson in the First Presbyterian is believed to be in a better state of preservation and upkeep than any other original Johnson in the city. The pipes have all been well treated, the wind chests are in excellent condition after forty-five years' use, and all of this material seemed far too good to abandon, for historical and sentimental reasons as well as because of its intrinsic value in a complete rebuild.

The old single bellows with wind trunks as long as twenty-five feet and many square corners has caused the organ to have unsteady wind, and to sag from pitch when full organ was used. This will be corrected in the rebuilding. Individual regulators, with double folds, will be installed for each division, with short wind trunks. The blowing capacity

about 1910

will be doubled and the size of the wind conductors increased throughout. A new and improved form of electro-pneumatic pull-down action and slider action pneumatics will be installed on all of the old wind chests. Mr. Holtkamp holds that the slider wind chest is as essential in producing the mild, sympathetic, low pressure tone characteristic of these old Johnsons as were the voicing and scaling of the pipes.

The new console will be detached. The present pedal organ has six independent ranks, dating from the days before augmentation and borrowing. Two new independent 4-ft. stops are being added, a choral bass and a clarinet. There being no pedal reed, the new choir trumpet will be extended to make a 16-ft. pedal trumpet and 8-ft. posaune. The great double diapason was too heavy as a manual stop, but will make an ideal pedal principal. This affords nine and a half independent pedal stops, which will give this organ probably the largest independent pedal in the Chicago area.

The great will be left practically as it was originally, with the double diapasons eliminated and a bourdon of considerable harmonic development substituted. From tenor F up the great double diapason was by far the best diapason in the organ, and it will be made the 8-ft. great principal. The second diapason will be increased in scale and power. The great gamba will be softened and made into a salicional. A gemshorn will be added in the trumpet holes.

In the swell the 8-ft. quintadena will be converted into a 16-ft. quintaton and scaled larger, while a new voix celeste will be placed in the 8-ft. quintadena holes. This will be a fifty-six scale gamba and will increase the true string tone of the organ. A new geigen octave and an additional rank added to the mixture will complete the tonal changes in the swell.

The choir organ had less character and differentiation than the other sections, and it will be increased fifty per cent in new voices of such a nature as to give more color, brightness and interest to this section. The stop-list shows the additions. The Ludwigston is a specialty of Holtkamp, and is more or less equivalent to the tone produced by a flauto dolce and flute celeste, with a little more subtlety and mysterious quality.

One of the chief things which Dr. Barnes and his advisers are agreed on is that the wind pressure shall remain the same as before.

The following stoplist no doubt will command the interest of students of organ design:

GREAT.
Bourdon (present Swell Bourdon, revoiced to produce more quint), 16 ft., 61 pipes.
Principal (present Double Diapason, 16 ft., on First Diapason chest), 8 ft., 61 pipes.
Open Diapason (present Second Diapason, 8 ft., rescaled, larger), 8 ft., 61 pipes.
*Doppel Flöte, 8 ft., 61 pipes.
Salicional (present Gamba, softened), 8 ft., 61 pipes.
Gemshorn (new pipes on Trumpet chest), 8 ft., 61 pipes.
*Octave, 4 ft., 61 pipes.
*Flauto Traverso, 4 ft., 61 pipes.
*Twelfth, 2½ ft., 61 pipes.
*Fifteenth, 2 ft., 61 pipes.
*Mixture, 4 ranks, 244 pipes.
Trumpet (from Choir), 8 ft.
English Horn (from Choir), 8 ft.
Chimes (present Chimes in swellbox).
Tremolo (new).

SWELL.
Quintaton (Swell Quintadena, 8 ft., rescaled, larger), 16 ft., 61 pipes.
Violin Diapason (present stop, rescaled, smaller; new bass), 8 ft., 61 pipes.
*Stopped Flute, 8 ft., 61 pipes.
*Salicional, 8 ft., 61 pipes.
Voix Celeste (new pipes on Quintadena 8-ft. chest), 8 ft., 61 pipes.
*Aeoline, 8 ft., 61 pipes.
*Aeoline Celeste, 8 ft., 61 pipes.
Geigen Octave (new pipes on Violina 4-ft. chest), 4 ft., 61 pipes.
*Flute Harmonique, 4 ft., 61 pipes.
*Flautina, 2 ft., 61 pipes.
Mixture (present stop and one additional rank), 4 ranks, 244 pipes.
*Cornopean, 8 ft., 61 pipes.
*Oboe, 8 ft., 61 pipes.
*Vox Humana, 8 ft., 61 pipes.
Tremolo (new).

CHOIR.
*Geigen Diapason, 8 ft., 61 pipes.
*Viola (revoiced), 8 ft., 61 pipes.
*Melodia, 8 ft., 61 pipes.
*Dulciana, 8 ft., 61 pipes.
Ludwigston (new pipes and new chest), 8 ft., 61 pipes.
*Fugara, 4 ft., 61 pipes.

*Flute d'Amour, 4 ft., 61 pipes.
Rohr Nazard (new pipes on new chest), 2½ ft., 61 pipes.
*Piccolo, 2 ft., 61 pipes.
Trumpet (five-inch wind; new pipes on new chest in new swellbox), 8 ft., 61 pipes.
English Horn (five-inch wind; new pipes and chest in new swellbox), 8 ft., 61 pipes.
*Clarinet, 8 ft., 61 pipes.
Tremolo (new).

PEDAL.
Major Bass (present Open Diapason, 16 ft.), 16 ft., 32 pipes.
Principal (present Great Double Diapason, 16 ft., pipes in case with new action; nine on new chest), 16 ft., 32 pipes.
*Violone, 16 ft., 32 pipes.
*Bourdon, 16 ft., 32 pipes.
*Grosse Quinte, 10½ ft., 32 pipes.
*Cello, 8 ft., 32 pipes.
*Flöte, 8 ft., 32 pipes.
Choral Bass (present Great First Diapason, 8 ft.), 4 ft., 32 pipes.
Trumpet (new pipes on new chest, extension of Choir Trumpet), 16 ft., 12 pipes.
Posaune (from Choir Trumpet), 8 ft.
Clarinet (new pipes and new chest), 4 ft., 32 pipes.

Present stops are indicated by asterisks.

SATURDAY RECITALS IN LENT AT HARRISBURG CATHEDRAL

Six Saturday afternoon recitals have been given in the Cathedral Church of St. Stephen at Harrisburg, Pa., in Lent on the large new Möller organ over which Alfred C. Kuschwa presides. Three of these recitals were played by Mr. Kuschwa and the others by Frank A. McCarrell of the Pine Street Presbyterian Church, Miss Marion Fern Hackman, assistant organist of the cathedral, and Miss Violette E. Cassel of the Camp Curtin Methodist Church. Vocal soloists have taken part in each of the programs and at the last one, March 16, the cathedral choir sang several chorales and Forsyth's "The Last Supper," while Mr. Kuschwa played: First Sonata (by request), Mendelssohn; Prelude to "Parsifal," Wagner; Fugue (Pastoral Sonata), Rheinberger.

At the first recital, Feb. 10, Mr. Kuschwa played: First Sonata, Mendelssohn; Andante, Corelli; Fantasia and Fugue in A minor, Bach; Intermezzo, Hollins; "Angelus du Soir," Bonnet.

Mr. McCarrell played this program Feb. 17: Finale (Symphony 1), Maquaire; "On the Lake of Galilee," Barton; Allegro Vivace (Symphony 5), Widor; Prelude to "Lohengrin," Wagner-Eddy; Finale ("Concerto Gregoriano"), Yon.

Feb. 24 Mr. Kuschwa played: Second Sonata, Mendelssohn; Reverie, Brahms; Prelude and Fugue in G minor, Bach; Sketch in D flat, Schumann; "Evening Bells," Saint-Saens.

Miss Hackman's program March 2 was as follows: Sonata in the Style of Handel, Wolstenholme; Fantaisie in A, Franck; Toccata and Fugue in D minor, Bach; Minuet, Valentini; "Chimes of St. Mark's," Russolo.

Miss Cassel's offerings March 9 included: Sonata No. 1, D minor, Guilman; Chorale Prelude, "O Sacred Head Surrounded," Bach; Four "Bible Poems," Weinberger; "Soeur Monique," Couperein; Ancient Melody, Dickinson.

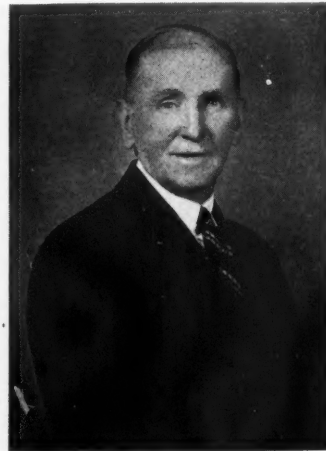
BEREA, OHIO, BACH FESTIVAL IS SET FOR JUNE 7 AND 8

Berea, Ohio, will have its eighth annual Bach festival June 7 and 8, when Baldwin-Wallace College, whose musical destinies are presided over by Dr. Albert Riemenschneider, will draw music-lovers from all parts of the country to hear the programs being arranged.

On the afternoon of June 7 the A Cappella Choir, directed by Cecil W. Munk, and the festival orchestra, under the baton of George Poinar, will play the third Brandenburg Concerto, while Arthur Kraft, tenor, will sing "Geistliche Lieder" and Douglas Marsh will play the Suite for Violoncello in G major. In the evening Dr. Riemenschneider will conduct the Bach Chorus and the orchestra in two cantatas, Carl G. Schluer will play the piano Concerto in D major with the orchestra and Miss Mary Marting, soprano, and Mr. Kraft will sing the solo cantata "Sehet, wir gehen hinauf."

Saturday afternoon and evening, June 8, the combined forces will give the Mass in B minor, with the following soloists: Mary Marting, soprano; Lila Robeson, contralto; Arthur Kraft, tenor, and James Houghton, bass.

ROY R. MURPHY



ROY R. MURPHY, CHURCH MUSIC EXPERT, DIES IN MILWAUKEE

Roy R. Murphy, who was known to organists throughout the country, and especially in Chicago and Milwaukee, through his connection over a long period of years with the Clayton F. Summy Company, died suddenly March 15 in Milwaukee. Although he had been ill in past years, he had made a full recovery, and his death was caused by a sudden heart attack.

Mr. Murphy was head of the octavo department of the Summy Company in Chicago from 1899 until he was assigned to the branch store in Milwaukee, where he built up a large clientele for his employers. To hundreds of organists he was a storehouse of information on all forms of church and organ music. For many years he was a member of the choir of St. James' Episcopal Church, Chicago. His efficiency, his strong spirit of helpfulness and his ready wit made for him a host of friends.

Funeral services were held March 18 at the residence of Mr. Murphy's niece, Mrs. O. Wisner Williams, in Oak Park, Ill., and at St. Edmund's Catholic Church.

Mr. Murphy was about 70 years old. He never married. He is survived by a brother, Chester Murphy, and two sisters, Mrs. Cornelius P. Dungan and Miss Adelaide Murphy.

CHOIRMASTERS WILL HOLD CONFERENCE AT PUT-IN-BAY

A special conference for choirmasters, both men and women, who are interested in boy choir work will be held at Camp Wa-Li-Ro, Put-in-Bay, Ohio, from Monday, July 1, to Friday, July 5. The faculty will include Dom Anselm Hughes, O.S.B., of Nashdom Abbey, England; William Ripley Dorr, director of St. Luke's Choristers, Long Beach, Cal.; the Rev. John W. Norris of Philadelphia, secretary of the joint commission on the revision of the hymnal, and Paul Allen Beymer and Laurence Jenkins, directors of the choir school.

Three model musical services will be rehearsed and sung, using the resident choir of boys for demonstration. Anglican speech rhythm chanting and plainsong as used in the mass will be studied, as well as general management of boys in the choir. Talks and discussions will be held on the revision of the hymnal, the development of the adolescent counter-tenor, or alto, how to secure 100 per cent attendance on a voluntary basis, vocalization for perfect intonation, correction of breathing difficulties, and repertoire. The book of anthems for boys' voices recently published in England for the war choirs will be used, as well as a collection of new publications for full choir.

Father Hughes has given many lectures on his American tour, but this will be the first time he demonstrates his methods of teaching plainsong in America. Mr. Dorr is an American of wide experience both in Chicago and in the "movie" colony of California, where he has had boys in many of the recent pictures. Both men have been closely associated with the School of English Church Music, directed by the Archbishop of Canterbury and Sir Sydney Nicholson.

IN THIS MONTH'S ISSUE

Fine old Johnson organ in First Presbyterian Church of Evanston is to be modernized through generosity of William H. Barnes.

Felix Lamond, prominent New York organist for many years and director of department of composition of the American Academy in Rome is dead.

Composition of the swell organ is taken up by J. B. Jamison in latest installment of his dissertation on principles of tonal ensemble.

Important organ work goes on in British factories despite the war.

Four-manual organ built by Ernest M. Skinner & Son Company for Allentown, Pa., church is described.

THE DIAPASON.

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

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DOM ANSELM HUGHES GUEST AT GRACE-ST. LUKE'S, CINCINNATI

The Very Rev. Dom Anselm Hughes, O.S.B., now on his third lecture tour of the United States, speaking on various aspects of church music, devoted March 3 and 4 to Grace-St. Luke's Anglo-Catholic Church of Cincinnati. On Sunday morning he preached and heard his own music to the "Missa Sancti, Benedicti" sung by the choir. In the evening he gave an informal lecture on "Hymns and Hymn Singing." An appreciative congregation included many of the clergy and organists from churches in and near Cincinnati. On Monday evening, in the parish-house of Grace-St. Luke's, he delivered an interesting and informative lecture on "Medieval Church Music," illustrated with phonograph records.

Father Hughes gave the visiting organists a list of a few composers whom he considered as having a great feeling for church music. The list includes Stanford, Willan, Lloyd and Charles Wood.

After the lecture the organists and clergy availed themselves of the opportunity to meet the lecturer and to enjoy refreshments.

The Rev. Edmund L. Souder is priest of Grace-St. Luke's. Harold Stainer Frederic is the choirmaster and organist. The choir which sang Father Hughes' mass is a volunteer mixed group of about fifteen voices. The members of this choir have not missed rehearsals and services in a period of ten years, save in case of illness. The choirmaster considers this an outstanding record of attendance.

Virgil Fox Recital in New York.

As one in a series of musical programs on Wednesday evenings in Lent, Virgil Fox played at St. Bartholomew's Church, New York, March 13. The kaleidoscopic effects that Mr. Fox achieved were amazing, if at times, unorthodoxly colorful. "Clair de Lune," from the "Pieces de Fantaisie" of Vierne, was one of the outstanding numbers of the evening, for in it Mr. Fox attained exquisite effects. The concluding work was the complete Fifth Symphony of Widor, which, in spite of a brilliant performance, tended to become monotonous, due to its great length. The program was as follows: Sarabande, Baustetter; "Fond d'Orgue," Marchand; "Nun freut Euch," Bach; "Komm, süßer Tod," Bach; Trumpet Tune and Air, Purcell; Passacaglia, Bach; "Clair de Lune," Vierne; Symphony 5, Widor.

Death of William T. Richter.

William Theodore Richter, organist and choirmaster of St. John's Evangelical Lutheran Church in Passaic, N. J., for forty-two years, died Feb. 20 at his home in Glen Rock. He was 65 years old. Mr. Richter came to Passaic from Dresden, Germany, forty-three years ago, and for forty-two years had been associated with the Botany Worsted Mills in Passaic. Surviving are his widow, Mrs. Jennie Eckhardt Richter; two sons and four daughters.

**WICKS WORK PLACED
IN BOSTON DISTRICT**

NEW WEST ROXBURY ORGAN

**Instrument in Holy Name Church
Consists of Three-Manual and a Two-
Manual Sanctuary Organ—Gift
of Father Ryan and Kin.**

The Wicks Organ Company of Highland, Ill., recently completed installation of a three-manual main organ, with a two-manual sanctuary organ, in Holy Name Church, West Roxbury, Boston, Mass., and the instrument is attracting much favorable attention in the New England district. The specification was drawn up by Francis J. Mahler, organist of the church, in collaboration with the Wicks staff. The instrument is a gift of the Rev. Edward F. Ryan, D.D., pastor of Holy Name; his sister, Miss Mary A. Ryan, and William A. Ryan, in memory of their father and mother.

Four-inch pressure was employed on all flue work and the reeds are voiced on six-inch wind. All ranks in the great and part of the pedal are non-expressive. Swell-boxes house the swell and choir of the main organ. The sanctuary organ is placed in one chamber behind the altar.

There are two draw-knob consoles, one in the choir loft and the other in the sanctuary. Tilting tablets control the stops of the sanctuary organ and the main organ couplers, the latter being located in the lower row of tablets. There is no wind in the consoles.

The stop specifications are as follows:

- GREAT.**
1. Gemshorn, 16 ft., 85 pipes.
 2. Open Diapason, 8 ft., 61 pipes.
 3. Second Diapason, 8 ft., 61 pipes.
 4. Concert Flute, 8 ft., 61 pipes.
 5. Viola, 8 ft., 61 pipes.
 6. Gemshorn (from No. 1), 8 ft., 61 notes.
 7. Gemshorn Celeste, 8 ft., 49 pipes.
 8. Octave, 4 ft., 61 pipes.
 9. Suabe Flute (Octave Melodia), 4 ft., 61 pipes.
 10. Gemshorn (from No. 1), 4 ft., 61 notes.
 11. Twelfth, 2 1/2 ft., 61 pipes.
 12. Fifteenth, 2 ft., 61 pipes.
 13. Trumpet (six-inch pressure), 8 ft., 61 pipes.
 - 13a. Chimes (Deagan Class A), 20 notes.
- SWELL.**
14. Lieblich Bourdon, 16 ft., 85 pipes.
 15. Open Diapason, 8 ft., 73 pipes.
 16. Stopped Flute (from No. 14), 8 ft., 73 notes.
 17. Harmonic Flute, 8 ft., 73 pipes.
 18. Salicional, 8 ft., 73 pipes.
 19. Voix Celeste, 8 ft., 61 pipes.
 20. Acoline, 8 ft., 73 pipes.
 21. Flauto Traverso, 4 ft., 73 pipes.
 22. Nazard, 2 1/2 ft., 61 pipes.
 23. Flautino, 2 ft., 61 pipes.
 24. Tierce, 1 3/4 ft., 61 pipes.
 25. Mixture (Nos. 22, 23 and 24 combined), 3 rks., 183 notes.
 26. Contra Fagotto (six-inch wind), 16 ft., 85 pipes.
 27. Cornopean (six-inch wind), 8 ft., 73 pipes.
 28. Oboe (from No. 26), 8 ft., 73 notes.
 29. Vox Humana, 8 ft., 73 pipes.
 30. Clarion (six-inch pressure), 4 ft., 73 pipes.
- Tremolo.**
- CHOIR.**
31. Diapason, 8 ft., 73 pipes.
 32. Claribel Flute, 8 ft., 73 pipes.

33. Gedeckt, 8 ft., 73 pipes.
34. Dulciana, 8 ft., 73 pipes.
35. Unda Maris (T. C.), 8 ft., 61 pipes.
36. Flute d'Amour, 4 ft., 61 pipes.
37. Clarinet, 8 ft., 73 pipes.
38. French Horn (six-inch pressure), 8 ft., 73 pipes.

PEDAL.

39. Open Diapason, 16 ft., 32 pipes.
40. Bourdon, 16 ft., 32 pipes.
41. Gemshorn (from Great), 16 ft., 32 notes.
42. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
43. Octave (ext. No. 39), 8 ft., 12 pipes.
44. Flute (ext. No. 40), 8 ft., 12 pipes.
45. Cello (from No. 5), 8 ft., 32 notes.
46. Flauto Dolce (from No. 16), 8 ft., 32 notes.
47. Contra Fagotto (from No. 26), 16 ft., 32 notes.
48. Trombone (ext. No. 13; six-inch pressure), 16 ft., 12 pipes.

The sanctuary organ will have the following resources:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Melodia, 8 ft., 73 pipes.
3. Dulciana, 8 ft., 61 pipes.
4. Octave (from No. 1), 4 ft., 61 notes.
5. Flute (from No. 2), 4 ft., 61 notes.

SWELL ORGAN.

6. Bourdon, 16 ft., 85 pipes.
7. Stopped Flute (from No. 6), 8 ft., 73 notes.
8. Salicional, 8 ft., 85 pipes.
9. Flute (from No. 6), 4 ft., 73 notes.
10. Violina (from No. 8), 4 ft., 73 notes.
11. Oboe Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

12. Bourdon, 16 ft., 32 pipes.
13. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
14. Flute (from No. 2), 8 ft., 32 notes.
15. Cello (from No. 8), 8 ft., 32 notes.
16. Gedeckt (from No. 7), 8 ft., 32 notes.

**HONOR ALTOONA ORGANIST
WITH RECEPTION AND CHECK**

Alfred Ashburn, organist of the First Baptist Church of Altoona, Pa., was presented by the ministers of the church, the Rev. Carey S. Thomas, D.D., and the Rev. Robert E. Crawford, and by the music committee in a recital Feb. 22 which filled the church. After the recital, as a surprise to Mr. Ashburn, the officers of the church arranged a reception in his honor which was attended by a large number of organists, including one member of the York Chapter, A.G. O., and seven from the Harrisburg Chapter, headed by their dean, Arnold S. Bowman.

In presenting a check to Mr. Ashburn Dr. Thomas said the church not only appreciated his ability to play the organ well, but was glad of the fact that this ability was used to help the congregation worship in services that proceed from prelude to postlude with ease and smoothness.

On the recital program the church quartet sang: "Far o'er the Bay," Franck, and "Hallelujah, Amen," from Handel's "Judas Maccabaeus." Mr. Ashburn played: Toccata and Fugue in D minor, Bach; "Come, Sweet Death," Bach; "Will-o'-the-Wisp," Gordon B. Nevin; "The Four Winds," Rowley; Chorale Improvisation on "Let All Mortal Flesh," Harry Banks; "Intrositus," Karg-Elert; Improvisation on "Break Thou the Bread," Miles; "The Bells of St. Anne de Beaupre," Russell; "The Ninety-fourth Psalm" (Allegro), Reubke.

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FELIX LAMOND IS DEAD; DID NOTEWORTHY WORK

LONG A NEW YORK ORGANIST

Directed Department of Composition of American Academy in Rome from Its Inception — At Trinity Chapel Twenty-four Years.

Felix Lamond, a distinguished organist, who was director of the department of musical composition of the American Academy in Rome since its foundation, largely through his efforts in 1921, died March 16 in New York. His death at the age of 77 ended four years of ill health, which had compelled him to return to this country last year.

Born in London, Mr. Lamond was educated in England and when still in his twenties came to the United States. In 1892 he was made a citizen. He was a lecturer on the organ and musical literature at Teachers' College from 1902-05, and was professor of those subjects from 1905-07. For twenty-four years, from 1897 until his departure for Rome in 1921, he was organist and master of choristers at Trinity Chapel, where in 1912 he established a school of music of which he continued as director until 1917. For ten years, beginning in 1905, he was music critic of *The New York Herald*. From 1898 to 1916 he was an associate editor of *The Churchman*.

Joining the American Red Cross in the world war, Mr. Lamond soon reached the rank of major and was placed in charge of the organization's work at the Brooklyn Navy Yard. Early in 1918 he superintended the aid to wounded American soldiers returning from France. Thereafter, until the end of his life, he devoted himself to the development of American composers. To that end he took the lead in the movement to add to the American Academy of Music in Rome a department of musical composition. When the funds were obtained, after a campaign of nationwide proportions, he was appointed director and moved to Rome. Among the Americans whose compositions owe a debt to this work are Werner Janssen, Leo Sowerby and Howard Hanson, all former fellows of the academy.

In 1923 Mr. Lamond was made an honorary member of the Academy of St. Cecilia in Rome, and two years later the Italian government awarded him the Order of the Crown of Italy.

Mr. Lamond is survived by his widow, the former Margaret Draycourt of England, and a daughter, Mrs. Fairfield Osborn of New York.

ARTHUR C. BECKER'S NEW "STABAT MATER" IS SUNG

Dean Arthur C. Becker of the De Paul University School of Music and organist at St. Vincent de Paul Church, Chicago, for the last twenty-two years, presented for the first time anywhere his "Stabat Mater" on Palm Sunday night, March 17, in St. Vincent's Church. This "Stabat Mater" follows closely the stations of the cross; in fact, fifteen verses are sung — one for each station and a finale. The work is for unaccompanied mixed chorus, with organ interludes connecting the various sections. As far as is known this is the first setting of the "Stabat Mater" to follow strictly each station of the cross. Dr. Becker is also the composer of two brass sextets and "Paeon and Romance," which have been used as contest numbers in the national band contest.

Casavant in Chambersburg, Pa.

The three-manual Casavant organ in the Central Presbyterian Church of Chambersburg, Pa., was dedicated on the afternoon of Feb. 24. Wilfred S. Binder was at the console. This instrument was sold by Wilfred Lavallee, New York representative of Casavant Freres, and the specification was published in THE DIAPASON last August.

At the Second Presbyterian Church of Newark, N. J., Mendelssohn's "Elijah" was presented by the Oratorio Choir of 120 voices March 10, under the direction of Charles Black, minister of music, with distinguished soloists and Luis Harold Sanford at the organ. A capacity congregation of 2,000 people heard the performance.

GERHARD C. BINHAMMER



IN THE LAST TEN YEARS 500 "golden hours" in the form of church services heard over the air have been afforded to the ill and others prevented from church attendance in Kitchener, Ont., and vicinity by St. Matthew's Lutheran Church, the largest Lutheran church in Canada. The achievement is commemorated in a beautiful booklet published for the church by its radio committee. St. Matthew's is a parish of 3,200 members, which includes every tenth resident of Kitchener. The broadcasting program is known as the "Kirche Daheim," or "Church at Home." In the effective work of reaching the shut-ins, the aged and the ill, Gerhard C. Binhammer, organist and choir master, and his choir have taken a large and important part. The booklet gives full credit to him for the musical portion of the broadcasts and contains a picture of the choir and one of Mr. Binhammer at the organ.

Mr. Binhammer is a graduate of the University of Michigan School of Music, class of 1925, where he studied with Earl V. Moore and Palmer Christian. He is also a graduate of the Leipzig Conservatory, where he studied organ with Dr. Karl Straube, theory and composition with Karg-Elert and voice with Hylmar Arlberg from 1926 to 1930.

Since his return from Europe in the fall of 1930 Mr. Binhammer has played about 500 organ programs over WXYZ and the Michigan networks and for two years was a member of the Ford Sunday evening hour. Since the summer of 1936 he has been organist and choir master of St. Matthew's Church, director of music at the Kitchener Waterloo Collegiate Institute and director of the J. M. Schneider Male Choral Club, which will soon begin a series of programs over the Canadian network. He is a member of the Canadian College of Organists.

Zeuch Gives New Recital Series.

William E. Zeuch, organist and choir master of the First Church in Boston, gave the first recital in a new series of his "hours of organ music" at that church Sunday, Feb. 25, at 4:30. The programs include classical organ, orchestral and lighter melodious material, among them being Gigout's "Grand Chorus Dialogue," Sibelius' "Romanza," Tchaikowsky's "Marche Slav" and numbers by Couperin, Bruch, Massenet and Schumann.

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ORGAN CONSTRUCTION GOES ON DESPITE WAR

BRITISH FIRMS ARE ACTIVE

**Willis to Install What Is Described
as Largest All-Electric Draw-
stop Console in the World
at Liverpool Cathedral.**

While the war that has been waged for the last seven months in Europe has had a damaging effect on the business of building organs, latest word from England indicates that work is being continued by the principal firms. Henry Willis & Sons, Limited, who were reported to have suspended operations for the duration of the war, made the following announcement in March:

"We are happy to announce that our work is going steadily onward and the standard of the past holds good. From a list of many tasks to be executed there is a new drawstop console being made for the organ of Liverpool Cathedral. This will not take the place of the present console. It is to provide an essential requirement in that ever-growing titanic edifice for the purpose of accompanying the service as it will be redispensed now that the temporary west wall is removed. It will be the largest all-electric drawstop console in the world. A decade of research and experience will be absorbed in this production. Simplicity will be its keynote in conjunction with model workmanship and the achievement of a dignified, beautiful result.

"Also, the reconstruction of the Father Willis organ in Canterbury Cathedral progresses. This organ is known to be the first successful electric organ in the world, and was built in 1886, surviving practically all others of that time. The original electrical design of the mechanism, which has just been disconnected, was the inspiration of a genius. The old console will be offered to a national museum. It will be our opus to preserve this tonal and mechanical masterpiece in its original glory, removing certain subsequent changes which were not Willis work, together with correct and suitable embellishment."

From J. W. Walker & Sons, Limited, another of the principal English builders, comes the following information:

"We are carrying on our business of organ making with a staff of key men. In addition to contracts that were already in progress, three rebuilds and several cleanings have been ordered since the outbreak of war, and thereby the churches concerned have seen that it is in their interest to get work done now and to avoid the risk of rising costs. Depending upon support given by churches, we shall endeavor to keep our key staff together and fully employed as long as possible. It should be realized that many of the most experienced and best craftsmen are beyond military age, and that without support for organ building they and their highly technical craft will suffer. It should also be appreciated that materials from stock and purchases of materials made now are likely to be of better quality than may be obtained a few years hence."

The John Compton Organ Company,

Limited, which has completed the new organ in Derby Cathedral, as related in the March issue of THE DIAPASON, gives out the following statement as to its activities:

"The John Compton Organ Company are pleased to announce that their expert staff, exceptional works facilities and stocks of material enable them to accept and execute organ works of every description. The four-manual organ in Derby Cathedral has recently been completed. Work in hand includes a three-manual instrument for the new Church House, Westminster, and rebuilds for St. Mary's Cathedral, Kilkenny, and the Church of St. Canice, Kilkenny."

ANNOUNCE THREE RECITALS AT COLUMBIA UNIVERSITY

Columbia University announces three recitals to be given in St. Paul's Chapel, on the new Aeolian-Skinner organ, by Lowell P. Beveridge and Charles H. Doersam of the faculty. The first takes place Sunday evening, March 31, when Mr. Beveridge plays the following program: Sarabande et Fugue, Couperin; Prelude and Fugue in E major, Lübeck; Prelude and Fugue in G major, Bach; Five Chorale Preludes for Easter, "Heut triumphiret Gottes Sohn," "Lobt Gott, ihr Christen allzugleich," "Jesu, meine Freude" and "Wachet auf, ruft uns die Stimme," Bach, and "Wachet auf, Karg-Elert; Preludes on "Rockingham" and "Christe, Redemptor Omnium," Parry; three preludes on Welsh hymn-tunes ("Bryn Calfarfa," "Rhosymedre" and "Hyfrydol"), Vaughan Williams.

Mr. Doersam will present this program on the evening of April 14 at 8 o'clock: Prelude and Fugue in F minor, Handel; Largo, Wesley; "Recit de Tierce en Taille," de Grigny; Chorale Preludes, "In Dir ist Freude" and "Aus der Tiefe rufe ich," Bach; "Savonarola," Bingham; "Pangue Lingua," Boely; "Veni Sponsa Christi," Chausson; Prelude in E flat minor, D'Indy; "Piece Heroique," Franck.

April 28 Mr. Beveridge will give the following program: Chorale Prelude, "Es ist das Heil uns kommen her," Buxtehude; Prelude, Fugue and Chaconne, Pachelbel; Canzona, Zipoli; Chorale Prelude, "Komm, Gott, Schöpfer, Heiliger Geist," Bach; Prelude and Fugue in C major, Bach; Adagio and Assai moderato from the Second Sonata, Martini; Fugue from Pastoral Sonata, Rheinberger; Concert Variations, Austrian Hymn, Paine.

FRANK MATHER, NEW JERSEY ORGANIST, RETIRED, IS DEAD

Frank H. Mather, L.R.A.M., A.R.C.M., a prominent organist, choral director and instructor of Ridgewood, N. J., died March 17 in the Hackensack Hospital from the effects of a stroke he suffered ten days previously.

Until his retirement two years ago, Mr. Mather had served as organist and director at St. Paul's Episcopal Church, Paterson. He had served in the same capacity in Bergen County churches and had been organist of St. Thomas' Church in Brooklyn.

Mr. Mather is survived by his widow, two sons and a daughter. Frank Mather, Jr., is also an organist.

NEWS From The MÖLLER OFFICE in NEW YORK

The Möller organ in CHRIST CHURCH, BROOKLYN, is nearing completion. Robert Gayler, O. and C., drew the specifications, which are admirably adapted to the needs of the building and of the Episcopal service. Supplementing the three-manual English draw-knob console in the church, the chapel has a two-manual stop-key console from which the Great, Choir and Pedal divisions are made available. The amplification system is extended to the Mayland Chimes, which are to be broadcast from the tower in addition to use in the organ.

Christ Church edifice, dating from 1842, was planned by the famous ecclesiastical architect, Richard Upjohn. Later, Louis C. Tiffany remodeled the interior and installed some notable glass. And now, following a devastating fire, Hobart Upjohn has supervised the reconstruction of the church in the spirit of his grandfather's original work.

ST. JOHN'S LUTHERAN CHURCH, Christopher Street, New York, is another landmark, built circa 1802, and bought by the present congregation in 1855. The center of Greenwich Village when a group of country homes miles from New York, under Pastor Mollenauer this church exerts a wholesome influence over the more sophisticated "Village" of the present, and boasts members in all boroughs and some forty towns. The Luther League of America was founded in this church, whose buildings also are the home of Hartwick Seminary.

The old organ contained some fine pipes, perfectly preserved, and these form the nucleus of the modern Möller—a three-manual of twenty-eight straight stops, plus Pedal extensions and Deagan class "A" Memorial Chimes. All parts retained have been factory-rebuilt and the pipes revoiced. The instrument is greatly enriched and fully adequate for this fine church. It will be dedicated early in May.

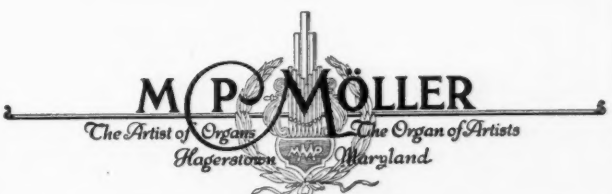
ELIZABETH AVENUE PRESBYTERIAN CHURCH, dedicated on Palm Sunday, adds another to the long list of Möller organs in Newark, N. J. This is a two-manual of eighteen sets of pipes plus some extensions, and Deagan Chimes. James Philipson is the organist.

Other organ contracts signed in the New York office of Möller, up to March 20, include:

FIRST LUTHERAN CHURCH, Portland, Maine, two manuals.

ST. MARY'S ROMAN CATHOLIC CHURCH, Winfield, N. Y., two manuals.

FARMINGDALE METHODIST CHURCH, Farmingdale, N. Y., two manuals.



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With Pedal Piano and Skis Wilderness Were Organist's Paradise

St. Hubert's, Essex County, N. Y., March 4, 1940.—Dear Mr. Gruenstein: The writer, whose hobby for years has been the organ, has read with considerable interest and sympathy the letters of Messrs. Nevin and Peaker in the March 1 issue of THE DIAPASON, dealing with the problem confronting nearly all organists and organ students—that of securing an instrument on which to practice—and ventures to suggest a third solution. Operating a sportsmen's lodge deep in the heart of the Adirondack Mountain wilderness, a veritable paradise for skiers, fishermen, mountaineers, nature lovers and the like, but a desert waste so far as organs are concerned, he can nevertheless during his spare moments and in the privacy of his little office revel in the musical glories of Bach, Franck, Tournemire, de Maleingreau and other masters of the king of instruments.

For him the solution was the pedal piano, an instrument ever available, requiring no electricity, as readily movable as an ordinary piano, occupying a minimum of space, thoroughly attractive as an article of furniture, and, above all, beautifully musical—an attribute much to be desired even in a practice instrument. He gives frequent recitals upon it to the delight and admiration of his guests and friends, who at first sight invariably think that the camp boasts, among other luxuries, a pipe organ. The pedal mechanism is the work of an architect friend (name upon request) who, likewise keenly aware of the organist's major problem, has devoted much of his spare time to perfecting the design of such practice instruments. The result in this case is a studio piano, with a standard thirty-two note pedal clavier attached according to A.G.O. measurements, the corresponding portion of the manual keyboard being coupled thereto by a mechanism absolutely fool-proof in its simplicity. It should be mentioned that, unlike the majority of instruments of its type built according to the disproven theory that the normal pitch of the pedal should be uniformly one octave lower than that of the manuals, the pedal of this instrument speaks at 8-ft. pitch, which is infinitely more pleasing to the ear and eminently more satisfactory for practice purposes.

The organ itself by its very nature cannot be considered the proper instrument for practicing upon except for adding the registration and finishing touches to a piece already practiced and learned elsewhere. Its frequent unavailability, its magnitude, its usual location in a sanctuary of worship, the cost of its operation and maintenance, all are in its disfavor. Nor, in the writer's opinion, is an instrument of the harmonium type suggested by Mr. Nevin the best answer to the problem, even assuming that the difficulties of slow speech and edgy tone could be overcome. It is a principle enunciated by all teachers that the qualities of manual technique essential to good organ playing—namely, precision and evenness of touch, clean legato and, when required, crisp staccato, accurate phrasing, etc.—can be acquired only by practice at the piano. Are these qualities any less essential in the pedal department? The writer thought he had a fair pedal technique prior to the acquisition of his present instrument. But, seated at it for the first time, he found that he could not play a simple scale passage on the pedalboard with anything resembling dynamic equality of tone; nor could he even play a simple chord with one bass note in the pedal and strike the latter precisely together with the manual notes. Other defects in his pedal technique were brought clearly to light by the merciless demands of the pedal piano. It meant learning all over again. Is it any wonder that many an otherwise good performance at the organ is spoiled by ragged, uneven pedaling?

The writer would address his appeal for a practice instrument not to the organ builders, but to the piano manufacturers, and would suggest as the ideal an instrument having two manuals and a pedal, all three actuating the one set of hammers, the action being so designed, however, as to permit the repetition of a note on one keyboard whilst the same note were being sustained on another keyboard

ELIZABETH ENDER



ELIZABETH ENDER OF BALTIMORE, an organist by right of descent as well as by her own achievements, has just been appointed teacher of organ and theory at Averett College, Danville, Va. Miss Ender is a graduate of Goucher College and of the Peabody Conservatory and recently received the master of music degree from the University of Michigan. During the present season she has been guest organist at the Foundry Methodist Church in Washington, D. C. March 10 she was heard as organ soloist at the Maryland Casualty Auditorium in Baltimore in a program presented by Mu Phi Epsilon sorority, of which she is a member.

Miss Ender is the daughter of Edmund Sereno Ender, who for many years has been organist and choirmaster of Old St. Paul's Church in Baltimore.

—that is, the off position of a damper not to interfere with the action of the corresponding hammer. For maximum efficiency each manual should have a compass of seven octaves, CCC to c²; and the pedal should have a corresponding compass of forty-two notes, GGG to c². The proposed compass of the manuals would permit the execution of practically all studies and exercises written for the piano, which for purposes of technical development the literature of the organ cannot entirely displace. In the execution of music written for the organ it would also permit the performer to simulate changes of manual by playing certain passages an octave higher or lower than written, the effect of the latter, incidentally, being the test of whether or not a passage will stand the use of 16-ft. registers when eventually played on the organ. A forty-two-note pedalboard would not be required for the performance of any now-existing pieces or studies for the organ; but the student could readily extend his routine exercises to the extreme keys and, having gained command of the forty-two note pedalboard, would find the standard thirty-two-note pedal almost child's play.

The writer would again point out that the pedal department should be of 8-ft. pitch. As in the instrument proposed by Mr. Nevin, no couplers would be required; nor would there be any need for the sostenuto, una corda or damper pedals common to the ordinary piano. However, to accustom the student to its feel, it would be desirable to introduce a dummy balanced pedal corresponding in location to the swell expression pedal of the organ.

It is the writer's opinion that instruments of the type just outlined could be produced and sold well within the price range suggested by Mr. Nevin, and that they would fill a long-felt want on the part of students, teachers and conservatories. Who can tell? They might even become more popular for home use than some of the electronic devices now on the market.

Sincerely yours,

H. J. W. MACCORMACK.

P. S. Incidentally, the writer recommends that all organists take up skiing. An afternoon on the trails will do more toward the development and coordination of the leg and foot muscles than five hours' work at the organ or pedal piano!

Bach's Popularity in Pennsylvania; State Offsets "Swing" Craze

[An editorial in the Pittsburgh Sun-Telegraph.]

Those who fear that the current craze for "swing" and "jitterbug stuff" may deprave our taste for good music can take heart. If there is anything that is the direct antithesis of "hot music" it is the compositions of Johann Sebastian Bach, the Leipzig cantor, who was born in 1685. And we doubt if Bach's music was ever more popular, in Pennsylvania at least, than it is right now.

Our attention was called to the subject by notices about Bach festivals sent out by Richard P. Brown, secretary of the Pennsylvania Department of Commerce, in furtherance of his plan to advertise the state's attractions and thereby draw tourists from other states. We have been impressed, too, by the activities of the Bach societies in Pittsburgh.

At the free organ recital at the North Side Carnegie Hall last Sunday afternoon nothing but Bach was played, and Dr. Caspar Koch, the organist, was assisted by the Duquesne University Bach Society, with instrumental and vocal soloists, who sang a Bach cantata.

Another local society of Bach enthusiasts, the Bach Choir, will present in the Carnegie Music Hall in Oakland on March 19 "The Passion of Our Lord According to St. Matthew." Music connoisseurs consider this not only Bach's finest oratorio, but the noblest sacred choral music ever written—unless one excepts Bach's Mass in B minor, which the Mendelssohn Choir used to give in the East Liberty Presbyterian Church on Good Friday.

But if you think that Pittsburgh is enthusiastic about Bach, consider the situation in Wilkes-Barre. There the annual Wyoming Valley Bach festival will be held next week, with four events from March 5 to March 10. Choruses of hundreds of voices from Wilkes-Barre and Scranton will participate. As an introduction to the festival the school children are writing essays on Bach in competition for prizes.

The Bach Choir of Bethlehem, Pa., will give its thirty-third annual Bach festival—one of the nation's most famous musical events—on May 17 and 18. The Mass in B minor will be sung in its entirety for the thirty-fourth time and seven cantatas will be given. It is expected, as usual, to attract Bach lovers from all parts of the United States and Canada.

No need to worry about jazz corrupting our taste when such enthusiasm persists for a classic composer dead nearly 200 years.

CHICAGO WOMEN UPHOLD HIGH STANDARDS IN U. OF C. RECITAL

Once a year the Chicago Club of Woman Organists gives a public demonstration at the Rockefeller Memorial Chapel of the University of Chicago of the high standards of organ playing maintained by Chicago women. On the evening of March 12 three members of this progressive organization upheld the club's reputation with an excellent performance. Those heard were Miss Mercie Heise, Miss Marigold Hall and Miss Dorothy Korn, and they played the program published in the March issue of THE DIAPASON.

Despite icy streets an encouraging turnout came to hear the recital and gave it admiring approval. Miss Heise, who opened the program, played the Concert Overture of James H. Rogers, a delightful work that is too seldom heard. Her interpretation and registration were of the best. The Karg-Elert "Harmonies of Evening" and Cesar Franck's Finale from the "Six Pieces" likewise were well played. Miss Hall's group included, aside from three large numbers, one interesting novelty by an American woman composer of today. It was Margrethe Hokanson's "Nordic Reverie," a meditative piece with an original and appealing air. Miss Korn, who has been heard in several recent Chicago recitals, gave a splendid performance of a difficult list, outstanding being the playing of the Bingham Roulade and of the Bonnet Concert Variations.

A GOOD ORGANIST Deserves a Good Organ

Every organist owes it to his church, his congregation—and last but not least, to himself—to do all he can to make certain that the organ over which he presides is a fitting vehicle for expressing that musical ability which he has spent so many years to develop.

When you recommend the selection of a Kilgen Associates organ for your church, you are making a decision which many of the country's foremost organists have made before you. Your inquiries are invited.

Kilgen Associates is composed of practically all the key men and women of the former organization of Geo. Kilgen and Son, Inc. Since the dissolution of the old company, only Kilgen Associates can design and build organs with the many improvements which brought international fame to the former company, because Kilgen Associates, Inc., own and control exclusively the essential patents.* Without these, the organs which made Geo. Kilgen and Son famous cannot be built.

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VASSAR COLLEGE

POUGHKEEPSIE, N. Y.

Feb. 3rd, 1940.

Austin Organs, Inc.
Hartford, Conn.

Gentlemen:

We are greatly enjoying the improvement which you have made in our Chapel organ. You have produced a rich and vital ensemble which I never expected to hear from this organ.

This is partly due to the reeds, which are solid, bright without over-brilliance, and properly balanced. Equally important and more surprising is the change in the flue ensemble. By skillful revoicing and regulating you have given us greater solidity and cohesiveness with less tendency toward screechiness. Moreover, the two new stops which you added to the Swell fit admirably into the group, and make that department complete for the first time.

We are very greatly indebted to Mr. Jamison, whose resourcefulness and ingenuity enabled us to make the most of existing material, resulting in the maximum of improvement with the amount of money which we had to spend. I do not know his equal as a diagnostician of matters pertaining to organ ensemble.

I congratulate you on what you have accomplished here, and wish you continued success.

Very truly yours,
(Signed) E. Harold Geer,
Organist of Vassar College

AUSTIN ORGANS, INC.

Hartford, Conn.

Recitals in Kimball Hall Are Continued Throughout March

The Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., with the cooperation of the W. W. Kimball Company, were continued in March, with Charles H. Demorest, A.A.G.O., organist of the First Church of Christ, Scientist, Evanston, as the performer March 1. Mr. Demorest, a seasoned recitalist, gave an eclectic program, which opened with Flow's "Stradella" Overture, played with fine orchestral effects. As the program closed with the "Tannhäuser" Grand March, Mr. Demorest made it plain that he does not eschew transcriptions. Other features of the program were the Air from the Handel "Water Music" and Mr. Demorest's own new piece, "A Memory," a colorful and appealing air.

The remainder of the program was as follows: "Soeur Monique," Couperin; "Wachet auf, ruft uns Die Stimme," Bach; "In Dir ist Freude," Bach; Suite from Water Music (Allegro Vivace, Air and "Hornpipe"), Handel; "Noel," Mulet; "Fanfare d'Orgue," Shelley.

Winston Johnson, who played March 8, presented a program of large proportions and gave it a fine performance, all from memory. One of the outstanding items was the Allegro from Widor's Sixth Symphony, which Mr. Johnson played with skill, taste and brilliancy. His list of offerings included: Chorale Preludes, "Herzlich thut mich verlangen" and "In Dir ist Freude," Bach; "Legend," from Suite in B minor, Ernest Douglas; Allegro, from Sixth Symphony, Widor; Scherzo, Gigout; "Carillon," Sowerby; Vivace, from Sixth Symphony, Widor. As an encore number he played Powell Weaver's sprightly "Squirrel."

The recital March 15 brought out a young organist new to local audiences in Miss Isabelle Smith of Wheaton. It was Miss Smith's Chicago debut and she played a formidable program of classics with great ease and a style beyond her years. To perform three of the war-horse toccatas all in a short three-quarters of an hour is a feat in itself, and when one adds to this such items as the Vivace from Bach's Third Trio-Sonata and the Bonnet Concert Variations it is easy to see that Miss Smith did not spare herself. But she played all of her program with taste in registration and with facility. The Bonnet composition, so frequently heard, was done with rare feeling and distinction and the Bach Vivace with an ease that revealed hard work. The following was the complete program: Toccata and Fugue in D minor, Bach; Vivace from Third Trio-Sonata, Bach; Toccata from Gothic Suite, Boellmann; Concert Variations, Bonnet; "Dreams," McAmis; Allegro from Sixth Sonata, Mendelssohn; "Jesu, Joy of Man's Desir-

ing," Bach; Toccata from Fifth Symphony, Widor. To this was added, to satisfy an enthusiastic audience, MacDowell's "To a Wild Rose."

The following program was played March 22, Good Friday, by S. E. Gruenstein: "Stabat Mater Dolorosa," Latin Hymn, arranged by Lemaigre; Chorale Preludes, "O Sacred Head Now Wounded" (Passion Chorale) and "If Thou but Suffer God to Guide Thee," Bach; "Gethsemane," Malling; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Springtime Sketch, Brewer; Tone Poem, "Finlandia," Sibelius.

Miss Adrienne Moran of Zion was the recitalist March 29. In April the performers will be Eldon Hasse, Hazel Atherton Quinney, C. Gordon Wedertz and Frances Biery.

MODERN EDIFICE IN HOUSTON, TEX., HAS PILCHER ORGAN

The recent dedication of Fourth Church of Christ, Scientist, Houston, Tex., added an attractive example of modern church architecture to the many church edifices of Houston. The architects, the Foster Engineering Company of Indianapolis, designed a building early English in style, a rambling one-story structure with the steeple patterned after the New England meeting-house. The interior presents a pleasing appearance, with its combination of old ivory and light mahogany finish.

The organ, built by Henry Pilcher's Sons, is a two-manual, the great and pipes of the pedal being enclosed in one expression chamber, with the swell in another chamber. These are on either side of the rostrum, with the console placed on an elevated balcony, specially built for this purpose, over the entrance doors of the auditorium. The chimes are amplified and broadcast from the church tower.

The stop list of the organ is as follows:

- GREAT ORGAN.**
 Open Diapason, 8 ft., 61 pipes.
 Hohl Flöte, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute, 4 ft., 12 pipes.
 Dulciana, 4 ft., 12 pipes.
 Dulciana Twelfth, 2 1/2 ft., 12 pipes.
 Dulciana Fifteenth, 2 ft., 12 pipes.
 Trumpet, 8 ft., 61 pipes.
 Chimes, 21 tubes.

- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 12 pipes.
 Saitcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Flute Harmonic, 4 ft., 73 pipes.
 Violina, 4 ft., 12 pipes.
 Nazard, 2 1/2 ft., 12 pipes.
 Flautino, 2 ft., 12 pipes.
 Cornopean, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 notes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.

- PEDAL ORGAN.**
 Open Diapason (Great Open ext.), 16 ft., 12 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt, 16 ft., 32 notes.
 Octave, 8 ft., 32 notes.
 Bass Flute (Bourdon ext.), 8 ft., 12 pipes.
 Cello, 8 ft., 32 notes.
 Dolce Flute, 8 ft., 32 notes.

Henry J. Haury, south Texas representative of the firm of Henry Pilcher's Sons, installed the organ.

UNIVERSITY OF ROCHESTER PRESENTS FOUR RECITALISTS

A series of four Lenten recitals has been presented in Strong Auditorium of the University of Rochester. The recitals, played by Carl Weinrich, Catharine Crozier, Donald Pearson and Claire Coci, were given on consecutive Sundays from Feb. 18 through March 10. The Aeolian-Skinner organ on which these recitals were played is a fine example of the successful combination of the classical and romantic type of instrument. It was formally opened by Harold Gleason in June, 1938. These recitals have proved so successful that the university plans to continue them next season.

Mr. Weinrich played the following program for the initial recital Feb. 18: Concerto in D minor, Handel; Variations on "The Song of the Knight," Cabezon; Ricercare, Palestrina; "Echo Fantasy," Sweelinck; "Dialogue for the Trumpet or Cornet," Clerambault; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude; Allegro from Fifth Trio-Sonata, Chorale Prelude, "My Soul Doth Magnify the Lord," and Toccata,

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- MY JESUS WHO DIDST GIVE**
 (Arr. W. Douglas).....J. BRAHMS .10
- WITH ALL MY HEART**
 (Arr. W. Douglas).....J. BRAHMS .10
- LET YOUR LIGHT SO SHINE**
 (S.S.A. with Cello obbligato).....R. SCHUMANN .16
- PILGRIM'S SONG (T.T.B.B.)**...P. TSCHAIKOWSKY .15
- TE DEUM in B flat**.....SETH BINGHAM .25
- COMMUNION SERVICE in G**...JOHN HOLLER .16
- DESCEND O HEAVENLY DOVE**
Arr. CHARLES BLACK .15

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Adagio and Fugue in C major, Bach; "Meditation a St. Clotilde," James; "Pantomime," Jepson; Finale from First Symphony, Vierne.

Miss Crozier presented this program Feb. 25: Toccata, Muffat; Gavotte in F major, Martini; "Recit de Tierce en Taille," De Grigny; Fugue in C major, Buxtehude; Passacaglia and Fugue in C minor, Bach; Fugue and Chorale, Honnegger; Sonata, "The Ninety-fourth Psalm," Reubke.

The program of Mr. Pearson, who played March 3, appears in another part of this issue.

Miss Coci, the recitalist March 10, was heard in these compositions: Prelude and Fugue in D major, Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "Now Rejoice, Ye Christians," Bach; "Prologus Tragicus," Karg-Elert; Rondo ("Le Coucou"), d'Aquin; "Carillon," DeLamarter; Toccata, Fifth Symphony, Widor; Fantaisie in A major, Franck; Prelude and Fugue in G minor, Dupré; "Noel," Mulet; Finale, Third Symphony, Vierne.

WEINRICH RESIGNS HIS POST AT WESTMINSTER COLLEGE

Word comes from Princeton, N. J., the last week in March to the effect that Carl Weinrich has resigned as head of the organ department of the Westminster Choir College and will do his teaching at Wellesley College. Details will be made known later.

In addition to his work at Wellesley Mr. Weinrich is to take over the organ work at Vassar College next year while Professor E. Harold Geer has his sabbatical leave in the form of a reduction of his work to half the regular schedule.

Mr. Weinrich is one of the group of distinguished pupils and disciples of the late Lynnwood Farnam and was Dr. Farnam's successor at the Church of the Holy Communion in New York. He has given recitals in all parts of the United States and ranks among the leading recitalists as well as teachers. At Westminster College Mr. Weinrich has trained a number of organists who are holding important positions.

"ST. MATTHEW PASSION" SUNG AT ST. BARTHOLOMEW'S IN N. Y.

"The Passion According to St. Matthew" by Bach was presented on Wednesday in Holy Week by the combined choirs of St. Bartholomew's Church, Calvary Church, the Community House Chorus of St. Bartholomew's Church and the sopranos of St. Thomas' Church in St. Bartholomew's Church, New York, under the direction of Dr. David McK. Williams. The soloists were Dorothy Baker, soprano; Saida Knox, alto; Lucius Metz, tenor; Glenn Darwin, baritone, and Norman Jolliffe, bass. Since the complete "Passion" takes more than three and a half hours, the abridged edition by Dr. Williams was sung.

Performance of this work at St. Bartholomew's at this season has grown to be a custom. So many people come that it has been necessary to issue tickets of admittance. The capacity audience was not disappointed, for the rendition was close to perfection. The first chorus was effective in the fine tone of St. Thomas' boys in the ninth part chorale. The accompaniments were thrilling. Dr. Williams, who was at the console, achieved the depth, variety and color of a fine symphony orchestra. In the air for alto, "Have Mercy," the violin obbligato was played by Eugenie Limberg.

Sing B Minor Mass in Oak Park.

Music-lovers of Oak Park and vicinity had the opportunity Sunday evening, March 17, of hearing the choir of the First Congregational Church present the greater part of the Bach Mass in B minor under the direction of Else Harthan-Arendt, with Eldon Hasse at the organ. Dr. Albert Buckner Coe, minister of the church, read the Latin and English words of each section of the mass before it was sung by the choir of over fifty voices.

Bach's "Passion According to St. Matthew" was presented at Calvary Episcopal Church, Memphis, Tenn., on Palm Sunday evening under the direction of Adolph Steuterman, F.A.G.O. The congregation jammed the church.

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Concertos for Organ and Orchestra Given by Biggs at Harvard

E. Power Biggs, who has made the recitals on G. Donald Harrison's Baroque organ in the Harvard Germanic Museum one of the features of the New England musical season, was the soloist for a program of concertos for organ and orchestra on the evening of March 5. The Boston Symphony, a group from the Fiedler Sinfonietta, under the baton of Arthur Fiedler, and Erwin Bodky, who played the harpsichord, were Mr. Biggs' collaborators. The interesting program consisted of the following works: Concerto in B flat major (No. 3), William Felton (1713-1769); Concerto in F major (No. 13), Handel; Two Sonatas for Two Violins, Violoncello and Organ (F major and D major), Corelli; Concerto in C major, Corelli; Concerto in B flat major (No. 2), Handel. Mr. Biggs also played Bach's Toccata and Fugue in D minor, two chorale preludes and the G major Fugue as organ solos.

Some of the music on the program was exceedingly rare, since it had been reproduced from photostat copies of first editions in the Isham Library. The very first work, one of the organ or harpsichord concertos by the Rev. William Felton, was unfamiliar to most of the audience.

The critic of the *Boston Herald* had this to say in his comment on the performance:

"This concert was a treat to anyone with a taste for the out-of-the-way in music or, as a matter of fact, for any listener, a statement backed up. Mr. Biggs was mainly responsible and had most of the work, including the exacting solo organ pieces of Bach, to perform. Inasmuch as we have missed this season the interesting and rewarding series that Mr. Biggs has given in the past, it is a pleasure once again to record the impression

of his great skill as an organist and taste as a musician."

Mr. Biggs has a busy schedule for April, including the following appearances:

April 1—Pittsburgh, Pa., Bach festival.

April 6—Town Hall, New York, with Harvard Glee Club.

April 12—Washington, D. C., Library of Congress. Elizabeth Sprague Coolidge Foundation concerts. Premiere of a new work for harp and organ by Marcel Grandjany.

April 13—Washington, D. C. Second concert.

April 15—Bates College, Maine, assisted by Colette Lionne, pianist.

April 21—With the Boston Symphony Orchestra in performance of Bach's B minor Mass. Harvard and Radcliffe choirs.

On April 1 the first of the three volumes of a recording covering the complete "Little Organ Book" of Bach was to be issued by RCA Victor, as recorded by Mr. Biggs at the Germanic Museum. **Bethlehem Bach Festival May 17, 18.**

Bethlehem Bach Festival May 17, 18.

The 1940 Bach festival at Bethlehem, Pa., will take place May 17 and 18 in the Packer Memorial Chapel of Lehigh University. The Mass in B minor will be given complete for the thirty-third time. Ifor Jones will conduct the Bach choir of 220 voices. Sue Harvard will sing the soprano parts. Assisting in the performances will be members of the Philadelphia Orchestra, Dr. T. Edgar Shields, organist; Gretchen I. Newhard, accompanist for the choir, and the Moravian Trombone Choir.

Middelschultes Are in Italy.

Dr. and Mrs. Wilhelm Middelschulte of Chicago, who have been in Europe for some time, have extended their stay and are now in Naples, having left Switzerland, where they spent the winter. Their present address is Via Posillipo 406, Naples, Italy. Dr. Middelschulte keeps in touch with his friends and with events in the organ world through the monthly visits of *THE DIAPASON*.

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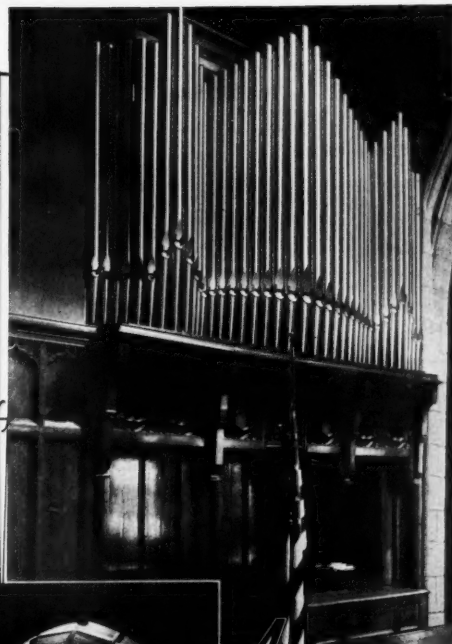
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Chorale Preludes of Bach and Proper Titles as Translated

By H. ALAN FLOYD

Many years ago Johann Nikolaus Forkel (1749-1818), director of music in the University of Göttingen and author of the first "Life of Bach" (1802), made this statement: "No one who is familiar with the work of other centuries will contradict or hold my statement exaggerated, that Bach cannot be named except in tones of rapture, and even of devout awe, by those who have learned to know him. We may discover and lay bare the secrets of his technique, but his power to inspire into it the breath of genius, the perfection of life and charm that moves us so powerfully, even in his slightest works, must always remain extraordinary and insoluble."

In this progressive age the appreciation of Bach's music is ever growing, due primarily to four major influences—(1) serious-minded music study groups; (2) educational and analytical radio broadcasts; (3) organ recitals which are finally being accepted, although reluctantly, and (4) frequent performances of Bach's works by symphony orchestras.

We must recognize the fact that Bach was a Lutheran organist and derived much of his inspiration from the liturgy and hymnology of the church. The old tunes of Walthers, Nicolais, Crügers, Hasslers and other great melodists of the period were connected with the hymns of the church and known to the people. Bach, therefore, in his chorale preludes used these tunes and elaborated them, employing imaginative musical figures to illustrate the underlying thought of the text. In the opinion of many critics the chorale preludes constitute Bach's most important contribution to organ literature.

Invariably we note on concert programs or church service bulletins a title in German such as "Herzlich tut mich verlangen," which to the reader means less than nothing, unless he has some knowledge of German. This is brought about by the fact that the vast majority of Bach's publications come in foreign editions and consequently have the titles of the chorale preludes printed in German. In one recent American edition (Ditson) and in an English edition (Augener) the editors have in the majority of instances supplied the title in the form of an English translation of the first sentence of the chorale.

The writer believes that the listening public would welcome an opportunity to become acquainted with approved English translations of the chorales, and for the purpose has listed translations by three great authorities—Albert Riemenschneider, Sir Charles Sanford Terry and Dr. A. Eaglefield Hull. It is hoped this list, alphabetically arranged, will prove of value to both organist and pianist who is interested in promoting the appreciation of Bach's immortal music:

KEY: R—Riemenschneider. T—Terry. H—Hull.

- Ach bleib bei uns, Herr Jesu Christ: (R) O Stay with us, Lord Jesus Christ. (T) Ah, Jesu Christ, with Us Abide.
- Ach Gott und Herr: (R) O God and Lord. (T) Alas, My God, My Sins Are Great. (H) Ah! God and Lord.
- Ach wie flüchtig, ach wie nichtig: (R) O How Vain, O How Fleeting. (T) O How Cheating, O How Fleeting.
- Ach Gott vom Himmel sieh darcin: (R) O God, from Heaven Look into This. (H) O God, from Heaven Looking Forth.
- Ach was soll ich Sünder machen: (R) O What Shall I a Sinner Do? (H) Alas, What Must I a Sinner Do?
- Alle Menschen müssen sterben: (R) All Men Must Die. (T) Hark, a Voice Saith, All Are Mortal. (H) All Men Must Die.
- Allein Gott in der Höh' sei ehr: (R) Only to God on High Be Honor. (T) To God on High All Glory Be. (H) Glory to God in the Highest or Honor Alone to God on High.
- An Wasserflüssen Babylon: (R) By the Waters of Babylon. (T) At the Rivers of Babylon. (H) By the Waters of Babylon.
- Auf meinen Lieben Gott: (H) To Think upon the Loving God.
- Aus tiefer Noth schrei' ich zu Dir: (R) In Direst Need I Cry to Thee. (T) Out of the Depths I Cry to Thee. (H) Out of the Deep to Thee I Call.
- Christe, aller Welt Trost: (R) Christ of All the World the Solace. (H) Christ, Comfort of the World.
- Christe, Du Lamm Gottes: (R) Christ, Thou Lamb of God. (H) Christ, Thou

- Lamb of God.
- Christ der Du bist der helle Tag: (R) Christ, Thou Art the Light and Day. (T) Lord Christ, Thou Art the Heavenly Light. (H) Christ, Thou Who Art the Brightest Day.
- Christ ist erstanden: (R) Christ Is Risen. (T) Christ Is Now Risen Again. (H) Christ Has Risen.
- Christ lag in Todesbanden: (R) Christ Lay in the Bonds of Death. (T) Christ Lay in Death's Dark Prison. (H) Christ Lay in the Bonds of Death.
- Christ, unser Herr, zum Jordan Kam: (R) Christ Our Lord to Jordan Came. (T) To Jordan When Our Lord Had Gone. (H) Christ Our Lord to Jordan Came.
- Christum wir sollen loben schon: (R) Christ We Praise. (T) Christ Whom the Virgin Mary Bore. (H) Christ We Praise, in Duty Bound.
- Christus, der uns selig macht: (T) Christ by Whose All-Saving Light. (H) Christ Who Makes Us Blessed.
- Da Jesus an dem Kreuze stund: (R) When Jesus an the Cross. (T) When Jesus on the Cross Was Found. (H) When Jesus Hung upon the Cross.
- Das Alte Jahr vergangen ist: (R) The Old Year Has Passed. (T) The Old Year Now Hath Passed Away. (H) Past Is the Old Year.
- Das Jesulein soll doch mein Trost: (R) The Child Jesus Shall Be My Solace. (T) In Jesus Is My Only Joy. (H) The Dear Jesus Shall Be Still My Consolation.
- Der Tag der ist so freudereich: (R) This Day That Is So Full of Joy. (T) O Hall This Brightest Day of Days. (H) The Day, So Full of Joy.
- Dies sind die heiligen Zehn Gebot: (R) These Are the Holy Ten Commandments. (T) These Are the Holy Ten Commandments. (H) These Are the Holy Ten Commandments.
- Durch Adam's Fall ist ganz verderbt: (R) By Adam's Fall Is Quite Corrupt. (T) When Adam Fell, the Frame Entire. (H) Through Adam's Fall, Debased.
- Ein feste Burg ist unser Gott: (R) A Safe Stronghold Is Our God. (T) A Sure Stronghold Our God Is He. (H) A Strong Fortress Is Our God.
- Erbarm' dich mein, O Herro Gott: (R) Have Mercy on Us, O Lord God. (T) O God, Be Merciful to Me. (H) Have Pity upon Me, O Lord God.
- Erschienen ist der herrliche Tag: (R) Arrived Is the Glorious Day. (T) The Day Hath Dawned—the Day of Days. (H) The Glorious Day Has Dawned.
- Erstanden ist der Heilige Christ: (R) Risen Is the Holy Christ. (T) Christ Our Lord Is Risen. (H) Christ the Lord Has Risen.
- Es ist das Heil uns kommen her: (R) Now Is Salvation Come to Us. (T) Our Whole Salvation Doth Depend. (H) Now Is Our Salvation Come.
- Gelobet seist Du, Jesu Christ: (R) Praised Be Thou, O Jesus Christ. (T) Now Blessed Be Thou, Christ Jesus. (H) Praised Be Thou, O Jesus Christ.
- Gott der Vater wohn' uns bei: (H) God the Father, Dwell with Us.
- Gott Heiliger Gott: (R) God, Holy God.
- Gott Vater in Ewigkeit: (R) God, Father Eternal. (H) Have Mercy, God the Father Everlasting.
- Gott, durch Deine Güte: (R) God, through Thy Goodness.
- Gottes Sohn ist kommen: (R) God's Son Is Come. (T) Once He Came in Blessing. (H) The Son of God Has Come.
- Helft mir Gottes Güte preisen: (R) Help Me God's Goodness to Praise. (T) Come Let Us All with Fervor. (H) Aid for the Praise of God's Goodness.
- Herr Christ, der ein'ge Gottes-Sohn: (R) Lord Christ the Only Son of God. (T) Christ Is the Only Son of God. (H) Lord Christ the Only Son of God.
- Herr Gott nun schleuss den Himmel auf: (R) Lord God, Now Unlock Thy Heaven. (T) Lord God, Now Open Wide Thy Heaven. (H) Unfold the Gates of Heaven, O Lord.
- Herr Gott Dich loben wir: (R) Lord God, We Praise Thee. (T) Lord God, Thee Praise Do We. (H) We Praise Thee, O God.
- Herr Jesu Christ, dich zu uns wend': (R) Lord Jesus Christ, Turn toward Us. (T) Lord Christ, Reveal Thy Holy Face. (H) Lord Jesus Christ, unto Us Turn.
- Herzlich tut mich verlangen: (R) Heartily I Yearn. (T) My Heart Is Filled with Longing. (H) So Fervently I Long for Thee.
- Heut' triumphiret Gottes Sohn: (R) Today Triumphs God's Son. (T) Today God's Only-Gotten Son Arose. (H) Today the Son of God Triumphs.
- Hilf Gott, dass mir's gelinge: (R) Help Me, Lord, That I May Succeed. (T) Help, God the Former of All Things. (H) Help, God, that I May Triumph.
- Ich hab' mein Sach' Gott heimgestellt: (R) I Have Placed My Life in the Hands of God. (T) My Cause Is God's and I Am Still. (H) I Have Always Set God Before Me.
- Ich ruf zu Dir, Herr Jesu Christ: (R) I Cry to Thee, Lord Jesus Christ. (T) Lord, Hear the Voice of My Complaint. (H) To Thee I Cry, Lord Jesus Christ.
- In dich hab' ich gehoffet, Herr: (R) In

CHESTON L. HEATH, M.A.



UNDER THE DIRECTION OF Cheston L. Heath, Haydn's Imperial Mass in D was presented March 3 at Christ Church, Indianapolis, Ind. Mr. Heath's choristers were assisted by Jane Johnson Burroughs, soprano; William B. Robinson, tenor, and Paul Leslie Raymond, bass. Frederick E. Weber, assistant organist, also took part. This Sunday afternoon event was an important one on the musical calendar of Indianapolis for the season.

The Imperial Mass in D, composed by Haydn for the coronation of the emperor of Austria, after Lord Nelson's visit to Eisenstadt, Austria, in 1798, is called "Nelson's Mass" in Germany and by the former name in England. The mass is expressive of great joy in explanation of which Haydn is supposed to have said: "When I think of God, my heart is so full of joy that notes gush forth as from a fountain."

- Thee Have I Put My Trust, Lord. (T) In Thee, Lord, Have I Put My Trust. (H) In Thee Have I Put My Trust, O Lord.
- In Dir ist Freude: (R) In Thee Is Gladness. (T) In Thee Is Gladness. (H) In Thee Is Bliss.
- In dulci Jubilo: (R) In Sweet Rejoicing. (T) In dulci Jubilo. (H) Good Christian Men, Rejoice.
- Jesu Christus, unser Heiland, Der den Tod: (R) Jesus Christ, Our Saviour, Who the Death. (T) Jesus Christ, Our Saviour True. (H) Jesus Christ, Our Saviour.
- Jesu Christus, unser Heiland, Der von uns: (R) Jesus Christ, Our Saviour, Who for Us. (T) Jesus Christ, Our Redeemer, Born. (H) Jesus Christ, Who Art Our Saviour.
- Jesu Leiden, Pein und Tod: (H) Jesus Suffers Pain and Death.
- Jesu, meine Freude: (R) Jesus, My Joy. (T) Jesus, Priceless Treasure. (H) Jesus, Thou My Joy.
- Jesu, meine Zuversicht: (R) Jesus, My Reliance. (T) Jesus Christ, My Sure Defense. (H) Jesus, My Safety.
- Komm, Gott, Schöpfer, Heiliger Geist: (R) Come, God, Creator, Holy Spirit. (T) Come, God, Creator, Holy Ghost.
- Komm, heiliger Geist, Herre Gott: (R) Come, Holy Spirit, Lord God. (T) Come, Holy Spirit, Most Blessed Lord.
- Kommst Du nun, Jesu, vom Himmel herunter: (R) Comest Thou, Jesus, Now from Heaven. (T) Can It Be Jesus from Highest Heaven. (H) Thou Comest Now, Jesus, Down from Heaven.
- Kyrie, Gott Vater in Ewigkeit: (T) O Lord the Father for Evermore. (H) Have Mercy, God the Father Everlasting.
- Kyrie, Gott Heiliger Geist: (H) Have Mercy, God the Holy Ghost.
- Liebster Jesus, wir sind hier: (R) Dearest Jesus, We Are Here. (T) Blessed Jesus, at Thy Word. (H) Blessed Jesus, We Are Here.
- Lob Gott, Ihr Christen allzugleich: (R) In Praising God Ye Christians Join. (T) Let Us Altogether Praise Our God. (H) Praise God, All Ye Christians.
- Lob sei dem Allmächtigen Gott: (R) Praise to the Almighty God. (T) To God We Render Thanks and Praise. (H) Praise Be to Almighty God.
- Meine Seele erhebt den Herren: (R) My Soul Extols the Lord. (H) My Soul Doth Magnify the Lord.
- Mit Fried und Freud fahr ich dahin: (R) In Peace and Joy I Now Depart. (T) In Peace and Joy Do I Depart. (H) In Peace and Joy Do I Depart.
- Nun danket Alle Gott: (R) Now Let Us Thank God. (T) Now Thank We All Our God.
- Nun freut Euch, Heben Christen g'mein: (R) Now Rejoice together, Dear Christians. (T) Dear Christians, Let Us Now Rejoice.

- Nun komm', der Heiden Heiland: (R) Come Now, Saviour of the Gentiles. (T) Come, Saviour of Nations Wild. (H) Come Now, Saviour of the Gentiles.
- O Gott, Du frommer Gott: (R) O God, Thou Helpful God. (T) O God, Thou Faithful God. (H) O God, Thou Benevolent God.
- O Lamm Gottes, unschuldig: (R) O Lamb of God the Guiltless. (T) O Lamb of God the Stainless. (H) O Guiltless Lamb of God.
- O Mensch, bewein' Dein Sünde gross: (R) O Man, Bewail Thy Great Sin. (T) O Man, Thy Grievous Sin Bemoan. (H) O Man, Bewail Thy Heavy Sin.
- O Vater Allmächtigen Gott: (R) O Father, Almighty God.
- Puer Natus in Bethleem: (R) A Child Is Born in Bethleem. (T) A Child Is Born in Bethleem. (H) The Child, Born in Bethleem.
- Schmücke Dich, O Hebe Seele: (R) Adorn Thyself, O Dear Soul. (T) Deck Thyself, My Soul, with Gladness. Sei gegrüßet, Jesu gütig: (R) Be Greeted Now, Dear Jesus. (T) Jesus, Saviour, Heed My Greeting. (H) Gracious Jesus, Be Thou Saluted.
- Valet will ich Dir geben: (R) Farewell Will I Thee Give. (T) Farewell Henceforth Forever. (H) I Give to Thee Farewell.
- Vater unser im Himmelreich: (R) Our Father Which Art in Heaven. (T) Our Father in the Heaven Who art. (H) Our Father Which Art in Heaven.
- Von Gott will ich nicht lassen: (R) From God Will I Not Depart. (T) From God Shall Naught Divide Me.
- Vom Himmel hoch, da komm' ich her: (R) From Heaven High I Come. (T) From Heaven Above to Earth I Come. (H) From High Heaven Do I Come.
- Vom Himmel kam der Engel Schar: (R) From Heaven Came the Angel Choir. (T) From Heaven the Angel Troop Came Near. (H) The Angelic Host from Heaven Came Down.
- Vor Deinen Thron tret ich hiermit: (R) Before Thy Throne I Come Herewith. (T) Before Thy Throne, My God, I Stand.
- Wachet auf, ruft uns die Stimme: (R) Awake, the Voice Is Calling. (T) Wake, Awake, for Night Is Flying.
- Was ihrcht'et Du, Feind Herodes, sehr: (H) O Herod's Adversary, What Fearest Thou So Greatly.
- Wenn wir in höchsten Nöthen sein: (R) When We in Greatest Trouble Are. (T) When in the Hour of Utmost Need. (H) When in Our Deepest Trouble.
- Wer nur den lieben Gott lässt walten: (R) If Thou but Suffer God to Guide Me (Thee). (T) If Thou but Suffer God to Guide Me (Thee). (H) He Who Relies on God's Command.
- Wie schön leuchtet der Morgenstern: (R) How Beautifully Bright the Morning Star. (T) O Morning Star, How Fair and Bright. (H) How Brightly Shines the Morning Star.
- Wir Christenleut': (R) We Christians Now Rejoice. (T) We Christians May Rejoice Today. (H) We Christian People, or We Followers of Christ.
- Wir danken Dir, Herr Jesu Christ: (R) We Thank Thee, Lord Jesus Christ. (T) We Bless Thee, Jesus Christ Our Lord. (H) We Thank Thee, Lord Jesus Christ.
- Wir glauben all' an einen Gott, Schöpfer: (R) We All Believe in One God, Creator. (T) We All Believe in One True God. (H) We All Believe in One God, Creator.
- Wo soll ich fliehen hin?: (R) O Whither Shall I Flee? (T) O Whither Shall I Flee? (H) O Whither Shall I Fly?

Death of Dr. Fred J. King.

Dr. Fred J. King, choirmaster and head of the department of liturgical music at the College of Saint Teresa, and at one time organist to King Edward VII. at Sandringham, the winter season residence of the English royal family, died at Winona, Minn., Jan. 15, according to belated word from there. Dr. King was born at Bedwoth, Warwickshire, England, in 1882. His early years of school included training for the English civil service, but at the age of 15 he gave this up for a musical career. He was sub-organist of Norwich Cathedral for two years, and then was chosen among ninety candidates as private organist to the late King Edward VII. Following this he went to Newfoundland. He spent sixteen years there and after his reception into the Catholic Church he specialized in Gregorian music at Manhattanville College in New York City. In 1925 he went to the College of Saint Teresa in Winona.

The junior choir of St. Mary's-in-the-Garden, New York City, will sing April 19 in the pageant-cantata "Pilgrims of Destiny," composed by Miss Gena Branscombe. This is being given at the 100th celebration of the Broadway Tabernacle, New York City, as a part of this anniversary.

LESTER SILBERMAN



LESTER SILBERMAN, whose work is attracting attention in the musical circles of El Paso, Tex., gave his annual recital at the Scottish Rite Auditorium Sunday afternoon, Feb. 4, and drew a large and appreciative audience, indicating that people of the city are interested in organ music. Mr. Silberman's setting of the Twenty-third Psalm was sung by Mrs. Oscar Gutsch, soprano. The organ numbers, which were as follows, were supplemented by one encore, the Aria from Handel's Tenth Concerto: Gavotta in F, Martini; Sonata from "God's Time Is Best," Bach; Chorale, "Come, Sweet Death," Bach; Prelude and Fugue in D major, Bach; Berceuse, Vierne; Pastorale, Vierne; "Hymn of Glory," Yon.

Mr. Silberman recently was appointed organist of Asbury Methodist Church in El Paso. Here he is introducing a new feature in the form of a fifteen-minute recital before the evening service.

The vast distances of the Lone Star State have made a busy traveler of Mr. Silberman. In addition to his teaching in El Paso he goes to Marfa, Tex., 200 miles from El Paso, once a week to teach at a studio he maintains there. His pupils also travel far in some instances, coming from points a hundred miles distant.

Mr. Silberman was born in Hungary twenty-eight years ago and came to the United States in his childhood with his parents. After he was graduated from the high school at South River, N. J., he returned to Hungary and entered the National Conservatory of Music, in which he took the full five-year course. He was then awarded the state diploma. His organ study was with Professor Sugar, an eminent Hungarian organist and director of music at the Coronation Church in Budapest, and Professor Hammerschlag, a Bach authority and composer. He studied composition under Laszlo Lajtha, winner of the Elizabeth Sprague Coolidge prize for modern chamber music in 1930. His teachers in conducting were Professor Fleischer, conductor of the Royal Opera in Budapest, and Professor Ferencsik, second conductor-in-chief of the Royal Opera.

After he had been graduated from the National Conservatory Mr. Silberman came back to America and settled in El Paso in 1936. Every year since that time he has given a recital at the Scottish Rite Auditorium. Before going to his present

JOHN GROTH
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church position he was at St. Alban's Episcopal for two years. He has done much composing for the church service and wrote incidental music for a Masonic George Washington play presented Feb. 22. He is a member of the Texas Chapter of the American Guild of Organists.

HAROLD W. THOMPSON MADE PROFESSOR AT CORNELL "U"

Harold W. Thompson, Ph.D., Litt.D., professor of English at the New York State College for Teachers at Albany, and known to every reader of THE DIAPASON through his valuable monthly articles for the last twenty-one years, has been appointed professor of English at Cornell University, effective July 1, it is announced by President Edmund Ezra Day. Dr. Thompson has taught in the Albany institution since 1915 and has been on the staff of the Cornell summer session continuously since 1932.

BOY RECITALIST HEARD BY A \$1078 AUDIENCE IN OHIO

Richard Ellsasser, the boy prodigy who at the age of 13 years is a full-fledged recitalist, appearing in cities in all parts of the country, played Feb. 29 at Lake Erie College, Painesville, Ohio, for the Painesville Order of Elks. Aside from the youth of the performer an extraordinary feature of the recital was the fact that the sale of tickets netted \$1,078. The performance made a deep impression on the large audience and Master Ellsasser had to respond to three or four encores. His exacting set program included the following selections: "Variations de Concert," Bonnet; "The Kettle Boils," Clokey; "Dreams," Wagner; "Soul of the Lake," Karg-Elert; "Valse Triste," Sibelius; "Thou Art the Rock," Mulet; "The Bells of St. Anne de Beaupre," Russell; "Carillon," Vierne; Serenade, Toselli; "The Cuckoo," d'Aquin; "Ave Maria," Schubert; "Finlandia," Sibelius.

Cheney's Pupils in Recitals.

Artist students of Winslow Cheney will give a series of recitals at the Church of the Neighbor in Brooklyn. Miss Joyce Johnson, only 14 years old, will be heard Sunday afternoon, April 21, at 4 o'clock. Joan Montgomery of Texas will play April 28. Charles Boehm, Richard Ellsasser and Carol Haessler will be heard on Sundays in May. Joyce Johnson's program will include the following numbers: Toccata, "O Filii et Filiae," Farnam; "Dreams," Wagner; Toccata and Fugue in D minor, "Alle Menschen müssen sterben," "Puer Natus in Bethlehem" and Fugue in G minor, Bach; "Soul of the Lake," Karg-Elert; "Within a Chinese Garden," Stoughton; "The Primitive Organ," Yon; Finale in B flat, Franck. Miss Montgomery will play: Cathedral Prelude and Fugue, Bach; Chorale, Bach; "Pilgrims' Chorus," Wagner; "Ronde Francaise," Boellmann; Chorale in A minor, Franck; "Will-o'-the-Wisp," Nevin; "Dreams," Stoughton; "Westminster Chimes," Vierne.

Miss Coci in Twin Falls, Idaho.

On the evening of Feb. 27 Claire Coci gave a recital that will long be remembered as one of the most pleasing and yet masterly ever heard in Twin Falls, Idaho. The recital took place at the First Methodist Church on the three-manual Austin organ. Miss Coci presented the following numbers: Toccata and Fugue in D minor, Bach; "My Heart Is Filled with Longing," Bach; Fugue in C major, Buxtehude; "O Zion," Miller; Rondo ("Le Coucou"), d'Aquin; "Noel with Variations," Bedell; Toccata (Fifth Symphony), Widor; "Carillon," DeLamarter; Toccata on "St. Theodulph," Diggle; Berceuse, Vierne; Finale, First Symphony, Vierne. Each number was received with enthusiasm by the audience and Miss Coci graciously responded with the following encore numbers: Nocturne, by Grieg; "The Primitive Organ," Yon, and Dupre's Prelude and Fugue in G minor. CHARLES E. CALVERT.

RICHARD T. PERCY MISSING AFTER LONG CHURCH CAREER

After having served for forty-six years without missing a Sunday, Richard T. Percy presided for the last time as organist and choirmaster at the services in the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, New York, on Feb. 25.

Word comes from New York March 27 that Mr. Percy has been missing from his home for a week. He had been in poor health recently and apparently had been brooding for a week over the fact that this year, for the first time since 1895, he would not be playing and directing the special musical program for the church's Easter services. Mr. Percy, a widower, is 72 years old and lives at 924 West End avenue.

An investigation disclosed that Mr. Percy had left New York by train and the report of his disappearance was included in the broadcast of missing persons alarms over radio station WNYC and sent to the police of eight states by teletype. Mr. Percy was last definitely reported in Buffalo. It was learned that he was taken ill the day before he disappeared while walking at Broadway and Ninety-fifth street. A clerk in a nearby lunchroom brought a chair for him, and after he had rested for a time Mr. Percy declined other offers of assistance and said he was going home.

Richard T. Percy was born in Norfolk, Va. He moved to New Haven, Conn., in his early youth and prepared for Yale University. He took the regular academic course at college and was graduated with the class of 1890. Throughout his college course he pursued the study of organ, piano and harmony under the direction of Dr. Gustave Stoeckel, head of the music department at Yale. At the age of 14 he was offered the position of organist at the Davenport Congregational Church, New Haven, and two years later was appointed organist and director of music at the historic Center Church, which position he held four years.

In 1892 Mr. Percy moved to New York City and was appointed organist and director of music at the Fifth Avenue Baptist. In May, 1894, he went to the Marble Collegiate Church.

Mr. Percy served several years as conductor of the Waterbury, Conn., Oratorio Society, six years as conductor of the Mozart Society of New York and for a short period as assistant conductor of the New York Oratorio Society. Early in life he became interested in the teaching of singing and for many years his work, apart from his church duties, has been almost exclusively in that branch of the profession.

The Marble Collegiate Church observed the fortieth anniversary of Mr. Percy as its organist at the morning service May 6, 1934, and the day was set aside to honor Mr. Percy.

"The Messiah" in Elizabeth, N. J.

One of the outstanding musical events in Elizabeth, N. J., this season was the performance of the Lenten and Easter portions of Handel's "The Messiah" by the combined choirs of the First Baptist Church, Miss Jane Whittemore, organist and director; Hope Memorial Presbyterian Church, Miss Ruth Bradbury, organist and director, and Trinity Episcopal Church, Robert Van Doren, organist and choirmaster. The service was held March 3 in Trinity Episcopal Church before a large audience, despite inclement weather. The choirs numbered sixty voices.



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YON TO WRITE NEW MASS FOR EUCHARISTIC CONGRESS

In the course of a Western recital tour, Pietro A. Yon, organist and director at St. Patrick's Catholic Cathedral, New York City, stopped in St. Paul, Minn., and was commissioned by Father Missia of the cathedral to write a new mass for soli, chorus, organ and orchestra, to be used in connection with the Eucharistic Congress which is to meet at St. Paul in 1941.

On his tour Mr. Yon gave four recitals on Hammond instruments. The first was at Spokane, following which the instrument was shipped to Missoula, Mont., for two recitals at the university. Then both journeyed to Kalispell, where 2,500 students listened to a program in the high school. After the performance Dean Kurtichanoff explained to Mr. Yon that many students who could not afford to buy tickets but were eager to hear him play had taken up a collection of \$20 which they begged him to accept in exchange for a supplementary ten-minute recital. Mr. Yon gave them a forty-minute program.

Negotiations were entered for a master class in Montana next summer, as Mr. Yon will not visit Italy this year.

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Eastern New York Chapter.

The Eastern New York Chapter had a luncheon meeting in Albany, N. Y., Saturday, Feb. 24. Some of the clergymen of Albany and vicinity were present as guests of the Guild. Dr. Russell Carter gave a very interesting talk about the curious origins of some hymns, illustrating a few ancient ones with the aid of Gerald Bliss at the piano.

HAROLD STEVENS, Secretary.

Ascension Day Service

May 2 in New York; Five Choirs Will Take Part

Arrangements have been made early for the annual Ascension Day service under the auspices of the Guild, which is a prominent feature of the year's activities in New York. This service will take place, as usual, at St. Bartholomew's Church, of which Dr. David McK. Williams is organist and choirmaster. The date is May 2 at 8:15 p. m.

On the list of anthems which will be sung this year are the following: Te Deum in B flat (new), Seth Bingham; "Our Glorious Praise to Thee," David McK. Williams; "In the Year That King Uzziah Died" and "Whatsoever Is Born of God," Walford Davies; "An Apostrophe to the Heavenly Hosts," Healey Willan.

The participating choirs will be those of St. Bartholomew's Church, New York City (David McK. Williams); Calvary Church, New York (Harold W. Friedell); Church of the Ascension, New York (Vernon de Tar); St. Nicholas' Collegiate Church, New York (Hugh Porter); The Church of the Saviour, Brooklyn Heights (Morris W. Watkins). The service will be played and directed by Dr. Williams.

Two Play in N. Y. Guild Recital.

At Calvary Episcopal Church, New York City, March 11, the Guild presented in recital Vernon de Tar, F.A.G.O., and Harold Heeremans. Mr. de Tar played the 1940 test pieces in the A.G.O. examinations, his numbers being: Prelude and Fugue in C minor, Bach; Chorale Prelude, "In dulci Jubilo," Bach; Scherzo from Second Symphony, Viernie; Prelude and Fugue in C minor, Mendelssohn.

Three Miniatures, Op. 7, and the Sonata for Organ, Op. 38, both by George Frederick McKay, were played by Mr. Heeremans.

Scranton Recitals Are Continued.

The Lenten recitals at St. Luke's Episcopal Church, Scranton, Pa., under the auspices of the Northeastern Pennsylvania Chapter, of which note was made in the last issue of THE DIAPASON, were continued on Fridays at noon in March. Miss Ruth A. White, A.A.G.O., of the Green Ridge Presbyterian Church gave the following program March 1: Fugue in E flat major ("St. Anne's"), Bach; Chorale Preludes, "Our Father Who Art in Heaven," Pachelbel, and "Lord God, Now Open Wide Thy Heaven," Bach; Andante from Second Symphony, Widor; Presto from Sinfonia in B flat, J. C. Bach; Finale, Franck.

Miss Frieda C. Nordt, organist of the Hickory Street Presbyterian Church, offered this program March 8: Fugue in C major, Buxtehude; Song Tune from "Peasant Cantata," Bach-Grace; Adagio from Third Symphony, Saint-Saens; Chorale and "Minuet Gothique," Boellmann; "Abendlied," Schumann; "Piece Heroique," Franck.

Howard Anthony, A.A.G.O., of the First Evangelical Church, played these numbers March 15: Allegro Moderato, Stebbins; "In Hadrian Square," Whitford; "Meditation," Valdes; Fugue and Chorale in E minor, Mendelssohn; Reverie, Howard Anthony; Scherzoso, Rheinberger. Mr. Anthony's Reverie is still in manuscript. It is a lovely number, simple, and adaptable to church use or recital.

YVES TINAYRE



Special Event at Columbia April 4.
 On Thursday, April 4, at St. Paul's Chapel, Columbia University, an event of special importance will take place when Yves Tinayre, assisted by strings and organ, will give a program of early church music made up of compositions discovered through extensive research by Mr. Tinayre. The program will include several works performed for the first time in this country.

Yves Tinayre has devoted a number of years to the collection of vocal music of what may roughly be described as pre-Bach times. In 1930, commenting on the music festival in Liege, Belgium, the New York critic Oscar Thompson wrote: "To hear Tinayre with his exceptional vocal technique and grace of delivery, his tenderness of mood and mastery of style, is an experience to cheer the heart of any one who has grown skeptical with regard to songs and singers. Surely the experience will be brought to audiences in America in due time."

In 1939, reviewing Mr. Tinayre's Town Hall recital, Mr. Thompson said: "For the fastidious, the recital of vocal music presented in Town Hall on Saturday afternoon by Yves Tinayre, the singing musicologist, was among the most treasurable experiences of many seasons."

Carl McKinley in Providence.

Dr. Carl McKinley, organist and choir-master of the Old South Church in Boston, gave the twenty-fifth recital under the auspices of the Rhode Island Chapter in Central Congregational Church, Providence, March 5. There was a reception afterward in the parish-house.

Mr. McKinley presented a heavy program with artistic ease, skill in registration, and ability to project form clearly and forcefully. The list was as follows: Passacaglia, Frescobaldi; Five Chorale Preludes on "O Sacred Head Now Wounded," by Hans Leo Hassler, Dietrich Buxtehude, Bach, Reger and Brahms; "Grande Piece Symphonique," Franck; "Carillon" and "A Joyous March," Sowerby.

On March 11 a meeting of the chapter was held at the Gloria Dei Lutheran Church. In the absence of Ernest Skinner, George Stanley spoke to the group. A tour of the church and description of some of its treasures followed.

CHARLOTTE BELLOWS, Registrar.

Beautiful Service Held in Trinity Church, Boston; Three Fine Choirs Sing

A joint service of evening prayer for the Massachusetts Chapter was held in Trinity Church, Boston, Tuesday evening, March 12, with the combined choirs of Christ Church, Cambridge; Trinity Church, Boston, and the Schola Cantorum of St. John the Evangelist, Boston. Well over 1,000 persons listened to what was possibly one of the finest presentations of the best in church music offered in Boston in a long period.

Among the outstanding performances were the "Miserere" of Allegri, motets by Tallis, Gibbons, Titcomb and Snow and the "Bell Anthem" by Henry Purcell. The prelude, "O Man, Bewail Thy Grievous Sin," was played by Dr. Francis W. Snow, and the postlude, the seldom heard Fantasia in G, was played by Miss Edna Parks. Both these Bach numbers were well chosen for the Lenten season.

When one considers that the Schola Cantorum and the choir of Christ Church, Cambridge, are volunteer organizations, one realizes the musician's ability and of their director, Everett Titcomb. Another feature of the evening was the magnificent tone from the large boy choir of Trinity Church, under Dr. Snow's leadership.

Dr. Snow's anthem "Thy Word Is a Lantern" had its first public presentation, and the writer feels that it is deeply sincere, a splendid piece of writing, and not too difficult. It would be quite effective for the average choir.

GARDNER EVANS, Secretary.

Plans for Portland Convention.

Guided by Dean Alfred Brinkler, the Maine Chapter is making arrangements will in advance for the regional convention to be held in Portland Aug. 20, 21 and 22. Portland is the home of the famous Kotschmar memorial organ, built by Austin, the gift of Cyrus H. K. Curtis.

Organ recitals and talks on subjects of vital interest by prominent organists are on the convention program. A trip will be made to Lewiston to hear the large new Casavant. A trip down scenic Casco Bay may also be arranged for Aug. 23.

Portland is a summer vacation resort and is the starting point for trips to beaches, lakes, coastal points and the White Mountains. The N.A.O. conventions of 1918 and 1928 in Portland are still talked about. Convention headquarters will be at the Eastland Hotel.

Macon Chapter.

The monthly meeting of the Macon Chapter was held on the evening of March 5 in the auditorium of the Georgia Academy for the Blind. Mrs. Hal C. King, the dean, presided. It was decided to present Virgil Fox April 24. This recital will be given at the Macon Auditorium, which has a four-manual organ and which seats about 5,000 people.

This will be Mr. Fox's second recital in Macon, as the chapter presented him several years ago.

At the conclusion of the business meeting the following program was given by three of the members: Adagio from Sonata No. 1 and Fugue from Sonata No. 6, Mendelssohn (played by Mrs. Arthur Lee); Andante Cantabile, Widor (played by Griff Perry); "Epilogue," Russell King Miller (played by Jesse Manley).

MRS. MONROE G. OGDEN, Corresponding Secretary.

News of the American Guild of Organists—Continued

Impetus by Biggs to 1940 Washington Activities; Madrigal Singers Heard

The year 1940 has done very well for the District of Columbia Chapter. From the recital at the Washington Cathedral by E. Power Biggs, given early in January, which set Mr. Biggs' exceptional artistic standards as something to be desired by many and attained by few, interest in chapter activities has increased steadily.

Following the monthly meeting in February, Dr. Glenn Dillard Gunn, music critic of the *Times-Herald*, voiced a well-seasoned appreciation of church music, offering much for the thoughtful choir-master's consideration. Dr. Gunn traced the development of sacred music from its origin to the present time and pointed out the fundamental differences between sacred and secular music. The practice of using music which stems from secular sources, as well as the use of too ornate and elaborate sacred works, was deplored, and a more sincere type of music for Christian worship was vigorously advocated.

The special feature of the March chapter meeting was a program by the Madrigal Singers, under the direction of the registrar, Mrs. John Milton Sylvester. Madrigals by Bennett, Morley, Wilbye, Gibbons and Cavendish, and folk music of particular appeal through its scholarly arrangements, were sung, according to Elizabethan tradition, while seated about a candle-light table. The singers included: Ruth Farmer Vanderlip, A.A.G.O., Elsie Rogers Graham, Margaret L. Thornton, LeVere Smith, Gladys M. Roberts, Mary Lerch Brice, John N. Gregory, Charles T. Hiller and William O. Tufts, Jr., A.A.G.O. [Mrs. Sylvester's modesty prevents her from quoting the comments on this performance.—Ed.]

Coming events sponsored by the chapter will include a week's festival of organ music, April 1 to 5, inclusive, at the Church of the Latter-Day Saints, with D. Sterling Wheelwright as host. Ten chapter members will participate, one program to feature works of American composers.

A junior choir festival will be held during the month of May, in charge of Mrs. Jean Appel, A.A.G.O., with Miss Edith Sackett of Baltimore directing.

Also during the month of May, a conference of organists and clergymen will be held, Dr. Davison to deliver the address.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Annual Choral Festival in Erie.

The third annual choral festival of the Erie Chapter was held at the Church of the Covenant, Erie, Pa., Feb. 18. A massed choir of 200 voices sang under the direction of Edward Johne of Allegheny College and the Church of the Covenant, Obed Grender of the First Baptist Church, Gustav Nelson of the East High School music department and T. Harold Crandall of Simpson M. E. Church. Mr. Johne and Miss Doris Faulhaber were accompanists. The choral numbers presented were: "Praise," Alec Rowley; "I Will Not Leave You Comfortless," Everett Titcomb; "Turn Back, O Man," arranged by Gustav Holst; "Brother James' Air," arranged by Gordon Jacob, and "A Mighty Fortress Is Our God," arranged by Gustav Nelson of Erie.

Miss Laura Louise Bender of Cleveland is to be guest organist at the April meeting of the Guild, which will be held in the Sarah Hearn Memorial Church.

MYRTLE W. DUFFY, Secretary.

San Diego Chapter.

The San Diego Chapter sponsored a special Lenten service on the evening of March 6 at Grace Lutheran Church. Mrs. Madeline Biederman and her choir gave the program. Mrs. Biederman began the service with two Bach chorale preludes—"Our Father Who Art in Heaven"—and "My Heart Is Filled with Longing." The choral offertory was "He Was Crucified," from the Mass in B minor by

Bach. The service, which was concluded with the Toccata and Fugue in D minor by Bach, was inspiring and appreciated by the Guild members.

Clarence Mader, a Los Angeles organist, will be presented in a recital by the San Diego Chapter the second week in April.

HAZEL SCOFIELD WALTON, Secretary.

Long Island Chapter Events.

The Long Island Chapter has been having a very active season, with meetings of interest held nearly every month, several of them previously reported in THE DIAPASON. The February meeting was held at the Garden City Cathedral of the Incarnation. George Locke, engineer of the Bell Laboratories, gave an illustrated lecture on the organ. Mr. Locke's talk was from a layman's point of view. Many of the physical laws of sound were explained and illustrated with slides. After the lecture Albert R. Kienstra, organist of the United Presbyterian Church, Garden City, played two selections on the large Casavant organ. The meeting was preceded by a supper at the Hearthstone Inn, Hempstead.

The March meeting, at Great Neck, also was preceded by a supper. This was held at the Woman's Club. After the buffet meal the members and friends adjourned to All Saints' Episcopal parish-house, where Robert Leech Bedell, Ph.D., composer and organist of the Brooklyn Museum, gave an inspiring recital on the large three-manual Möller organ.

After the recital Dean G. Everett Miller announced that the choral evening service of the combined choirs would be held Sunday, May 5, at Garden City.

JOANNE TUCKER, Secretary.

Chesapeake Chapter News.

The Chesapeake Chapter held its sixth meeting of the season at Brown Memorial Church, Baltimore, March 4. The principal feature was a symposium of religious music of the Hebrew, Catholic and Protestant faiths. Representing the Hebrew group the choir of the Baltimore Hebrew Congregation, under the direction of Abram Moses, sang a newly-written service composed by Mr. Moses, preceded by explanatory remarks by Rabbi Morris Lieberman. The choir of SS. Philip and James Church, Miss Agnes Zimmisch, organist and director, appeared in behalf of the Catholic group and sang Yon's "Missa Regina Pacis." The Rev. John H. Gardner, Jr., pastor of the First Presbyterian Church, then commented on the music of the Protestant faith, and the choir of his church, under the direction of Frederick D. Weaver, concluded the program by singing a group of anthems, including a hymn composed by the director.

The chapter's next meeting will be held Monday evening, April 1, at Brown Memorial Church, in charge of C. Griffith Bratt, A.A.G.O., chairman of the examination committee of the chapter. Examination pieces will be played and last year's paper work will be reviewed.

RALPH H. REXROTH.

Pasadena and Valley Districts.

A large number of members and guests of the Pasadena and Valley Districts Chapter were present March 11 for dinner at the Alpine Chalet in Pasadena. Announcement was made that the regional convention to be held in June will be opened June 24 with a hymn festival. This will be new for Pasadena, and is being planned with enthusiasm by the large number of churches represented. After the dinner Dean V. Gray Farrow presided at a business session, adjourning in time to drive to the Westminster Church, where the program of the evening was given.

Four delightful *a cappella* numbers were sung by the Westminster choir under the able direction of Dr. E. H. Wilcox. Dr. Wilcox's own arrangement of "Now Thank We All Our God" was followed by "Arie, O Servants of God," Sweelinck; "Rejoice and Merry Be," Bortniansky, and "Praise the Lord," Kosetz. Dr. Charles E. Anderson, organist of the Westminster Church, played the opening organ group, consisting of: "Elegy," Borowski; "Cortege," Bonset, and "Wind in the Pine Trees," Clokey. Dr. Anderson's numbers were done with

ATTENTION, MEMBERS OF GUILD!

The official ballot for officers and council will appear in the May 1 issue of THE DIAPASON. This move was decided upon by the council for the purpose of eliminating the tremendous expense of mailing ballots to the entire membership.

CHANNING LEFEBVRE, Warden.

a quiet dignity which seemed to blend with the Gothic architecture of this beautiful church. Lore Perry Chesnut, A.A.G.O., organist of Second Church of Christ, Scientist, and a former regent of this chapter, played a brilliant program, closing with the Moderato Cantabile and Finale of Widor's Eighth Symphony. Much enjoyed by all organists present was the "St. Anne" Prelude in E flat and the "Carillon" from James H. Rogers' Sonata. I am sure the lovely interpretation of this last was inspired by the fact that Mr. Rogers was in the audience.

EVELYN ELLISON, Librarian.

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter had a very interesting March program planned for March 28, with Charles Shotts acting as chairman. Following a dinner at the First Methodist Church of Swinsvale, a program was heard featuring the volunteer choirs of the First Presbyterian Church, William Hazlett, organist and director; St. Stephen's Episcopal, Marianne Genet organist and Harry Fox director, and the South Avenue Methodist, with Charles Shotts organist and Robert Barkley director.

The Guild members are fortunate not only to have had such an inspiring program in March but also to be able to look ahead to April 8, when they will hear Dr. Alexander McCurdy of Philadelphia, assisted by Flora Greenwood, harpist, formerly with the Philadelphia Orchestra, in a recital at North Side Carnegie Music Hall.

FLORENCE MERCER, Registrar.

Ithaca Chapter.

The March meeting of the Ithaca Chapter was held March 11 in the Unitarian Church. The evening's activities began with a dinner served by the women of the church. Following this Professor Richard T. Gore, Cornell University organist, lectured on hymnology. The lecture covered the historical significance of hymns, contemporary hymn singing and the defects found in sacred music. This meeting was in preparation for a hymn festival which the chapter will sponsor in May.

HAROLD C. O'DANIELS, Secretary.

Northern Ohio Chapter.

"'Twas a dark and stormy night," but a good number of us braved the storm Jan. 15 and came out to the First Unitarian Church to hear a splendid lecture on "A Simple Choral Technique," by Mack Evans, musical director of the University of Chicago. For his demonstrations he used the choir of the church, under the direction of Melville Smith. Refreshments were served after the lecture by the ladies of the church.

On Monday evening, Feb. 26, a large group gathered for dinner in honor of our guest organist, E. William Brackett, Mus. B., of Old St. John's Church, Georgetown, Washington, D. C., the church of Francis Scott Key. After dinner we walked over to the Old Stone Church (Presbyterian) on the Public Square, where we had a rare treat of magnificent music, beautifully rendered on a splendid Skinner organ. Dr. White, the pastor, introduced the recitalist and invited us all to come back for their special music the first Sunday in March.

Mr. Brackett's program was as follows: Prelude and Fugue in G major, Bach; Chorale Preludes, "Christ, unser Herr, zum Jordan kam" and "Ein' fester Burg," Bach; "Grande Piece Symphonique," Franck; Roulade, Bingham; Chorale Prelude on "Tallis' Canon," Noble; Finale from Fifth Symphony, Vienne.

J. LEWIS SMITH, Registrar.

Convention in Chicago May 20 and 21; Program Is Taking Form Rapidly

Plans for the second regional convention to be held in Chicago, the dates of which are May 20 and 21, are rapidly taking form. The chapters invited to join with Illinois in the meeting are Indiana, South Shore, Western Michigan, Wisconsin, Cedar Rapids and Missouri.

Registration will begin at Kimball Hall Monday morning, May 20, and a recital will be given there at 10:30. After luncheon at the Normandy House Dr. Arthur C. Becker will give a recital at St. Vincent's Catholic Church on the north side. In the evening at the Fourth Presbyterian Church there will be a recital by D'Alton McLaughlin of Toronto, who will come from Canada to appear before the Guild members of Chicago and nearby districts.

A large part of Tuesday will be spent in Evanston. At 10 o'clock in St. Luke's Cathedral Emory L. Gallup of Grand Rapids will give a lecture-recital in which the registrations employed by the late Lynnwood Farnam will be discussed and illustrated with a number of standard organ works. The entire assemblage will be guests of Dr. and Mrs. William H. Barnes for luncheon at their home.

The afternoon and evening will be spent on the south side, with a recital at 3:30 in the First Unitarian Church, dinner at the University Church of Disiniples and a choir festival by the combined Episcopal boy choirs of the Chicago diocese, and organ solos by Whitmer Byrne and Mario Salvador in the evening at the University of Chicago Rockefeller Chapel as the climax of the convention.

Oklahoma Chapter.

The Oklahoma Chapter held its March meeting the night of the 11th in the guild hall of Trinity Episcopal Church, Tulsa. Fourteen members were present. A letter was read from the North Texas Chapter inviting the Oklahoma Chapter to meet in Wichita Falls this spring for the Southwestern regional convention.

The usual study classes were held, consisting of "questions in general musical knowledge," and this was followed by "ear tests." An interesting feature of this season's course has been the setting of words of a hymn to music, the words given out in January and each member being asked to compose an original setting.

Dean Marie M. Hine has been giving a series of weekly recitals during Lent at Trinity Episcopal Church. Among outstanding works heard on these programs have been: Sonata No. 6, Mendelssohn; Chorale in A minor, Franck; "The Ninety-fourth Psalm" (Allegro), Reubke. Bach numbers included: Prelude in B minor, Sinfonia from Cantata "God's Time Is Best," "The Walk to Jerusalem"; Chorale Preludes, "O Sacred Head Now Wounded," "Have Mercy upon Me, O Lord" and "Jesus, Joy of Man's Desiring." At the Philbrook Art Center the March recital under the auspices of the chapter was given by Esther Handley, who for this occasion presented the following numbers on the afternoon of March 31: Prelude and Fugue in G minor, Bach; "Night" and "Dawn," Jenkins; "Echoes of Spring," Friml-Barnes; "Sunset and Evening Bells," Federlein; "Deep River," Burleigh; "The Squirrel," Weaver; Largo, Dvorak; "By the Sea," Shure; Toccata in E, Bartlett.

JOHN KNOWLES WEAVER.

Maine Chapter.

The Maine Chapter held its monthly meeting March 4 at the Columbia Hotel, Portland. The event was a minister and organist dinner. Dean Alfred Brinkler gave a short talk on the origin and aims of the A.G.O., followed by a round-table discussion of church music, cooperation of minister and organist and the need and value of consultation between the two.

Plans for the New England regional convention Aug. 20, 21 and 22 are now occupying this chapter.

HOWARD W. CLARK, Secretary.

News of the American Guild of Organists—Continued

Atlanta Will Be Host to Southeast Regional Convention June 11-12

The Georgia Chapter will be host to the southeastern regional convention of the Guild in Atlanta June 11 and 12, at which time the entire resources of the chapter will be employed to maintain the high character and general interest evinced in the Florida convocation two years ago.

Of prime interest to the many members in South Carolina, Florida, Alabama and Georgia is the proposed visit of Warden Lefebvre. A high-light of the two-day program will be a visit to the Candler home, which houses one of the largest residence organs ever built. In addition, several of the larger three and four-manual organs in the churches will be used in recitals.

Groups are arranging to attend from Miami, Tallahassee, Greenville and other points. Recitalists representing the Miami Chapter, the Florida Chapter, the Macon Chapter and the South Carolina Chapter will be presented. Final details of the convention are in the hands of Dr. Charles A. Sheldon, dean of the Georgia Chapter, who may be addressed in care of the First Presbyterian Church.

At the February meeting, held Feb. 26 in the choir room of the new Second-Ponce de Leon Baptist Church, with Mrs. Charles Chalmers, organist, as host, an interesting anthem symposium was held and a number of organists participated. This feature proved to be educational and most interesting to the members. After the business session refreshments were served in the dining-room of the church, after which a console party was held at the rebuilt three-manual Austin organ in the auditorium.

Texas Chapter.

The February meeting of the Texas Chapter was held on the evening of the third Tuesday at Grace Methodist Church. Dinner was served. Red cards bearing the Guild emblem in gold marked places for about twenty-five members. The business session followed, with the dean, Mrs. Frank Frye, presiding. Six new patron members were received. William J. Marsh of the Fort Worth Chapter was introduced and made a very interesting talk on English organists.

The members then went to the auditorium, where Miss Maude McElvaney gave a program of organ numbers by English composers for a large and appreciative audience.

The March meeting was omitted because the date occurred in Holy Week.

KATHERINE HAMMONS.

Three Play at Youngstown, Ohio.

The Youngstown sub-chapter met at St. Luke's Lutheran Church Feb. 27 for a recital played by Bernice Price of Girard, Ohio; Homer Taylor of Salem and Harold Funkhouser, Youngstown. The program was as follows: Allegro, Sonata No. 1, Borowski; Scherzo in Modo Pastorale, Rogers, and Three Classic Preludes on Old Chorales, Edmundson (Mr. Taylor); "O Filii et Filiae," Farnam; "The Little Red Lark," Clokey; Toccata in D, Becker; "L'Organo Primitivo," Yon, and "Carillon de Westminster," Vienne (Miss Price); Cantabile, Franck; "Jesu, Joy of Man's Desiring," Bach, and Finale, First Symphony, Maquaire (Mr. Funkhouser).

A short business meeting was held at which plans for the Charlotte Lockwood recital were completed and tickets distributed.

D'NELLE RILEY, Secretary.

Minnesota Chapter.

The Minnesota Chapter met at the Hamline Methodist Church in St. Paul Feb. 20. Dean G. H. Fairclough presided at the business meeting following the dinner served in the church parlors. The Rev. Paul Lewis welcomed the guests and commented on some of the experiences overheard in the dinner conversation.

In the recital given in the sanctuary seven advanced students of members of

the chapter appeared in a varied and interesting program showing a high standard of organ playing. The program was as follows: Fantasia and Fugue in G minor, Bach (Betty Rosness); Adagio and Allegro from Tenth Concerto, Handel (Helen Harmes); Meditation, Harvey Grace (Lucile Egekvist); "The Sun's Evensong," Karg-Elert, and Toccata, "Tu es Petra," Mulet (Lorraine Dongoski, pupil of S. Willis Johnson); Introduction and Allegro from Sonata in D minor, Guilman, and Intermezzo from Sixth Symphony, Widor (Rachel Quant, pupil of Marion Austin Dunn, A. A. G. O.); Passacaglia and Fugue in C minor, Bach (Myra Doolittle); Chorale in A minor, Cesar Franck (Franklin Watkins). The last two are pupils of Arthur B. Jennings, A. A. G. O. The first three are pupils of Mrs. A. J. Fellows.

On April 15 the chapter members will be guests of the Wicks Organ Company for a dinner and recital at St. Paul's Evangelical Church, St. Paul. The recital will be given by Mario Salvador, A. A. G. O., of Chicago, on the recently rebuilt and enlarged Wicks organ in this church.

HENRY ENGEN, Secretary.

Western Washington Chapter.

Claire Coci was the guest of honor of the Western Washington Chapter at the luncheon meeting Feb. 23. After the business meeting Miss Coci spoke informally on some of her experiences with organs during her recent tour. The evening of Feb. 23 Miss Coci appeared in recital, playing the four-manual Kimball organ at the University Temple in Seattle.

At the meeting March 13 the Western Washington Chapter was fortunate in having another distinguished visitor in the person of Miss Hazel Gertrude Kinsella. Miss Kinsella has been in Seattle for several months doing research work. She made an interesting talk on "Early Organs" with which she has come in contact on her travels. Miss Kinsella is a well-known music educator and is also a member of the American Guild of Organists.

For the most part the members of the Western Washington Chapter are concerned with plans for their regional convention, which is to be held this spring. This two-day meeting is to take place May 20 and 21 and final arrangements are being made for the recitals, roundtables and social events. It is expected that many organists from Oregon, Washington and nearby territory will attend.

ADA H. MILLER, Secretary.

New Jersey "Choir Problem Clinic."

The Central New Jersey Chapter met in the Central Baptist Church, Trenton, March 4. After a brief business session, with Mrs. Wilfred Andrews, the dean, presiding, Mrs. Alice Berman, minister of music at the First Presbyterian Church, gave a very entertaining and instructive talk on "Some Choir Problems and How to Remedy Them."

Mrs. Berman believes that every chorus choir needs four definite divisions—the adult choir, the high school division, the junior school group and the junior choir. Because of the difference in ages and also in sizes, children often will not work together successfully. Junior children from 4 up to 10 or 11 years can be classed together without any trouble. The older ones in the group will help the younger children; but as soon as adolescent age is reached, they will pay no attention to the younger ones and they will feel that they are too big to take part in the selections the younger children sing.

Mrs. Berman said she knew from experience that the adult choir is very much better because of the training of the children in the junior choirs. A very close record is kept of attendance, punctuality and attitude in all the younger groups and special credit is given to members for bringing in new members or doing solo work.

Mrs. Berman has accomplished splendid results with her choirs, and her talk and answers to questions were a great help.

Miss Elizabeth Ingalls, teacher of voice at the New Jersey State Teachers' College, then gave a talk on voice training. She believes it is very important to start the training of children's voices when

they are very young. Miss Ingalls spoke of the difference in the color of the voice, of the blending of voices, of the importance of changing parts with young people, in order to find out which part each one can sing best, of clear diction and correct pronunciation, and of the importance of using the best music at all times. Miss Ingalls, with many original ideas, demonstrated just how she teaches each phase of the work.

Miss Caroline Burgner, organist of the Greenwood Avenue Methodist Church, had compiled a list of anthems for use with junior, intermediate and adult chorus choirs. Mimeographed copies were given to each member for future reference. Mrs. Lucile Fritz of the Hoffman Music Shop also had an interesting display of new choir and organ music for members to examine.

Miss Marion Hartman, a student at the Juilliard School of Music in New York City, then entertained with a trombone solo written for her by Edward A. Muel-ler, well-known organist and composer of Trenton. A social hour with refreshments was enjoyed.

ELLA M. LE QUEAR, Secretary.

Concert for Los Angeles Chapter.

The Los Angeles Chapter met the night of March 4 in the banquet hall of Immanuel Presbyterian Church. A fried chicken dinner preceded the business meeting, at which Dean William Ripley Dorr presided. Guests introduced included Herbert Booth Smith, D.D., pastor of the church, and Impresario Bernard LaBerge, who gave a short but pithy account of some of his experiences, both good and otherwise, as an artists' manager.

After dinner members adjourned to the church auditorium for a concert of organ and choral music. Clarence Mader, A. A. G. O., organist and choirmaster of the church, used the full fiery brilliance of the magnificent Skinner organ in the Variations from Widor's Sixth Symphony, and in the d'Agincourt "Rondeau" and Boely Andante showed of what piquant effects a properly designed organ is capable in the hands of a competent organist. The "cathedral" choir, accompanied by John Stewart, sang selections by Bach and English composers with fine balance and a devoted spirit which made the music seem vital and sincere. Two local composers were represented on the program—Roland Diggle by his "Song of Triumph" and Horace Alden Miller with an intriguing impression of a Japanese chime clock, "Thakay-Yama."

The complete program was as follows: Allegro, Symphony 6, Widor; "Rondeau," d'Agincourt; "What God Does Is Well Done," Kellner; Fugue in G, Hurlbusch, Choir; Chorales, "Thy Will, O God," "O Mighty Love" and chorus, "Lord and Master," from Bach's "St. John Passion." Organ: "Aria da Chiesa," anonymous; Andante con Moto, Boely; Giga from Suite in F, Corelli. Choir: "Thou Knowest, Lord," Purcell; "This Is the Day," Byrd; "Greater Love Hath No Man," Ireland. Soloists in the latter were Emeline Barton and James Smith. Organ: "La Nativite," Langlais; "Song of Triumph," Diggle; "Thakay-Yama," Miller; "Carillon-Sortie," Mulet.

The next meeting of the chapter will be held at the First Methodist Church, Los Angeles, the program to be announced later.

COURTNEY F. ROGERS.

Oklahoma City Activities.

The Oklahoma City Chapter had a most enjoyable meeting Feb. 13 with Miss Mary Elizabeth McCray, Mrs. Musser, Miss Mary Haley, Dubert Dennis and E. A. Flinn as hosts at the home of Miss McCray. After dinner the dean called the meeting to order and we heard a very interesting talk on "Episcopal Church Music" by Miss Amanda O'Connor. This led to a general discussion of church music.

The Guild was unanimous in the choice of St. Louis for the next national convention.

Two new members were accepted—Miss Nancy Laughbaum and I. S. Harrington.

The Oklahoma City Chapter was requested to arrange an organ forum for the state music teachers' convention in Oklahoma City Feb. 25 and 26. Miss

REGIONAL CONVENTIONS TO TAKE PLACE IN THE SPRING

Regional conventions of the A. G. O. will be held in the cities and on the dates given. Others are to be announced. The list to date is as follows:

- Lawrence, Kan.—April 1.
- Richmond, Va.—April 16 and 17.
- Wichita Falls, Tex.—May 6 to 9.
- Chicago—May 20 and 21.
- Seattle, Wash.—May 20 and 21.
- Pasadena, Cal.—June 24, 25 and 26.
- Portland, Maine—Aug. 20, 21 and 22.
- Atlanta, Ga.—June 11 and 12.
- Columbus, Ohio—Third week in June.

Dora Poteet of Dallas presided at the forum Feb. 26. "Organ Designing, Tone Qualities and the Modern Trend in Organ Building" was the topic of a paper by Phillip Morgan of the Oklahoma Chapter. "Review of the Organ as a Concert Instrument, from Articles by LaBerge" was the subject of a talk by Dubert Dennis of the Oklahoma City Chapter. A general discussion brought out some very profitable thoughts. New teaching material and new books were on display.

This is the second organ forum in connection with the state music teachers' convention held in the city.

On Saturday evening, Feb. 25, the Guild entertained Miss Poteet at an old-fashioned party in the home of Dr. and Mrs. W. E. Flesher.

One of the programs for the state music teachers' convention of Oklahoma which was greatly enjoyed was the recital by Miss Poteet, head of the organ department of the Methodist University. The "Variations sur un Noel" by Dupre were particularly fine and she brought to the audience a treat in her renditions of Bach numbers, characterized by warmth and feeling. The recital was given in the First Christian Church of Oklahoma City Feb. 25 and the program was as follows: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Hark, a Voice Saith" and "Rejoice Now, Christian Men," Bach; Fugue a la Gigue, Bach; Fantasia in F, Mozart; Allegro, Symphony 6, Widor; "Pulchra ut Luna," Dallier; "Variations sur un Noel," Dupre; "Pantomime," Jepson; Toccata on "Vom Himmel hoch," Edmundson.

MRS. D. W. FAW, Secretary.

Missouri Chapter.

The February meeting of the Missouri Chapter was held Feb. 26 in the assembly hall of Ebenezer Evangelical Church, St. Louis. After the usual dinner and business meeting Arthur Gerecke, one of our members, gave a splendid "Demonstration of How to Play Swing Music." He was assisted by Miss Grace Borchardt.

ANNA LOUISE PETRI.

JOSEPH W. CLOKEY

DEAN OF THE
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GORDON YOUNG
RECITAL ORGANIST
KANSAS CITY

News of the American Guild of Organists—Continued

Pennsylvania Chapter's Monthly Dinner; Elmore and Miss Poteet Heard

Interest in the monthly dinners of the Pennsylvania Chapter shows no signs of waning as the end of the season approaches. Arthur J. Bryan, chairman of these affairs, always provides something not only entertaining but educational as well. The distinguished artist who honored us March 6 was Robert Elmore, organist-choirmaster of Holy Trinity Church. Mr. Elmore played a brilliant piano recital from the works of Debussy, Godowsky, Moussorgsky and Freeman, including also an Elmore transcription. At the conclusion of the musical part of the program O. V. Swisher of the R. C. A. Manufacturing Company gave a very interesting talk on "Amplification and Its Use in the Church."

An outstanding event of the season was the recital in Girard College March 6 played by Dora Poteet, nationally-known recitalist from Texas. Miss Poteet's playing was acclaimed at the national convention of the A.G.O. in Pittsburgh and her technique and mastery of the instrument were no less amazing in Philadelphia. The following program was presented: Fantasia and Fugue in G minor, Bach; Sonatina from the Cantata "God's Time Is Best," Bach; First Sonata (first movement), Bach; Fugue a la Gigue, Bach; Fantasia in F, Mozart; Allegro, Symphony 6, Widor; Chorale in B minor, Franck; "Pantomime," Jepson; "Pulchra ut Luna," Dallier; "Variations sur Un Noel," Dupré.

ADA R. PAISLEY.

Delaware Chapter Meeting.

The Delaware Chapter held its February meeting at the Masonic Home on Lancaster pike Feb. 29. The program was arranged by the dean, Sarah Hudson White. Piano solos were played by Janet Grier. Mrs. William Cannon showed moving pictures of a trip abroad which she and her husband made last summer. The meeting was enjoyed not only by the members, but by the inmates of the home as well.

The next meeting will be held at the University of Delaware, Newark, at which time Firmin Swinnen will give a recital on the large four-manual Aeolian organ in Mitchell Hall. A business meeting will follow.

WILMER C. HIGHFIELD, Secretary.

Tampa Branch.

The Tampa branch held its regular meeting at the home of Dr. Nella A. Crandall March 13, with two Lakeland, Fla., members present. Luncheon was served. The annual Guild service, which was to have been held in Lake Wales in February, but was postponed because of the cold weather, will be held after Easter at the First Christian Church, with Mrs. Crandall in charge of arrangements.

NELLA WELLS DURAND, Regent.

Events in Tallahassee, Fla.

The Tallahassee branch of the Florida Chapter held a vesper service March 10. The program consisted of choral numbers by the choirs of four churches of the city and organ solos. This program was presented in Trinity Methodist Church. The organ numbers were: "Piece Heroique," Franck (Margaret Whitney Dow); Prelude, Fugue and Chaconne, Buxtehude (Corinne Butler); "O Man, Bemoan Thy Grievous Sin," Bach (Margaret Rinck); Toccata from Gothic Suite, Boellmann (Dorothy Sanford).

In the tower organ room of the Florida State College for Women, on Sunday afternoon, March 17, pupils of Miss Margaret Whitney Dow presented an appropriate program of Passiontide music. The numbers were selected to represent the Crucifixion. An interesting phase of the program was the rendition of the Passion Chorale as arranged by three different composers—Bach, Reger and Brahms.

Harrisburg, Pa., Chapter.

The Harrisburg Chapter presented Dora Poteet, A.A.G.O., in a recital March

5 at the Memorial Lutheran Church. Miss Poteet is head of the organ department of Southern Methodist University, Dallas. Her program was as follows: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Hark! A Voice Saith" and "Rejoice Now, Christian Men," Bach; Fugue a la Gigue, Bach; Fantasia in F, Mozart; Allegro, Sixth Symphony, Widor; "Pulchra ut Luna," Dallier; "Variations sur Un Noel," Dupré; "Pantomime," Jepson; Toccata on "Vom Himmel hoch," Edmundson. After the recital a reception was held for Miss Poteet at the home of Dr. Harry D. Rhein.

The next recital will be held Thursday, April 18, in Christ Lutheran Church, Elizabethtown, with the church choir and the choir of Elizabethtown College assisting.

On April 23 a recital will be given for organ and other instruments, in the Fourth Reformed Church, of which Miss Helen Runkle is organist.

The chapter is making a drive for new members. Thus far five have been elected. Our goal is 100 by the time we celebrate our fifth anniversary in June.

FLORENCE M. BROWN, Secretary.

Louisville Chapter.

The monthly meeting of the Louisville Chapter was held March 11 at the French Village, with a highly satisfactory attendance. Mrs. Edith Rubel Mapother, distinguished lecturer and authority on musical history, gave an entertaining talk on the life and work of Cesar Franck.

The Easter season was marked in Louisville by a number of seasonal productions. At the Second Presbyterian Church, George Latimer, organist and choir-master, Arthur Somervell's "Passion of Christ" was sung; at St. Mark's Episcopal, William E. Pilcher, Jr., organist and choir-master, Stainer's "Crucifixion"; at the Church of the Redeemer, Episcopal, Mrs. Hamlet, organist, "Fling Wide the Gates"; at the Market Street Methodist, Dr. Clarence L. Seubold, organist and choir-master, Maunder's "Olivet to Calvary"; at the Highland Baptist Church, Mrs. Frank A. Ropke, organist and director, Stainer's "Crucifixion"; at the Fourth Avenue Methodist, Farris A. Wilson, organist and choir-master, Dubois' "Seven Last Words."

Activities of North Texas Chapter.

The North Texas Chapter held a social and business meeting at the home of Mrs. L. L. Davis March 26. Plans were discussed for entertaining the regional convention in Wichita Falls. The Guild voted unanimously to entertain the convention during musical festival week in May. An enjoyable social hour followed the business session.

The North Texas Chapter presented Virgil Fox in the last recital of the concert series March 2 in the First Methodist Church. This is the third performance this gifted musician has given for Wichita Falls music-lovers. He made explanatory remarks on the numbers played, adding greatly to the evident enjoyment of his audience.

The Guild conducted its annual service for members and the public at the First Christian Church. Dr. Shelton, pastor of the Christian Church and chaplain of the Guild, conducted the opening ritual, with responses played by the church organist, Mrs. O. C. Harper. In his brief address on "The Duties of a Church Organist" he stressed opportunities offered the organist for service to the congregation through music. The organ numbers were as follows: Prelude and Fugue in F major, Bach, and "By the Pool of Pirene," Stoughton (played by Mrs. J. V. C. T. Christensen); "Agnus Dei," Bingham, and "The Kettle Boils," Clokey (played by Mrs. O. C. Harper); "Piece Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell, and "Lamentation," Guilmant (played by Mrs. F. R. Collard).

BLANCHE POTTER KUYKENDALL,
Registrar.

Michigan Chapter Resolutions.

At the last meeting of the Michigan Chapter the following resolutions were adopted:

Whereas, Abram Ray Tyler was a founder of the American Guild of Organ-

ists and a founder of the Michigan Chapter, and

Whereas, Abram Ray Tyler was one of our most prominent and gifted organists and composers, as well as an inspiration to fellow organists, therefore

Resolved, That we set forth our appreciation of his sterling worth, of his lifelong interest in all matters pertaining to the musical world, of his encouragement of younger musicians, and further

Resolved, That we, the members of Michigan Chapter, American Guild of Organists, express to his wife and family our deep sympathy and that we place upon our records this testimony to the high esteem in which he was held by our organization.

Whereas, Naomi Henkel Londeau, a gifted member of the Michigan Chapter, with her conscientious and musicianly work as an organist, and her cheery personality, was an inspiration to fellow members, therefore

Resolved, That we set forth our deep appreciation of her sterling character, our sympathy for her family and our personal feeling of loss, and further

Resolved, That we, the members of the Michigan Chapter, send a copy of these resolutions to the bereaved family, and that we place upon our records this testimony to the high regard in which her memory will be held by this organization.

ALLEN B. CALLAHAN, Secretary.

York Chapter.

The monthly meeting of the York Chapter was held March 12 in Bethany United Brethren Church, Red Lion, Pa. The Rev. Mervin R. Fleming, D.D., is pastor of the church, Mrs. Mina Smith Fishel is choir director and Donald M. Warner is organist. Handel's Largo was played as the prelude by Mr. Warner, who played Rubinstein's "Reve Angélique" as the offertory and "Calypso," by Stoughton, as a solo. Mrs. Fishel sang "There Is a Green Hill," by Gounod. Miss Doris Wareheim, soprano, sang "The Heavens Declare," by Lehrer. Jesse E. Warner, baritone, sang "The Lord's Prayer," by Malotte. The "Prayer" from Boellmann's Gothic Suite was played by William G. N. Fuhrman and Emory F. Ritz played the Serenade by Rachmaninoff and a postlude by Armstrong.

Following the program Guild members and their guests went to a "dairy parlor" where a business meeting and social were enjoyed.

The April meeting of the York Chapter will be held at the home of Donald H. Pfaff, Hanover, Pa., possessor of a two-manual Wicks organ.

Among the many programs at this time of the church year are the following:

Zion Lutheran Church, York, Brahm's "Requiem," Adam H. Hamme, organist and choir-master.

First Presbyterian Church, York, Dubois' "Seven Last Words," J. Frank Frysinger, organist and choir-master.

St. John's Episcopal Church, York, series of recitals by Walter L. Rohrbach during Lent.

First Methodist Church, York, Maunder's "Olivet to Calvary," Miss Isabel Wilson, minister of music.

Christ Lutheran Church, York, Stainer's "The Crucifixion," A. Norman Lindsay, Jr., minister of music.

Emmanuel Reformed Church, Hanover, Pa., Maunder's "Olivet to Calvary," Leo B. Martin, minister of music.

St. Matthew's Lutheran Church, Hanover, recital of Bach numbers and a Bach cantata, "God's Time Is Best," by the choir under J. Herbert Springer.

W. G. N. FUHRMAN.

Pauline Voorhees Gives Modern Works in Recital for New Haven Chapter

The latest event of the Guild in New Haven, Conn., consisted of a recital of music by contemporary composers, given in the United Church on the evening of Feb. 26 by Pauline Voorhees, organist of Center Church.

This recital, featuring, as it did, such composers as Weitz, Samazeuilh, Sowerby, Messiaen, Bingham, Birstow, Weinberger, Jepson and Dupré, was designed especially to acquaint some of the members with music that is being written in the various countries at the present time. This was not a program for everyone, but those interested had ample opportunity to appraise recent trends in organ music.

The program included many pieces relying for their effect on orchestral tone color rather than on form or polyphony and in this respect differed from the general run of programs for the organ. Miss Voorhees made the most of her opportunities for color in interpreting these works.

Following the recital an informal reception was tendered Miss Voorhees in the parlors of the United Church house.

MARY CLAPP HOWELL, Secretary.

"SONG OF AMOS," NEW CANTATA BY CHARLOTTE GARDEN, SUNG

"The Song of Amos," a cantata for soprano and baritone soli, chorus and organ, by Charlotte Lockwood Garden, was presented by the combined choirs of the Crescent Avenue Presbyterian Church, Plainfield, N. J., Mrs. Garden, minister of music, and the First Presbyterian Church of Passaic, N. J., Miss Mary Ann Mathewson, minister of music, Monday evening, March 11, at the Plainfield church. The accompaniments and direction of the chancel choir were by Mrs. Garden, while the antiphonal choir in the gallery was conducted by Miss Mathewson. The soloists were Miss Helen Van Loon and Philip Whitfield. The service was under the auspices of the Metropolitan New Jersey Chapter, A.G.O.

The text of the cantata is from the Book of Amos and has been aptly arranged in a chronological fashion by Dr. Moment, pastor of the Crescent Avenue Church. The music is set to fourteen traditional Hebrew melodies. The choral parts are treated with simple, effective harmonies. In the organ interludes Mrs. Garden has shown her creative ability.

This cantata, published by H. W. Gray, was very ably performed and was received with considerable enthusiasm. Included on the program were the "Kol Nidrei," a Hebrew melody arranged by Bruch-Reimann; "Memorial Prayer," arranged by T. Tertius Noble, and a commentary by Dr. Moment. "The Song of Amos" was sung the preceding Sunday afternoon at Passaic.

ORGANISTS

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CHICAGO, APRIL 1, 1940

RULE FAIR TO ORGANIST

A frequent cause of injustice to a church organist in connection with the music at a wedding would be removed and misunderstandings would be avoided if every church which does not already have a similar arrangement would follow the example of Congregation Rodeph Shalom in Philadelphia. We have received the bulletin of this prominent synagogue, containing a schedule of arrangements that must be made for use of the temple for weddings. Paragraph 4 is of interest to organists in general, and is simple and to the point. It is as follows:

Organ music, whether in the chapel or the synagogue, shall be rendered by the organist of Rodeph Shalom, whose fee of \$15 in the chapel or \$25 in the synagogue, \$5 for a rehearsal in the chapel and \$10 for a rehearsal in the synagogue, is to be paid directly to him. The organist may, at his discretion, consent, upon application to him, to the engaging of another organist. In the absence of the organist, the arrangement for the music, if any is desired, should be made with the senior rabbi. In no instance is music required by the congregation.

Too many people spend so much for flowers, for which they are billed at the usual price, or find the cost of the catering so high that they have little left for the organist's fee. This easily leads to the comfortable conclusion that after all his time is not worth much, or that the church pays him adequately for his regular services, so that he should forego any remuneration for special services. As a consequence he is forgotten or is handed a check that hardly pays for the gas he used or the wear and tear on his shoes. Large churches in the cities that conduct their affairs in a business-like manner are adopting rules much like that of the Philadelphia synagogue, which make it unnecessary for the organist to suffer either embarrassment or imposition, and many more might well follow their example.

MEETING PRACTICE PROBLEM

A pedal piano underneath the bow,
A fugue of Bach, a pair of skis—and
Thou

Beside me playing in the wilderness—
Oh wilderness were Paradise snow!

—WITH APOLOGIES TO OMAR KHAYYAM.

When two correspondents in the last issue of THE DIAPASON brought up the problem of organ practice and how to provide for it without an organ we expected some of our readers to make helpful suggestions. Gordon Balch Nevin in his plea had come out for something new in the way of a reed organ. Dr. Peaker showed how he had met the need with a silent dummy organ, comforting himself with the thought expressed by Keats that "heard melodies are sweet, but those unheard are sweeter." This month H. J. W. MacCormack sends us from his winter resort in the Adirondacks an interesting account of how he satisfied his love for

the great solitudes and winter sports and his yearning for organ music and organ practice in the snow-covered wilderness by means of a pedal piano. He adds suggestions as to how to improve this instrument. Mr. MacCormack has made the pedal piano a real musical medium, rather than merely a makeshift by means of which one may save his technique.

The organ builders are thus challenged to solve the problem, and we count on their ingenuity to do it. They are giving us instruments with resources of anywhere from two to 200 sets of pipes—and up, as we hear an echo saying from Atlantic City and Philadelphia. As we see it there is only one drawback to a real organ which the pedal piano and the silent "dummy" avoid, and that is the need for electrical power. Can't we overcome this by means of storage batteries or even a Delco system of one kind or another? Our organ designers and builders have been accustomed, through generations of experience, to solving puzzles of every kind, so that to them necessity has been the mother of invention. Only a month or two ago, for example, THE DIAPASON told how an organ was installed in a church by a Chicago man through an opening only twenty-two inches square. All of the builders can tell you about installation problems that taxed their wits, but which are in the line of everyday routine. We believe we can rely on them to devise a way to meet the exigencies of the wilderness and to give us the facilities to make possible pedal practice, on skis and on thirty-two pedalboards alike, all in the same place. Then in the wilderness shall waters of sweet sound break out for those who would enjoy both their winter sports and the music of the king of instruments.

APROPOS OF BUCK CENTENARY

Those who consider it fashionable to sneer at Dudley Buck might find it profitable and enlightening to read the comments of Dr. Macdougall in the March issue of THE DIAPASON. If they overlooked the *Free Lance* last month we would suggest that they look it up now. Dr. Macdougall does not assume the role of champion of Buck's compositions, but he recognizes, as some who are younger than he do not, that Dudley Buck did his part in the evolution of American church music. His references to the "somewhat illiberal down-with-Stainer-and-Barnby highbrows" and his plea for greater independence of thought are very much to the point. Without any intention of glorifying Buck or the other men of his day, one might aptly put to himself the question: What would be the reception accorded even by many of our most elect to some of the anthems of Buck if they were offered today by our leading publishers as the works of an anonymous composer of the present day, or of the seventeenth century? Or, putting it conversely: What would be the judgment of many of our discriminating choirmasters if some of the latest output that is in popular demand were disguised as the work of Buck? While we are asking questions we might as well add another. Is it not altogether conceivable that about 2039 A. D., Buck's two hundredth anniversary, some clever arranger will dig up the then forgotten church music of a Dudley Buck and bring about a Buck renaissance?

FULL DIRECTIONS ON BOTTLE

Hans Hoerlein's suggestion on another page that with every organ the builder provide printed rules for its "operation"—both as to the care of the instrument, and, for those who have not learned, how to play—brings back memories of the days when with every piano the maker or dealer included not only a revolving stool and a scarf, but, if he was extraordinarily generous, a piano instruction book. Thus equipped, the purchaser who could not afford to pay a music teacher soon taught himself, if he had talent, to play "Chopsticks" without calling for outside help or doing permanent damage

to the keyboard. In more recent years a term of free lessons has been thrown in with the instrument by some dealers. This has interfered, however, with the business of certain mail-order concerns which have done very nicely teaching one to play the piano by mail in ten lessons at a nominal consideration, without the necessity of boresome practice. We can't quote the "ads" fully, but they were alluring.

Come to think of it, when one hears what is palmed off on many small churches in alleged organ playing by amateurs who know nothing of organ touch, or registration, or pedal technique, or organ repertoire, one begins to wonder if even a mail-order system of "\$5 for ten lessons," with a guaranty that it will "take," would not be better than nothing at all.

A contemporary musical paper devoted to jazz bands reports with dismay and disgust an occurrence in Waco, Tex., when a man engaged to play first trumpet in a band confessed, after fumbling with the instrument, that he had never previously had a horn in his hands. No use getting excited. There are many who try a much larger and more complicated instrument than a trumpet without apparently ever having seen one; and—what is worse—they get away with it.

Letters from Our Readers

Mr. Covell Answers Mr. Skinner.

Newport, R. I., March 20, 1940.—To the editor of THE DIAPASON: Mr. Ernest M. Skinner's letter, which appeared in the March number of your magazine, interested me considerably. For one thing, I am one of the three "hard-boiled classicists" who, as he says, in spending \$50,000, designed an organ in which there wasn't "a single stop" "put there to please the public."

Why should we three—the other two, incidentally, being Edward W. Flint, now of Brooks School, North Andover, Mass., and Edward B. Gammons, now of Christ Church, Houston, Tex.—why should we three, I repeat, have been concerned about "pleasing" the public? We were designing an instrument for use in a place of worship, not for a theater. We proposed to provide for an instrument which would serve three functions: congregational accompaniment in hymn singing, choir accompaniment in singing anthems and responses, and solo use, before and after the services and for recitals. There was no call or propriety for any tonal effects which would entice or intrigue or amuse the hearers. Such things are well enough in the now nearly defunct theater organ, or in the curious travesty of an organ which used to be placed in the homes of the well-to-do, apparently, as one writer has said, "to soothe the nerves of irritable business men." But the organ in question was not intended for any such purpose. It does, however, include such stops as the French horn, tuba, major flute, corno d'amore, clarinet, erzähler, no less than four celeste ranks, in addition to two ranks of orchestral strings in the choir, and a 32-ft. bombarde; so it can hardly truthfully be said to be devoid of the peculiar variety of "color" which seems to Mr. Skinner to be the essence of the organ.

It may be of interest to some if it is stated that the organ is that in the War Memorial Church of Harvard University, built by the Aeolian-Skinner Company under the direction of Mr. Harrison, and dedicated Nov. 11, 1932. At the opening recital, incidentally, Schumann's "Träumerei" was both included on the program and was played; the writer, having been present, can assert that unequivocally.

WILLIAM KING COVELL.

His Silver Anniversary.

Watsonville, Cal., March 5, 1940.—Mr. S. E. Gruenstein, THE DIAPASON, Chicago. My dear sir: Herewith please find check for my twenty-fifth year's subscription to your excellent magazine. We might call it our "silver anniversary." This month's edition was particularly interesting.

Seems to me that we old-timers owe a vote of thanks to Dr. Macdougall for his complimentary references to Dudley

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

TWENTY-FIVE YEARS AGO THE DIAPASON, in its issue of April 1, 1915, reported the following items of news:

The Ernest M. Skinner Company was building four-manuals for the New Old South Church in Boston and for the Central Methodist Church and the Universalist Church in Detroit.

A contract was awarded to the Austin Organ Company to rebuild and enlarge the famous organ in the Mormon Tabernacle in Salt Lake City, which, when the work was completed, was to have 114 sets of pipes, besides a celestial organ of ten sets.

Casavant Freres won the contract to build a four-manual for the new million-dollar Catholic cathedral in Buffalo and were installing another four-manual in St. James' Methodist Church, Chicago.

The specification of the large new organ for the Dom in Salzburg, one of the largest of Austrian churches, was presented. It had 101 stops and about 6,300 pipes.

TEN YEARS AGO THE DIAPASON, in its issue of April 1, 1930, reported the following events:

Plans were taking form for the general convention of the American Guild of Organists, to open June 24 in Philadelphia.

A dedicatory recital on the four-manual Möller organ in the Fifth Street Methodist Church, Harrisburg, Pa., was held Feb. 4 by Mrs. John R. Henry and the specification of the instrument was published.

Commenting on the birthday of THE DIAPASON, Dr. Harvey B. Gaul in his music column of the *Pittsburgh Gazette-Times* wrote:

THE DIAPASON just celebrated its twentieth anniversary. Each year it has grown and each year it adds immeasurably to choir loft life. It is a trade journal for organists, but it is by all odds the best. You get information, profit and occasionally a ray of humor, and for that the Olympians, the gambas and tubas be thanked.

One of the specifications of large new organs in this issue was that of the Skinner four-manual for the University of California at Los Angeles.

Buck, whom many of us regarded as the leading American composer of his day.

Thanks also to Mr. Ernest Skinner for his plea "for beauty of tone color in the organ." This subject could not be in better hands.

With kind regards and best wishes I am,

Very sincerely

H. F. BERKLEY.

From a Reader Since 1922.

Brooklyn, N. Y., March 1.—Just couldn't get along without THE DIAPASON. It is just as necessary as organ music to the busy organist.

CHARLES C. BONTE.

Oberlin Conservatory Recitals.

The first week after spring vacation finds Dorothy Walker of Cairo, Ga., inaugurating the Oberlin Conservatory's spring list of musical events with her senior organ recital in Finney Memorial Chapel April 9. Miss Walker is an advanced student of Arthur Poister, professor of organ at Oberlin. On the following Tuesday Walter Johnson is to give his senior recital. This is Mr. Johnson's fifth year of study at the Oberlin Conservatory of Music. His teacher for the last four years was Professor Bruce Davis, who is spending his sabbatical year in England despite the European war. Professor Leo Holden has been Mr. Johnson's teacher this year.

Miss Ingle Directs Schütz Work.

Before a deeply impressed congregation on Passion Sunday, March 10, the choir of St. Mark's Lutheran Church, Baltimore, sang "The Seven Last Words" by Heinrich Schütz. Schütz was born 100 years before Bach and was educated in Venice. He later returned to Germany and is considered the founder of the Teutonic school. Margaret P. Ingle, F. A. G. O., is organist and director of St. Mark's.

THE FREE LANCE

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

Do you remember the valuable article contributed to THE DIAPASON by Don Malin (April, 1937), statistical in nature, on "What American Organ Recitalists Are Playing"? An ingenious debunker has said that there are three kinds of lies—white lies, black lies and statistics. I hasten to say that Mr. Malin's statistics supported firmly the conclusions he drew from them. Further, I feel inspired to employ the statistical method in a somewhat different way by analyzing recital programs from widely separated, instead of consecutive, dates. My survey has been limited to 284 programs, as against 900 by Mr. Malin. Here is an analysis of these programs as reported in THE DIAPASON in 1915, 1928 and 1940:

	1915	1928	1940
	May	January	January
Programs analyzed	63	121	99
Organists	36	76	53
Compositions listed*	266	480	418
Transcriptions	145	197	71
Percentage of transcriptions	54%	41%	16%
Compositions by American composers	86	274	148
Percentages	32%	56%	35%
J. S. Bach compositions	15	32	84
Mendelssohn compositions	9	19	6
French compositions**	41	43	55
Percentages	16%	9%	13%
Bonnet compositions	2	7	5
Dupré compositions	2
Cesar Franck compositions	4	6	17
Dubois compositions	10	9	3
Guilmant compositions	22	15	15
Vierne compositions	3	6	13

*Originals only. **A representative list.

I admit at once that my analysis has covered too small a field to justify every conclusion I may have drawn from it; yet, if the figures are looked at more as straws showing which way the winds are blowing, I will not regret the weary hours spent in the tabulations.

The 1928 column suggests that our organists participated in the general prosperity immediately preceding the depression of 1929-33: salaries good and everybody recitalizing!

Note the percentages of transcriptions—54 per cent as compared with original compositions in 1915, dropping to 16 per cent in 1940. The preaching against arrangements has had an effect.

The year 1928 comes to the front again in its 274 pieces by American composers—more than half of all the original compositions played. In 1940 the figures compel us to admit a bit of a fall in patronage of home talent; but we need not lose heart.

To me the most striking "straw" is the steady increase in the selections of J. S. Bach played by recitalists—20 per cent in 1940 of the pieces written for the organ were by him, and this ought to be compared with a 6 per cent selection in 1915. A little careful thinking, however, would have saved the surprise; for some twenty-five years we have had a craze for the Bach style, the Bach idiom and the Bach logic that has steadied us in moments when we were discouraged over the extravagances of the ultra-modernist. Don't forget, either, not only that organists professionally ambitious find that studying the Bach repertoire assures a positive organ technique, but that Bach more than any other composer can be practiced for a long period without disillusionment or boredom.

We owe contemporary French organists a debt for acquainting us with their national organ art, for their own compositions, and for the hundreds of recitals played in the United States since 1893—the date of Guilmant's first visit to us. That we are aware of these things is indicated in the table by the steady increase in the number of compositions by French authors named as representative. It is a long time since Guilmant (1837-1911) toured the United States (1893, 1897-8 and later), but to us old fellows who heard him there is magic in his name. At times it has seemed to me that with us Guilmant's influence in organ playing was waning, but the figures in the table show that he is still in the

running. The rise into a rather wide popularity by the lamented Vierne is shown in the tables. Dupré's influence on organ playing in America has been of the highest order, and it is entirely reasonable to feel that by the present generation of our younger virtuosi he will be looked up to with much of the same reverence and admiration that in my time was accorded Guilmant.

Other impressions are of various sorts. After what I have written above in regard to the Bach craze I do not admit that I am inconsistent in showing surprise over the great popularity of Bach's Toccata and Fugue in D minor, for it is far below in real merit most of the other things in the ordinary Bach recitalist's repertoire. Is it anything more than a great big bow-wow piece, flamboyant, and great fun to play? If Jack Horner played the organ it is absolutely certain that he would put in his thumb and pull out the Toccata and Fugue in D

minor in every program, without skipping one.

Did you not suppose that the "Pilgrim's Song of Hope" and the Batiste "St. Cecilia Offertoire" in D were quite dead? Well, they both appeared in two of the programs tabulated. The Dubois "March of the Magi" shows signs of hard wear; that's a pity. It has well served its purpose of exciting a naive sort of wonder in the ordinary congregation.

It is gratifying to report that eleven of the fifty composers referred to by Don Malin as "leading composers" (see article in THE DIAPASON, April, 1937, table 1) are Americans whose works, judging from recital programs, are selling well.

Find a young person with a large store of patience, spare time, good health, a private income; set him to work on a file of THE DIAPASON; instruct him to count composers, recitalists, compositions played; he must organize his material, systematize his classification and make as many tabulations as seem necessary for clearness. When all is done he will have completed a history of organ playing in the United States.

How many chapters of the A.G.O. are there, and how many branch chapters? Do you ever read the pages devoted to reports of meetings of chapters? When I get my DIAPASON I begin on page 1 and go through the entire magazine page by page, skipping what does not at the moment interest me. That is the reason I did not read in the March number Gordon Balch Nevin's sensible, spicy letter on cheap practice organs. (Say, Nevin, why did you not say something about blowing the marvelous, cheap, practice organ?) And since you are one of those admirable chaps who have the basements of their homes fitted up as workshops for wood-working, why don't you make a practice organ for the builders to copy? Let's tackle Ernest Skinner one of these days and get his capacious noddle to work on the subject.

Statistics: There are eighty-two chapters of the A.G.O. and thirteen branch chapters; thirty-one of the chapters have woman deans, and of the branch chapters six have woman regents. This particular recognition of woman's capacity for leadership is recognized more spontaneously west of the Mississippi, though fourteen chapters east of Cleveland have woman deans. When we come to the direct control of the affairs of the A.G.O. another attitude is apparent, for out of thirty-one officers at headquarters only two are women.

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Principles of Ensemble; A Study of the Tonal Architecture of the Organ

By J. B. JAMISON
[Sixth Installment.]

Considering now the swell of our scheme, a point that may surprise the eye as it runs down the list of stops is the use of the wood concert flute instead of the customary stopped flute. The essence of the swell being clean tone, and the bourdon being generally condemned as having no place there, why should the swell unison flute be stopped? Such timbre is not in keeping with the general character of the other swell voices, and just as obviously is directly in line with all that is appropriate to the choir. Test will prove that the wood harmonic unison flute will blend better with clean string tone than any stopped flute can. Unquestionably it hugs the geigen more closely than does the stopped flute. In the endeavor to hurdle this physical difficulty, designers have made metalrohr flutes so thin in tone that, as one critic wrote me, a certain example "sounded like a child playing on a paper-covered comb." I see no gain in distorting the natural quality of any type of pipe in order to fit it to an unnatural duty of position. The employment of any variety of stopped flute in the swell would seem more a matter of habit than logic, and even though the printed registration may call for the stopped article, the open flute will be found to attend to the exigency in better style. The only apparent argument in favor of stopped unison flute tone in the swell is its blend with the only capped reed in the section, the vox humana. As this is an ornamental, rather than a vital, effect, it would seem to deserve less weight than the open flute's better blend with strictly essential swell flues. Also, if transferred to the choir, the stopped flute will combine perfectly with the clarinet, which stresses the characteristic stopped partials.

Following up this reasoning, it works out more than well to specify, as the unison's companion, an open, metal, octave flute. I suggest for this purpose the harmonic spitz flöte, which is one of the most beautiful flute tones possible to make. Being lighter and brighter than the unison flute, it blends with and complements its mate perfectly. It is most beautiful when soft, and a lack of power is one of the most valuable attributes a swell octave flute can have. What is more unmanageable than this stop when so loud it usurps attention in combination? Too often we find an octave flute of personality and power, whose intrinsic beauty is asked to atone for its unsocial qualities. A 4-ft. flute can be just as beautiful when soft as when loud, and its duty to its neighbor comes first. The grouping of open unison and octave flutes in one section, and stopped unison and octave in another, is a real aid to the homogeneity of both sections. We often see a stopped unison and an open octave flute in the swell, and there would appear to be insufficient gain from this to compensate for the lack of consistency and character it brings to the department.

For Soft and Fairly Bright Strings

The swell strings are best when soft and fairly bright. Scale 58, cut up a third, will indicate the right timbre. This conforms to our policy of giving real color, though sparing quantity, to the secondary stops. They should be real strings, but not loud enough to cut through full swell to mixture. Above middle G it pays to nick slightly deeper and wind a trifle less copiously, so as to avoid the scratchy trebles that in the past have made any timbre that smacks of "keen" objectionable. If this is done a fair degree of keenness below that point will be found a very precious quality to have at command. This unique timbre should never be emasculated. It is one of the finest, most effective and most characteristic touches in registration. The substitution of "organ voices" for swell strings is a retrograde step. Organ voices are not swell stops. They are better placed in the choir. The choir viola will supply the "brown" string tone of our scheme, as a less sophisticated and mature version of the parent swell color.

The oboe and vox humana should be unexaggerated. The true "church oboe" is a most valuable voice that cannot be

replaced with any substitute of hybrid nature. It should be about the same power as the geigen and bright enough to blend well with that stop. The open type is selected. The capped oboe is very lovely in itself, but not a good swell voice. Vox humana tone is more useful than some would have us believe. Its effect on strings is especially good. The timbre leaning toward string, rather than flute, quality is the more useful, though the treble end should be refined to half-string, half-flute timbre and made quite soft.

The swell geigen chorus succeeds best in its purpose when brilliant and attenuated. We have avoided any suggestion of attenuation in the great by buttressing that ensemble in the middle and upper octaves with the weight of the full mixture, and the body of the secondary chorus added to the primary Schulze has tintured brilliant splendor with rounded dignity. Now in the swell comes our opportunity to contrast against this nobility of the great a flashing, thinner-timbered flue chorus, whose verve will be accentuated by small-scaled mixture-work of high enough pitch to stress attenuation. For this reason the twenty-second of the three-rank mixture is carried, unbroken, to the fortieth note. This thin, high line of the top partial is very important to the purpose.

The contra gamba is of good scale (52 at 8-ft. C), only slightly brighter than the geigen unison, and being weaker than a contra geigen, further emphasizes, by its relatively inadequate contribution of 16-ft. tone, the soaring quality of its upper chorus. At this strength, too, it is a serviceable bass to the strings and flutes, which a contra geigen could not be. A little double tone is enough for the swell flues.

Full Swell Three-fourths of Great

Glancing again at the perspective of great-swell balance, full swell—chorus reeds, flues, mixtures and all—is only three-quarters as loud as full great. The reeds dominate, so the flues should be softer than the great secondary chorus, and make no bid for power. With our analogy in mind, as aiding us in choosing only voices consistent to the purpose, how can we assign to the position of unison representative of the diapason family in the swell an over-robust or fundamental specimen?

Horn diapasons have been tried for the position. A horn diapason is an oversized geigen, purposely forced, something after the fashion of a slotted French monte that is somewhat overblown. Somehow this sort of tone does not fit. It is too loud and lacks restraint. In a French organ as an adjunct to a trompette it would be eminently right. But the contrast between great and swell flues is lost by the employment of such timbre as a chorus base. The plan of using a mellow diapason can be dismissed at once on the ground that it will not blend with trumpets.

So it would seem that the best choice of swell unison diapason timbre is geigen. My experience is that scale 46, and preferably scale 47, unslotted, nicked fine, with quarter-mouth cut up a quarter of its width, works out well. An intriguing quality can be voiced into this stop by nicking the lip very lightly and sparsely, which causes a tiny "spit" that at a distance imparts a richness which can deceive one into thinking the geigen is drawn with a very soft compound stop.

Character of the Geigen

The geigen octave can be made two ways—softer and brighter than the unison or louder and brighter. The former is more useful in limited groups and the latter better for full swell. In our scheme, however, the octave is made two scales smaller than the unison, as the reeds and chorus mixture will take good care of the uplift in the climax of build-up. The swell twelfth should be part of the geigen chorus and not a mutation. It should, in its relation to the fifteenth, be brighter and more "salty" than the great twelfth. The fifteenth is labeled gemshorn, and this is something of a misnomer, for the taper is slight—but two notes smaller at the top than at the mouth. It should be big, bright, firm tone. Flautino quality is

barred from this integral member of the geigen chorus. It can be 80 per cent as loud as the octave. If, in addition to the chorus fifteenth, a softer 2-ft. stop is desired, a quasi-string (loud dulciana) will prove more interesting than a flute.

The three-rank mixture has the composition 17-19-22 to the fortieth note (D sharp), 15-17-19 for the next eleven to D, and 8-12-15 to the top. The off-unison ranks are (as was specified for the independent twelfth) brighter and louder in their relation to the mixture unison ranks than would be correct for a great mixture, increasing the spicy nature of the chorus. The inclusion of the seventeenth helps differentiate this geigen chorus from either chorus of the great. It is, of course, the weakest of the mixture harmonics.

It seems strange that this swell flue chorus should be as neglected as it has been in American organs. In some ways it is the most beautiful of them all, but its valuable contribution lies in the delicate singing contrast it affords to the heavier work of the great. After a prolonged session with majesty (which has been known to become, in time, oppressive) it is a relief to descend to the lighter, more buoyant, less serious geigen chorus. It reminds me of de Pachmann's playing of a Chopin "Conversation" with Liszt and George Sand. Chopin gives out a lovely theme; Liszt says (fortissimo-grandioso—also for quite a while): "That's all very well, but, this is the way I should do it." Madame Sand (in such a soothing voice) relieves the tension by giving the idea a twist of her own and ends with an essentially feminine *bon mot* that, while very delicately hinting at whose is the cleverest mind, leaves no doubt as to whose is the easiest to listen to. So the gracious quality of this minor ensemble is most necessary. It is a foil to dignity. How can anything less, or more, than a geigen accomplish it?

This chorus cannot be super-coupled, for it is bright and strong in the treble and based on the seventeenth-note halving ratio, but it can be sub-coupled with superb results, using octave, twelfth, fifteenth and mixture—and, if desired, the 8-ft. salicional to add a touch of gravity when so coupled.

The inclusion of the corneopane is advisable. Softer than the trumpet and not strictly a chorus reed, this stop is useful combined with great diapasons for accompaniment of the church choir, where the trumpet would be too prominent. It is also useful in the swell build-up. If there were but one chorus reed it would either have to be adequate for full swell, at a sacrifice of general utility, or compromised in fire and strength so as to find more frequent application. The best way out of the difficulty is to have two. The scale should not be large; three and one-half inches at CC is enough, with harmonic pipes beginning at treble C. The timbre should be more fundamental than the trumpet, though not quite a tromba.

Unison Trumpet Taken Up

The unison trumpet, at middle C, like that pipe of the first great diapason, sets the power and basic timbre of its chorus. This stop should be from three and one-half to four inches in diameter at CC, and either non-harmonic throughout or harmonic not earlier than treble F. Parallel French shallots, with flat, not tapered, bottoms, should be used. Wind pressure, five inches. The timbre best suited to the character of our swell will be easy to obtain from such pipes, and stops just short of trompette quality. This retention of solidity, plus a great deal of fire, produces a more threatening quality than if the timbre were pushed to blatancy. The decrease in diameters is very gradual, so that the trebles are large and easily hold their own with the basses in power. The narrow basses secure fire where it tells heavily, and yet keep down bass volume. Organists will agree that scales have been too big in the bass and too small in the treble, so that a chord held in the tenor middle of the average reed has often dimmed a treble figuration. The center of gravity should be higher. The practice has been to provide large basses and then choke them. All wrong!

The next stop to consider, the swell double reed, has been the source of more

trouble than any other register in the section. The tendency usually is to make it too loud. When this is done the center of gravity of the entire reed chorus is shifted, and instead of replacing this expensive set of pipes, finishers have often tried to "counteract" it by regulating the swell plain jeu so big that they warp the balance of great-swell power. Here the picture as a whole must be kept in mind. Amplified by resonance more than the trumpet or clarion, the double, in really lively acoustics, is apt to take the bit in its teeth and run away with things generally. The designer's private name for this register should be "small double trumpet." Father Willis realized this when he sometimes called it *contra fagotto*. That guided him in choice of its scale and power, though it meant little, actually, in timbre. A trumpet chorus demands a trumpet bass, but not too much of it. I find that a stop six inches in diameter at CCC is about right, though if the resonance is pronounced five and one-half inches is better. As the powers such scales induce are proportionate to the squares of their diameters, the half-inch amounts to more than might seem. This stop can be non-harmonic throughout, or harmonic from treble C. The greater the church's resonance the brighter the double's timbre can be, and as an increase in fire is brought about by an increase in power (tuning flatter on the tongues), the smaller scale, with its inherent brilliance and weaker volume, is indicated where the period of resonance exceeds two seconds.

Double and Unison Trumpets

Some variety of opinion exists as to the relative timbres of the double and unison trumpets. Lynnwood Farnam told me he liked the double the brighter of the two. Most of the better English builders recommend that it be slightly darker. Some believe it and the trumpet should be identical. In the last case chorus cohesion is obtained, but variety for solo

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purposes is sacrificed. My own preference is to make the 16-ft. stop a little more fundamental than the unison, so that, conserving solo variety, the "flare" of the swell may be upward. This slightly fuller timbre of the double also is responsible for more grandeur than is had if the double is brighter than the unison. But here a very nice judgment must be used, for a too sombre double drags the swell downward, inverts the flare and destroys the intent of the reed chorus. A little more fundamental than the unison is enough. The power, according to the acoustics of the church, can be set in the voicing room at from 60 to 75 per cent that of the trumpet. Pressure five inches.

Clarion Vital Tone in Reed Chorus

The clarion completes the reed chorus and in some respects is the most vital tone in it. Its omission is a serious fault except in small organs where the super-coupler is intended to be used in full swell. Some like the French treatment, a "clarion," brighter than the unison and almost or just as big. This is all right in every respect but one—the excessive brilliance. When so it produces a certain thinness of the chorus that is not quite satisfying or convincing. There is nothing trifling about the intent of these three reeds. They mean what they say. Here the swell drops her restraint and goes as far as decency allows. But having done so, it is not sound and fury, or an idle threat, but the contained anger of one who will back up her words. This impression of *serious* danger is heightened by giving the clarion real solidity. I like to see it, therefore, just a shade more fundamental than the unison, and 90 per cent as loud. The physical way to this end is to make the clarion just like the trumpet in scale and shallots, and tune the stop a little sharper on the wire. Pressure five inches.

The four-rank mixture is 75 per cent as powerful as the clarion. It is the place to put the fire. Geigen tone is essential. Let the reeds contribute the solidity, the backbone of the threat, and the mixture ignite it. The mixture's brilliance, however, must not be so far in advance of that of the reeds as to bring about any lack of cohesion. The high pitches of the mixture components are, in reality, a continuation of the reed chorus, which necessarily stops at 4-ft.

We often find a *plein jeu* in the swell, made up of six or seven ranks. When the only mixture in the section, this is not efficient designing. Such a stop can be used for but one purpose. In our scheme we have two mixtures because it is difficult to make a single one satisfy both the flues and the reeds. Not only have we two mixtures, but we have separated the twelfth and the fifteenth from the flue mixture (rather than incorporated them in it) and carried the mixture proper up from the fifteenth. All of which is in the interest of flexibility. Now we can build up the geigen chorus from unison to fifteenth, add the twelfth, double and finally the three-rank mixture, thus achieving a succession of different effects. The reeds can also use this flue mixture for certain purposes. The combined mixtures, plus the twelfth and fifteenth, yield a grand chorus of upper harmonics, comprising nine ranks. Divided into four separately controlled groups, the organist can do far more with them than he could with one large mixture, which would be right for full swell, but for nothing else.

If there is not enough money or space for more than one swell mixture, it is suggested that it be of composition 17-19-22, with separately drawn twelfth and fifteenth. This mixture, being a com-

promise for flue and reed use, should be just a mere trifle too big for the flue chorus, when it will come nearer to being right for the reeds. If a little too big for the flues it is not an unforgivable fault, for this will only add to the attenuated effect desired from the geigen chorus. A classical example is that at Salisbury, which, alone, seems not particularly loud, but has an illuminating effect on the reed chorus. The Salisbury reeds are among the most brilliant Father Willis ever used. They appear to need little mixture help and this permits the mixture to be very satisfying for the flues. The installation space at Salisbury was very limited.

[To be continued.]

**ORGAN MEDITATIONS MARK
LENT IN HEWITT'S CHURCH**

Walter N. Hewitt and guest organists, among them four of his students, have been playing a series of "organ meditations" on Sunday afternoons in Lent at the Prospect Presbyterian Church of Maplewood, N. J. Mr. Hewitt presented this program for the first recital Feb. 11: "Psalm 18," Marcelllo; Pastorale (third movement), Bach; Chorale from Cantata "Sleepers, Wake!", Bach; Sarabanda and Giga, Zipoli; Concerto in F major ("The Cuckoo and the Nightingale"), Handel; "Paradise," Fibich; Scherzo from Second Symphony, Viernie; "The Four Winds," Rowley; Adagio from Violoncello Concerto, Elgar; "Swing Low, Sweet Chariot," arranged by Lemare; Allegro from Concerto in G minor, Handel.

Ralph Hunter presented the following program Feb. 25: Variations on the Chorale "O Gott, Du frommer Gott," Bach; Prelude, Clerambault; Arioso, Bach; Fugue a la Gigue, Bach; "Invocation," Dallier; "On Wings of Song," Mendelssohn; "Lead, Kindly Light," arranged by Lemare; Adagio and Finale, Second Symphony, Widor.

March 3 Miss Charlotte Clutton played: Toccata and Fugue in D minor, Sonatina from "God's Time Is Best" and Chorale Prelude, "Jesu, meine Freude," Bach; "Prayer," Schubert; Chorale in A minor, Franck; Grave e Adagio, Sonata 2, Mendelssohn; "The Squirrel," Weaver; "Chanson," Barnes; Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme.

Robert L. VanDoren, organist and choirmaster of Trinity Episcopal Church, Elizabeth, N. J., presented this list of works March 10: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Toccata (Dorian), Bach; Largo from "New World" Symphony, Dvorak; "Canyon Walls," Clokey; "Vigili et Sancti," Snow; Chorale, Jongen; Aria, Dethier; Suite from "Water Music," Handel.

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New Music Reviewed;
"White Spirituals"
Arranged by Malin

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

The most interesting development of church music in recent years is the discovery, in oral tradition and in such collections as "The Sacred Harp," of certain vigorous American melodies which might be called "white spirituals," I used the expression "American melodies," but of course the origin of these tunes may well be earlier, in some cases, than the advent of the white man to North America. At any rate, a fresh source of vital melody is becoming available, and much of the best is already published by J. Fischer & Bro., a firm which deserves well for its curiosity and intelligence.

This is by way of prelude to a recommendation of two numbers intended for unaccompanied chorus and arranged by Don Malin. "Babylon Is Fallen" is a Southern folk-hymn collected by Professor G. P. Jackson of Vanderbilt University, our leading authority on the white spiritual. It is the sort of grand, pulsing tune that Vachel Lindsay would have loved. Mr. Malin's choral setting requires a chorus that can sing in at least six parts, and that is not afraid of work, for this glorious piece requires careful study. The other is just about as impressive, "Shout On, Pray On," from the "Sacred Harp," a tune that used to be popular under the name "Antioch" and deserved its fame. Here again you need a good chorus, though this number is distinctly easier, I should guess. The opening words are: "I know that my Redeemer lives."

In some churches there may be the feeling that these two splendid numbers belong in the choir concert rather than in a service; I should be less rigid on that point, particularly as I have been urging for twenty years that our composers explore this old material and reveal its austere, masculine beauty.

While the good chorus is being considered, let me mention "God, Creation's Secret Force," otherwise "Rerum Deus Tenax Vigor," by Philip James (Galaxy). The resonant text by St. Ambrose is printed in Latin, with an English translation by Neale; the supple rhythms and fine climax will be very effective with a choir that can sing difficult music in eight parts unaccompanied.

Franz Bornschein, whose secular works have shown a confident and expressive sense of the dramatic, has three anthems that will interest many. They are not so difficult as the one by Dr. James:

"Golgotha," four parts unaccompanied, plus medium soloist. The pretty text tells how the robin's breast was wounded by one of Christ's thorns. This will be effective at a choir concert, or at certain Lenten services. (Boston Music Company.)

"May God Be Praised." Four parts, unaccompanied. Text, by Luther, uses Kyries. (C. Fischer.)

"Thou Comforter." Hilary's morning hymn of the fourth century, with English words only; useful particularly at a morning service in Trinitytide. Unaccompanied; a few divisions into six parts. (C. Fischer.)

Another effective anthem of praise is Gottfried H. Federlein's accompanied setting of "Psalm 150" (Boston Music Company). This is the closing number from his new setting of a service for the synagogue. You need a chorus to sing eight parts. For once the harp is actually suggested by an accompaniment for the celesta stop.

Ferdinand Dunkley's setting of "Psalm 82" (Galaxy) is timely; we certainly need God to arise and judge the earth—if we dare to face what His judgment on us may be. It is a stern and highly poetical text, set for four parts, preferably unaccompanied, with music expressive and not difficult. I expect this to be widely used in wartime.

If you prefer a more peaceful text,

there is "A Prayer for Peace" by A. H. Johnson (J. Fischer, 1939), a touching accompanied anthem with contralto solos. This could be done by any choir, even a quartet. Speaking of Mr. Johnson, he has a new short anthem for invocation called "Thy Blessings, Father" (Galaxy). This is unaccompanied, in four parts, and has what many unaccompanied anthems manage to do without, a melody.

There are only two other anthems that I wish to recommend: Mrs. Beach's "I Will Give Thanks" (Schmidt, 1939), a bright accompanied work which gives a soprano soloist an opportunity to try at high C (optional), and a fluent, easy, joyful setting by Godfrey Sampson of Bishop Ken's "Awake, My Soul" (Novello, 1939), just the thing for summer services.

For Junior Choirs

Gordon Balch Nevin has been editing three books for intermediate choirs (SAB), and now J. Fischer is bringing out in separate issues some of the old standby anthems, very well edited, as you would expect. These include:

Bach—"Thy Glory, Lord, Is Known." Three pages.

Bennett—"God Is a Spirit."

Gadsby—"I Will Lay Me Down in Peace."

Rheinberger—"Thou Art the Life and Light." Good text by Moore.

Goss—"O Saviour of the World."

Netherland—"Prayer of Thanksgiving."

Wesley—"Lead Me, Lord." Which is, of course, just right.

Woodward—"The Radiant Morn."

For Mother's Day there is a number for SAB by Mr. Wild, "O Blessed Day of Motherhood" (C. Fischer, 1939). The text hasn't the appalling vulgarity of most for this celebration, and the music is pretty.

New Publishing House

Next month I wish to devote some time to the publications of the new house known as "Neil A. Kjos Music Company" of Chicago. Meanwhile let me mention the firm's "Allegheny Choral Series," edited and arranged by Professor Morton J. Luvaas, and particularly his "Hymn of Praise" on an old French chorale, an accompanied anthem in four parts which I recommend specially for commencements, though it will be admirably suited to Trinitytide in all churches.

For Women and Men

Russell B. Kingman has a novelty for SSA, an anthem called "Let Your Light So Shine" (Gray), whose melody is from Schumann's Cello Concerto in A minor, the Adagio. This has a part for the cello, though I cannot remember whether it is the original. There are a few divisions beyond the three vocal parts, but they are probably not very formidable. The only other number for women that I am recommending is Professor E. Harold Geer's "Two Choruses from the Russian Easter Service" (C. Fischer). They are very beautiful and are to be sung unaccompanied in four parts.

For TTBB you can now get an arrangement by Frank Scherer of Tschai-kowsky's "Pilgrim's Song" (Gray). It is accompanied, as you remember. There are no solos.

Episcopal Service Music

The best number here is Dr. Candlyn's Short Communion Service in A (C. Fischer), one of the most beautiful and most useful I have ever seen. There is no Credo and no "Gloria in Excelsis," but there is a splendid "O Salutaris." I suggest that choirmasters in the non-liturgical churches use sections of this service at communion. I believe I have mentioned Candlyn's new setting in shortened form of the "Benedicite, Omnia Opera," in G minor (Schmidt), but its "Gloria Patri" is so memorable that I wish to commend it again. The new edition of this work has an alternative ending in place of the "Gloria Patri," to the words "Let us bless the Father."

Dr. Lang has a new setting of the Magnificat and Nunc, in C sharp minor (Novello). This is for TTBB, and the Nunc has a tenor solo. There is also a Magnificat and Nunc on "Parisian Tones" for boys' voices, arranged by Nicholson (Novello). Olaf C. Christiansen has a resonant setting of the Benedictus es, Domine (Kjos).

Elmore's New Cantata

A distinct novelty is Robert Elmore's "The Prodigal Son" (Gray), which is described as a "sermon in swing." It has

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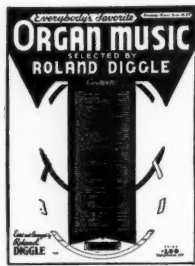
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a good text by the late Negro poet, James Weldon Johnson, and is for men's voices. Perhaps you might like it for a choir concert.

LAURENS HAMMOND WINS AWARD AS MODERN PIONEER

Laurens Hammond, president of the Hammond Instrument Company, Chicago, and inventor of the Hammond electronic organ and the novachord, was formally designated one of America's "modern pioneers" at the modern pioneer dinner in the Palmer House, Chicago, on the occasion of the 150th anniversary of the United States patent system. Among the fifty-nine inventors and research workers present to receive awards presented by the National Association of Manufacturers Mr. Hammond was the only one

from the field of musical instrument manufacturers. The honor was paid him in recognition of his contribution to American industry and science in the design and production of electrical musical instruments.

The committee which judged the men and women nominated for awards was composed of Karl T. Compton, president of the Massachusetts Institute of Technology; Forest R. Moulton, permanent secretary of the American Association for the Advancement of Science; George B. Pegram, dean of graduate faculties at Columbia University; John T. Tate, dean of the College of Science, Literature and the Arts of the University of Minnesota; Edward R. Weidlein, director of Mellon Institute, and Frank C. Whitmore, dean of the School of Chemistry and Physics of Pennsylvania State College.

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Franz Bornschein.....	.16
DECK THYSELF.....	.15
M. N. Lundquist.....	.15
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The three last items are from the new Capital University Series and will be sung at the Spring Festival to be held in Columbus, Ohio.

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EXAMINE THE MUSIC

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Suggests First Aid for the Uninformed on "Operating" Organ

Medford, Ore., Jan. 3, 1940.—Editor of THE DIAPASON: A recent experience with a mutilated organ leads me to suggest a service organ firms could render. Organs were developed before the days of printing and high-powered advertising, but to this day organ firms still stand in the middle ages in their failure to use certain facilities and technique that have become available down the years. The cars we buy, the refrigerators, the heating and air-conditioning systems, and other mechanizations, include printed details of maintenance instruction. The manufacturer of electronic organs also includes instructions on how to proceed with the instrument. But our pipe organs can take care of themselves; they evidently require no printed matter to expedite understanding the pipes, the pedalboard or the swell and crescendo pedals.

Over the decades of usefulness expected of an organ it might increase its efficient serviceability and longevity if organ firms provided some indestructible information to go with the organ. Many of us have become aware of the fact that personnel in churches is often completely uninformed on the care of the organ or its makeup, and that this personnel changes from time to time. Some vital information could easily be placed in a glass-covered plate set in the console, or hung on the wall in the choir room, where organists, committees and ministers would have permanent access to important details regarding the care and use of the organ.

Let it be set down in permanent form that maintenance men (and organists) are not to be allowed in the organ chamber unless their references have been carefully checked, and that tuning is not to be undertaken except at a normal temperature. Permanent instructions should be available on oiling and caring for the motor. Only a few years ago, in a representative metropolitan church, the writer was almost thrown out by the janitor, who discovered the organ had been played for over an hour without resting the motor. This indicates that even in metropolitan churches anything up to superstition and fancy can be the source providing the information on organ care, the while we also know there are any number of organs in the American hinterland that run themselves, or next thing to it.

Organs are sold with no regard for the exigency that mere pianists (often deserving not even that title) will assume playing the organ. And in many churches there is a dearth of perspective about organ playing—not mentioning art. Many pianists are satisfied to dub around on the instrument, and they easily acquire an ego complex from the prestige of being "organist." They may and they may not take a few lessons. Quite frequently what studying they do gives them little added knowledge of details they should know. Meeting a few simple requirements they acquire no conception of their failings, either because they have no satisfactory contacts, or because they soon become static. They subscribe to no organ journals, buy no books, and what they do acquire as organ music is a travesty.

After all, there are a few salient points about organ mechanism that could be put down in print to accompany installations. Organ firms could call on the personnel of the A.G.O. for cooperation to acquire at least a registration technician who could draw up from the tonal equipment of respective installations an outline of combinations suitable for solo, choir and hymn accompanying done according to Hoyle—not according to cockeyed fancy that originates in complete ignorance. We could have a bit of discussion of the principles involved in tonal combinations. We could include an outline of the characteristics of the instrument and how they are best used in combination and solo effect. And some way, sometime, more pianists (and organists) need to be informed that the pedalboard is for both feet and that the use of the swell shades is founded on simple rules in phrasing and analysis of the melodic line, the while a build-up in tone is not a mechanized act

of pushing back and forth on the crescendo pedal.

Strange as it may seem, though statistics may tell us of the hosts of organ teachers available in America, organ playing in churches might get a lift if a little information went with the organ bench as a gift; it might be placed in an aluminum cover with a chain attached to it, or nailed to the wall of the choir room in a durable frame. This idea could easily be stretched to include rudimentary instruction in playing, with something in the way of a list of good organ repertoire. And the wide-awake organ firm wouldn't be much involved if it included with each installation a year's subscription to the official magazine of the American Guild of Organists. We would say this is no more than keeping in line with modern trends in doing business.

HANS HOERLEIN.

ENTIRE SERVICE ON ORGAN AT CHURCH IN FORT WAYNE

An unusual evening service of music was arranged by Frederick E. Bieler, minister of music of the First Presbyterian Church of Fort Wayne, Ind., March 3 under the title of "The Ministry of the Organ." The organ did all the hymn "singing," Scripture reading, praying and preaching. A brief description of the instrument was delivered preceding the service.

The prelude was an "Invocation" by F. W. Snow. For the invocation Bach's chorale prelude on "Our Father Which Art in Heaven" was played. The Doxology was "sung" by the organ while the congregation stood. As the Scripture reading three of Jaromir Weinberger's "Bible Poems" were played and for the prayer Guilman's "Prayer" in F major was selected. In place of the spoken sermon, Mr. Bieler played Rheinberger's "Vision," the Sonatina from Bach's cantata "God's Time Is the Best" and the chorale "Praise God, Ye Christians," by Buxtehude. The benediction by the pastor, Dr. George W. Allison, was the only spoken word in the entire service. It was followed by Couperin's "Benedictus" as the congregation remained seated. Three hymns were played, but not sung.

Mr. Bieler played four Lenten recitals on Saturday afternoons in March. The last two programs were made up of the following numbers:

March 16—Prelude and Fugue in E minor and Chorale Prelude, "Heartily I Yearn for Thee," Bach; Cantabile, Franck; Five "Bible Poems," Weinberger; Intermezzo, Widor; Prelude and Fugue in D, Handel; Fugue alla Handel, Guilman.

March 23—Chorale Preludes, "All Men Must Die," "Jesus on the Cross" and "Christ Lay in Death's Strong Bonds," Bach; Byzantine Sketches ("Funeral Dirge," "Chapel of the Dead" and "In Paradise"), Mulet; Andantino, Vierne; Chorale in A minor, Franck.

Roberta Bitgood in Recital.

Pi Delta Upsilon Fraternity of Bloomfield College and Seminary will present Miss Roberta Bitgood, organist, and Miss Pauline Pierce, contralto, in a recital April 8 at the Westminster Presbyterian Church, Bloomfield, N. J. This will be the first recital to take place since the installation of a new organ console by the Traquair Organ Company of East Orange. Miss Bitgood is director of music at the college as well as organist and director of music at Westminster Presbyterian Church of Bloomfield. At the college she has a choir of thirty mixed voices which gives about thirty out-of-town concerts a year. She is a fellow of the American Guild of Organists, and is dean of the Metropolitan New Jersey Chapter. She studied with the late Dr. William C. Carl, Dr. Clarence Dickinson and Dr. David McK. Williams.

Programs by Bartholomew's Choir.

The choir of Holy Trinity Lutheran Church, Bethlehem, Pa., on Feb. 4 presented the 132nd recital under the direction of the organist and choir director, I. H. Bartholomew, who is serving his thirty-seventh year in that position. On Feb. 11 the choir gave a sacred recital in St. Luke's Lutheran Church, Easton, Pa. During the Lenten season the choir rendered Stainer's "Crucifixion," Gounod's "Gallia," excerpts from Matthews' "The Triumph of the Cross" and Handel's "Messiah."

NOTES FROM THE CAPITAL; NEW JACKSON ANTHEM SUNG

By MABEL R. FROST

Washington, D. C., March 16.—The A Cappella Choir of Ohio Wesleyan University will make its first appearance in three years in the nation's capital at the morning service at Francis Asbury Methodist Church April 7 under the direction of Rexford C. Keller, chairman of the department of music. This will be the final concert in the Eastern tour of this choir of fifty-three mixed voices. Professor and Mrs. Keller and daughter will be guests of Major and Mrs. Frank A. Frost.

Elizabeth Jackson's latest opus, an anthem for mixed voices entitled "O God, Thou Art My God," unquestionably her best to date, has been given its premiere memorized from manuscript and recorded by the Takoma Park Presbyterian Church choir, to whom it is inscribed. The Scriptural text has been given vigorous treatment by the composer and requires for proper performance an above-average choir such as this one so ably directed by Mrs. Albert Volkmer. Mrs. Jackson is organist of the Takoma Park Church.

The Mount Vernon Place Methodist Church, R. Deane Shure, director of the music department, has issued a printed table of the various musical organizations of the church, giving the name and position of each member and setting forth the rotating scheme of the ten vocal ensembles, five organists, two pianists and nine directors, covering the stated services of the church for a month. Work has begun on the church's new education building. This addition will adjoin the present structure and will house much of the church school, young people's activities, recreation, dramatics, choir rooms and music department, and a chapel seating 150, equipped with a Pilcher "cloister" organ, a memorial to Mary Bertha Shure, only daughter of the director. In this chapel daily noon public recitals are to be provided.

"The Requiem" of Gabriel Fauré was given its Washington premiere on March 10 by the chancel choir of Covenant-First Presbyterian Church, directed by Theodore C. Schaefer, organist, with Sylvia Meyer, National Symphony Orchestra harpist, assisting.

Mary Lou Lyle has been appointed acting organist of the Cleveland Park Congregational Church. Miss Lyle is a pupil of Harry Rowe Shelley and the late J. Warren Andrews of New York and Alexander Raab of the Chicago Musical College. She held positions as organist of the First Presbyterian and First Methodist Churches of Johnson City, Tenn., for many years.

As we go to press we learn of the sudden illness of Elizabeth Carpenter, who underwent an appendectomy March 16. We are glad to report her satisfactory condition. Mrs. Carpenter is organist and choir director of the Fifth Baptist Church.

JOHN A. GLASER CONTINUES HIS AMERICAN PROGRAMS

John A. Glaser will play the following compositions in his American composer organist recitals twenty minutes before the regular Wednesday evening services beginning at 7:55 in the English Lutheran Church of Our Saviour, Brooklyn, N. Y.: March 27—Four improvisations on Gregorian themes by Everett Titcomb.

April 3—Garth Edmundson: "Humoresque Fantastique"; "A Carpenter Is Born" (from Apostolic Symphony); "Redset"; "To the Setting Sun."

April 10—James R. Gillette: "A Shepherd's Tale"; Three Negro Spirituals; "Chant d'Amour"; Scherzando.

April 17—Clifford Demarest: Cantabile; "Thanksgiving" (Pastoral Suite); Canzona; Andante Religioso; Intermezzo.

April 24—Philip G. Kreckel: "O Filii et Filiae"; "Ave Maris Stella"; "Magnificat"; Eighth Mode; "Gloria in Excelsis Deo"; Chorale, "I Love Thee, Lord Most High."

Other living American composers whom Mr. Glaser will feature up to June are: Ralph Kinder, Leo Sowerby, Dr. Roland Diggle, R. Huntington Woodman, Har-

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The recitals have met with much favorable comment from members of the profession. Between 200 and 300 people on the average have attended.

Programs of Organ Recitals of the Month

Walter Blodgett, Cleveland, Ohio.—Mr. Blodgett, who has been giving Sunday afternoon recitals in Lent at St. James' Church, has included the following among his offerings:

Feb. 18—Old English: Introduction and Toccata, Walond; "A Fancy," Stanley; Minuet in G major, Maurice Greene; Adagio, Concerto in G minor, Camidge; Gigue, Concerto in B flat, Thomas Arne. Modern French and Belgian: "Chorale Varie," Georges Hue; "Piece pour Orgue," Desire Paques; Cantabile and Chorale, Jongen.

Feb. 25—Concerto 5, in F major, Handel; Suite from "Water Music," Handel; Sketches in C minor, D flat and C major, Schumann; Fugues on B-A-C-H (Fifth and First), Schumann.

March 3—"De Profundis," Bach; "When We Are in the Depths of Woe," Bach; "Sleepers, Wake!," Bach; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Chorale in A minor, Franck.

Lenore Metzger, Los Angeles, Cal.—Miss Metzger, organist and director at St. Cecilia's Church, presented special programs as a prelude to the Friday evening Mother of Sorrows novena devotions. These were the numbers played:

Feb. 9—"O Esca Viatorum," Isaac Bach; Chorale, "Da Jesus an dem Kreuze standt," Scheldt; Chorale, Sonata 6, Mendelssohn.

Feb. 16—Chorale Prelude, Healey Willan; Allegro, "Water Music," Handel.

Feb. 23—Aria in Manner of Bach, Mauro-Cottone; "Epitaph," Vierne; Andante, Sonata 5, Mendelssohn.

March 1—Prelude and Fugue, Franck; Chorale, "Alle Menschen müssen sterben," Bach.

March 8—"O Sacred Head," Bach; "Stabat Mater," Kreckel; "Pax Vobiscum," Edmundson; Chorale, "Christ lag in Todesbanden," Bach.

March 15—Fantasia in C minor, Bach; Trio, Rheinberger; "Adoro Te Devote," Gregorian.

William W. Carruth, F.A.G.O., Oakland, Cal.—Mr. Carruth of the faculty of Mills College was guest organist at the University of California at Los Angeles March 17 and played the Sunday recital. His program was made up as follows: Chorale Preludes, "We Believe in One God," "Saviour of the Gentiles" and "Rejoice, Ye Christians," Bach; Chorale Prelude, "How Brightly Shines the Morning Star," Karg-Elert; Chorale Prelude, "A Child Is Born in Bethlehem," Flor Peeters; Prelude and Fugue in A minor, Bach; Andante from Symphony 6, Intermezzo from Symphony 6 and Moderato Cantabile from Symphony 8, Widor; Allegretto from Sonata in E flat, Parker; "Chanson," Edward Shippen Barnes; Oriental Sketch, No. 1, Bird; Fugue in D, Gullmant.

Claude L. Murphee, Gainesville, Fla.—In a dedicatory recital on a two-manual Reuter organ in the First Methodist Church of Chattahoochee, Fla., Feb. 9, Mr. Murphee, organist of the University of Florida, played: Chorale in A minor, Franck; "When Evening Shadows Gather," Stoughton; "The Squirrel," Weaver; Londonderry Air, arranged by Coleman; Toccata and Fugue in D minor, Bach; "A Sylvan Idyl," Gordon E. Nevin; Variations on an Old Hymn, Murphee; "Caprice Viennois," Kreisler; Evenson; Martin; "Flight of the Bumble-bee," Rimsky-Korsakoff; "An Eastern Spring Song," Edmundson; "Variations de Concert," Bonnet.

Edward Eigenschenk, Chicago — The Van Dusen Organ Club presented Mr. Eigenschenk Feb. 27 in the following program, which was the second of his series of recitals of American music: Variations on "Old Hundred," Eddy; Indian Summer Sketch, Brewer; Springtime Sketch, Brewer; "Romance," Shelley; Concert Piece No. 21, Parker; Allegro and Intermezzo from Third Sonata, Borowski; "Song of the Basket Weaver," Russell; "Up the Saguenay," Russell. The program also included an organ duet by Joseph Labor, played by Winston Johnson and Wilbur Held.

R. Wayne Dirksen, Freeport, Ill.—Mr. Dirksen was heard in a recital at the First Methodist Church of Kewanee, Ill., Sunday afternoon, Feb. 25, playing the following program: Concerto in B flat, Handel; "Come, Sweet Death," "In Thee Is Gladness," "Christ Lay in the Bonds

of Death" and Fugue a la Gigue, Bach; Fugato, Capocci; "Perpetuum Mobile," from Concerto in E, Middleschulte; "Fire-side Sketches" ("A Cheerful Fire," "Grandfather's Wooden Leg" and "The Kettle Bolls"), Clokey; Londonderry Air, Old English.

Vincent H. Percy, Cleveland, Ohio—In his recital at the Euclid Avenue Congregational Church on the evening of March 11 Mr. Percy played: Prelude in B minor, Bach; "Bells of Riverside," Bingham; Rhapsody, Cole; "Up the Saguenay," Russell; "Tales from Arabian Nights," Stoughton.

Grace Halverson, A.A.G.O., Detroit, Mich.—Miss Halverson gave a recital Sunday evening, March 10, in the Central Methodist Church at Pontiac, Mich., with the assistance of Miss Mae Hess, soprano. Miss Halverson's numbers included: "Jesu, Joy of Man's Desiring," Bach; "I Call to Thee," "Jesu, Priceless Treasure" and "In Thee Is Joy," Bach; Suite, "Through Palestine," R. Deane Shure.

Charles Boehm, Glendale, N. Y.—Mr. Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, Long Island, will play the following program at his church April 3 at 8:45 p. m.: Trumpet Voluntary, Purcell; Chorale, "Wachet auf, ruft uns die Stimme" and "Christ lag in Todesbanden," Bach; "Song without Words," Frysinger; Concert Variations, Bonnet; "In Moonlight," Kinder; "The Soul of the Lake," Karg-Elert; Londonderry Air, arranged by Federlein; "A Mighty Fortress Is Our God," Faulkes; "The French Clock," Bornschein; Toccata and Fugue in D minor, Bach.

Albert Reeves Norton, Pittsburgh, Pa.—Mr. Norton played the last of a series of Lenten recitals by guest organists Sunday afternoon, March 10, at the First Presbyterian Church of Greensburg, Pa. His offerings consisted of the following: Prelude in G major, Bach; "Pleasantry," Gatty Sellars; Intermezzo, Rogers; "Dreams," McAmis; "Finlandia," Sibelius; "Sunset Shadows," George W. Andrews.

John M. Klein, Columbus, Ohio.—Mr. Klein's recitals in February at the Broad Street Presbyterian Church have been marked by the following programs:

Feb. 4—"Canticum B. Mariae Virginis," Cabezon; "Versetten" (Sonata), Zipoli; Adagio, Second Symphony, Widor; "I Call to Thee, Lord Jesus," Bach.

Feb. 11—Toccata, Frescobaldi; "Herr Gott, Dich loben alle wir," Pachelbel; Andante, Second Symphony, Widor; Adagio, Fifth Symphony, Widor.

Feb. 18—"Salve Regina," Second Symphony, Widor; Allegro Cantabile, Fifth Symphony, Widor; Meditation, Kinder.

Feb. 25—Prelude and Fugue in E minor (Cathedral), Bach; "The Reed-Grown Waters," Karg-Elert; "Les Cloches," LeBegue; "Invocation," Gullmant; "Dreams," McAmis.

John Rodgers, Shreveport, La.—For the fourth vesper musicale at the First Baptist Church, Feb. 25, Mr. Rodgers played the following organ numbers: "In Thee Is Joy," Bach; Chorale Preludes, "O Sacred Head," "Christ Lay in the Bonds of Death" and "All Men Must Die," Bach; Adagio, Galuppi; Fantasia and Fugue in G minor, Bach.

Herbert D. Bruening, Chicago — Mr. Bruening was the organ soloist at a concert of the children's a cappella choir of Tabor Lutheran School in St. Luke's Lutheran Church Sunday afternoon, Feb. 25, and played the following selections: "Grand Choeur on the Fourth Gregorian Tone," Wolstenholme; "Ara Notturna," Yon; Chorale Preludes, "O Lamb of God Most Holy," Pachelbel, and "Out of the Depths," Bach; "Echo Bells," Brewer; "Grand Choeur Dialogue," Gigout.

Mrs. Elmer Beardsley, Bridgeport, Conn.—Mrs. Beardsley, minister of music emerita of the United Church, played the following program in a recital there: Overture in C minor and major, Adams; "Cathedral Shadows," Mason; Londonderry Air; Meditation, Lucas; "A Memory," Nearing; "Song of the Volga Boatmen"; "Elegy," Woodman; "Bird in the Garden," Rogers; "Chant for Dead Heroes," Gaul; "At Evening," Kinder.

Frederic Tristrand Egner, London, Ont.—Dr. Egner is playing a series of six Saturday twilight recitals at Cronyn Memorial Anglican Church. March 23 he

played: "Lamentation," Gullmant; "In Paradise," Dubois; "Let There Be Light," Dubois; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; "Jesu, Joy of Man's Desiring," Bach; Overture to "Lohengrin," Wagner; "Easter morning on Mount Rubidoux," Gaul; "Christus Resurrexit," Ravanello.

On March 9 the program included: Sonata No. 1, in F minor, Mendelssohn; "The Aeolian Harp," Gerard Bunk; "Sea Surge" and "Sea Plaint," from "Hebrid Seas," Julian Nesbitt; Andante Cantabile from Symphony 5, Tschalkowsky; "Carlton de Westminster," Vierne; Toccata in D, Kinder.

Harold L. Turner, Missoula, Mont.—Mr. Turner gave his annual recital at St. Francis' Church on Palm Sunday. He played the following numbers: Prelude and Fugue in E minor (Cathedral), "Jesu, Joy of Man's Desiring," "Come, Sweet Death" and "In Death's Strong Grasp the Saviour Lay," Bach; Chorale in A minor, Franck; First Sonata, Borowski; "Night" and "Dawn," Jenkins; "The Bells of St. Anne de Beaupre," Russell. Mr. Turner's boy choir sang.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has continued to play successive parts of "The Pilgrim's Progress" by Ernest Austin in short recitals before the evening service at the Church of the Pilgrims.

Rollo F. Maitland, Mus. D., F. A. G. O., Philadelphia, Pa.—Dr. Maitland's series of afternoon hours of organ music at the Church of the New Jerusalem, a February musical event in Philadelphia, was marked this year by the following offerings:

Feb. 3—Prelude and Fugue in C minor, Mendelssohn; Andante Espresso (from "Sonata Cromatica"), Russell H. Miles; Chorale Prelude, "In dulci Jubilo," Bach; Allegro from Sixth Symphony, Widor; Pastorale, de Maleingreau; Theme and Variations (from "Serenade Trio"), Beethoven; Caprice, Kinder; Concert Rondo, Hollins.

Feb. 10—Prelude and Fugue in C minor, Bach; Barcarolle, Wolstenholme; Scherzo

from Second Symphony, Vierne; "Legend," Howard R. Thatcher; Symphonic Fantasia on the Chorale "Ad Nos, ad Salutarem Undam," Liszt.

Feb. 24—Prelude and Fugue in E minor ("Cathedral"), Bach; Chorale Prelude on the Welsh Hymn-tune "Rhosymedre," Vaughan Williams; Third Rhapsody on Breton Themes, Saint-Saens; Fantasia from Twelfth Sonata, Rheinberger; "Vesper Dream," S. Marguerite Maitland; Scherzo in B flat minor, Parker; Improvisation (Suite in Eighteenth Century Style).

Dr. Maitland's twelfth annual recital of compositions of Bach was the order Feb. 17 and the program included: Fantasia and Fugue in G minor; Chorale Preludes, "O Hail This Brightest Day of Days," "Salvation Now to Us Is Brought," "My Soul Doth Magnify the Lord" and "All Glory, Laud and Honor"; Prelude and Fugue in A minor; Chorale Preludes, "Jesu, Priceless Treasure," "Comest Thou, Jesu, from Heaven" and "I Call to Thee"; Finales (Allegro) from First Trio-Sonata; Passacaglia and Fugue in C minor.

Edward Hall Broadhead, Durham, N. C.—In his Sunday afternoon recitals at Duke University Mr. Broadhead included a Bach program March 3. March 10 he was assisted by the Durham High School Chorus, directed by William P. Twaddell. The following organ numbers concluded the program: "Apparition de l'Église Eternelle," Messiaen; Toccata, Andriessen. March 17 Mr. Broadhead played: Toccata, Adagio and Fugue in C major, Bach; "Grande Piece Symphonique" (complete), Franck; Scherzetto, Vierne; Toccata, Vierne.

Mr. Broadhead will play the following program at Converse College, Spartanburg, S. C., April 1, and at Meredith College, Raleigh, N. C., April 5: Toccata, Adagio and Fugue in C major Bach; Andante, Stamitz; "Ninety-fourth Psalm," Reubek; Improvisation in E, Karg-Elert; Scherzetto, Vierne; Toccata, Andriessen.

[Continued on next page.]

WITH TIMELY TEXTS

CHORAL WORKS APPROPRIATE TO THESE DAYS

Table listing choral works with authors and prices. Items include: MRS. H. H. A. BEACH, A Song of Liberty (Frank L. Stanton); GENA BRANSCOMBE, God of the Nations; G. W. CHADWICK, The Pilgrims (Mrs. Hemans); MABEL DANIELS, Peace in Liberty (Abbie Farwell Brown); CLIFFORD DEMAREST, America Triumphant (John Haynes Holmes); CHARLES DENNÉE, For the Flag and America; ARTHUR FOOTE, Recessional (Kipling); MRS. M. H. GULESIAN, Hymn to America (Clara Endicott Sears); BRUNO HUHNS, Brotherhood (Whittier); R. L. HERMAN, Freedom our Queen (O. W. Holmes); H. C. MACDOUGALL, Freedom's Bride (Caroline Hazard); EDWARD MACDOWELL, Hymn of Faith (Hagedorn); R. S. STOUGHTON, The Dawn of World Peace (Tennyson).

ANTHEMS

(SATB unless otherwise indicated)

Table listing anthems with authors and prices. Items include: EDWARD SHIPPEN BARNES, O God of Freedom; CHARLES P. SCOTT, God our Protector; W. R. VORIS, The Builders; W. R. VORIS, God is the Refuge of His Saints; SETH BINGHAM, Let God Arise; CUTHBERT HARRIS, The Everlasting Strength; EDUARDO MARZO, God is our Hope and Strength; T. TERTIUS NOBLE, Rise Up, O Men of God; ALFRED WOOLER, God, the Eternal Ruler.

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PROGRAMS OF ORGAN RECITALS—Continued

Lindsay A. Lafford, F.R.C.O., Princeton, N. J.—Mr. Lafford, the new organist and choir-master of Princeton University, was heard in a recital March 13 at the university chapel. He had the assistance of the chapel choir. The organ numbers were the following: Sonata in G minor, first movement, Piutti; Trio-Sonata No. 3, first movement, Bach; Sonata No. 6, Mendelssohn; Larghetto in F sharp minor, Wesley; Intermezzo in B major, Rheinberger; Prelude and Fugue in B minor, Bach.

Claire Leonard, Poughkeepsie, N. Y.—Mr. Leonard of the Vassar College faculty gave a recital at the Princeton University Chapel on the afternoon of March 6 and played the following program: Concerto in D minor, Handel-Guilman; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in C minor, Bach; Chorale Preludes, "O wie selzig," "Schmücke Dich" and "Herzlich thut mich Erfreuen," Brahms; "Pieces Libres" (Meditation, "Cortege" and Canzona), Vierne; Chorale in A minor, Franck.

Alice V. Gordon-Smith, A.A.G.O., Montclair, N. J.—In a recital at the First Congregational Church Saturday afternoon, March 16, Miss Gordon-Smith played these compositions: Cathedral Prelude and Fugue, Bach; Arioso, Handel; Allegro Vivace and Air from "Water Music," Handel; Scherzo from Sonata 2 and "Venetian Idyl," Mark Andrews; Old Czech Air, Anonymous; "Angels" (arranged by Mark Andrews), Massenet; Chorale Prelude on "A Mighty Fortress," Faulkes; Reverie, Macfarlane; "Fiat Lux," Dubois; Andante from Symphony 4 and Toccata from Symphony 5, Widor.

Beatrice Hatton Fisk, New London, Conn.—Miss Fisk gave noon recitals daily during Holy Week at the First Congregational Church and among her offerings were the following:

March 18—Prelude and Fugue in C minor, Bach; Sinfonia, Bach; Chorale Prelude, "Blessed Are Ye, Faithful Souls," Brahms; "Elegy," Noble; "Hear My Prayer," Bossi; "Reverie Dramatique" and "Chant Solennel," Vodorinski.

March 20—"Toccata per l'Elevazione," Frescobaldi; "Jesu, Joy of Man's Desiring," Bach; Aria from Concerto No. 10, Handel; Solemn Prelude and Chorale Prelude, "Rockingham," Noble; "Clair de Lune," Karg-Elert; Prelude to "Parsifal," Wagner.

March 21—Sonatina, "God's Time Is Best," Bach; Chorale Preludes, "Come, Sweet Death," Bach, and "O World, I Now Must Leave Thee," Brahms; "Lament," Noble; Good Friday Music from "Parsifal," Wagner; Fantasia in G minor, Bach.

Julian R. Williams, Sewickley, Pa.—Mr. Williams' offering March 5 in his series of fifteen historical recitals at St. Stephen's Church was devoted largely to American compositions, and two of the numbers, by Claude L. Fichthorn and Dr. Horace Alden Miller, are dedicated to Mr. Williams. The program was made up as follows: Three Symphonic Pieces ("Ruat Caelum," "Deus Misereatur" and "Resurgam"), Claude L. Fichthorn; Passacaglia, from "Impressions Gothiques," Garth Edmundson; "Beside Still Waters," Seth Bingham; Cantilena, Carl McKinley; "A Prayer of St. Chrysostom," Powell Weaver; "A Madrigal," Anthony Jawelak; "The Bells of St. Anne de Beaupré," Alexander Russell; "The Indian Flute," Horace Alden Miller; Gavotte in F, Wesley; "Jesu, Joy of Man's Desiring" and Fugue a la Gigue, Bach.

Russell H. Miles, Urbana, Ill.—Professor Miles presented the following program in the University of Illinois Sunday recital Feb. 25: Fourth Sonata, Mendelssohn; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in E minor, Bach; Fantaisie in A major, Franck; "Song of the Basket Weaver," Russell; "The Bells of Ste. Anne de Beaupré," Russell.

Professor Miles played the following program March 10: Fifth Sonata, Mendelssohn; Prelude, Fugue and Variation, Franck; Toccata and Fugue in D minor, Bach; "Prelude in Olden Style," Greenfield; Five "Bible Poems," Weinberger.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga played the following program for the University of Illinois Sunday afternoon recital March 3: "Sonata da Chiesa," Andriessen; "Benedictus" and "Soeur

Monique," Couperin; "Bist Du bei mir," Bach; Prelude and Fugue in B minor, Bach; "Cortege et Litanie," Dupré; "Harmonies du Soir," Bedell.

Herbert Ralph Ward, Trenton, N. J.—Mr. Ward has been playing a series of recitals on Thursday evenings in Lent at Trinity Cathedral. His offerings in March included:

March 7—"Clair de Lune," MacDowell; "Introspection," Sydney Overtun; March ("Die Folkunger"), Kretschmer; Air for the G string, Bach-Nevin; "Harmonies du Soir," Karg-Elert.

March 14—Largo, Handel; Festal March, Stoughton; Chorale Prelude, "We All Believe in One God," Bach; Chorale and "Prayer" ("Suite Gothique"), Boellmann; Fugue in E minor, Pachelbel.

March 21—Bach program: "My Jesu, What Dread Agony"; "Come, Gentle Death"; Chorale Prelude, "O Sacred Head, Now Wounded"; Final Chorus from "St. Matthew Passion."

Dr. Harry E. Cooper, Raleigh, N. C.—Dr. Cooper, of Meredith College, was guest organist at Duke University, Durham, N. C., Feb. 25 and played the following program: Fantasia and Fugue in F minor, Archer Gibson; Canon in B minor, Schumann; Fantaisie in A major, Franck; Scherzo, Symphony 2, Vierne; "Stellienne," Weitz; Toccata on "From Heaven High," Edmundson.

March 3 Dr. Cooper played these selections in a recital for the College of William and Mary in the Baptist Church at Williamsburg, Va.: "Christus Resurrexit," Ravanello; Pastorale, Sonata 1, Guilman; "Jesu, Joy of Man's Desiring" and Fugue in G major, Bach; Fantaisie in A major, Franck; Scherzo, Symphony 2, Vierne; Toccata on "From Heaven High," Edmundson; "Up the Saguenay," Russell; Cradle Song, Kreisler; "Stella Maris" (Final from Organ Symphony), Weitz.

George Stewart McManus, Los Angeles, Cal.—In his noon recitals at the University of California at Los Angeles Dr. McManus has played:

March 5—Toccata, Foote; Minuet No. 2, Adagio and Intermezzo (from "L'Arlesienne Suite"), Bizet; Prelude from Symphony No. 1, Vierne; "Hallelujah Chorus" (from "The Messiah"), Handel.

March 8—Prelude, "Gloria Domini," Noble; "Finlandia," Sibelius; Prelude and Fugue in B flat, Canzona, Adagio from C major Toccata and Passacaglia, Bach.

Joseph C. Beebe, New Britain, Conn.—In his Lenten recitals in March at the South Congregational Church Mr. Beebe played the following programs:

March 4—Passacaglia, Bach; Three Chorale Preludes, Buxtehude; Andante (Fifth Quintet), Mozart; Two Improvisations on Gregorian Themes ("Gaudeamus" and "Cibavit Eos"), Titcomb; "The Mystical Organ" (Book 30), Tournemire.

March 11—Chorale Preludes, "O Guiltless Lamb of God" and "By the Waters of Babylon," Bach; Suite, de Maleingreau; "On Hearing the First Cuckoo in Spring," Delius; Prelude to "Lohengrin," Wagner; Prelude to "Parsifal," Wagner.

March 18—Preludes to the Introit for the Season of Easter, de Maleingreau; Five "Invocations," Dallier; Good Friday Music ("Parsifal"), Wagner.

Lanson F. Demming, Urbana, Ill.—Mr. Demming, who played the University of Illinois recital March 17, included the following compositions in his program: Prelude and Fugue in D minor, Bach; Three Pieces from Harpsichord Suite, Handel; Toccata in G minor, H. A. Matthews; Prelude and Fugue in C minor, Bach; "Shadow Mountain," Shure; Second Movement from "Sonata Dramatica," Caudlyn; "Drei Orgelstücken," Bonset.

Eugene M. Nye, McMinnville, Ore.—On March 10 a vesper musicale was presented at St. Barnabas' Church in which Mr. Nye was assisted by Miss Frances Hall, contralto. The organ numbers were: "Suite Gothique," Boellmann; "Norwegian Dance," Grieg; "Marche Romaine," Gounod; Largo ("New World" Symphony), Dvorak; "The Lost Chord," Sullivan; "La Cinquantaine," Gabriel-Marie; Scherzo in D minor, Tours.

George Dok, Rockford, Mich.—Mr. Dok played these selections at a Lenten hour of music Sunday, March 10, in the Little White Church in the Valley: "St. Anne's" Fugue, Bach; Aria, Tenth Concerto, Handel; Russian Boatman's Song, arranged by Eddy; Barcarolle, Paulkes; "Echo,"

de la Tombelle; Toccata, Boellmann. Frances Hunter Carlson, soprano, was the soloist.

Gladys Owen, Lake Forest, Ill.—Miss Owen, organist of the Methodist Church, played the following short programs preceding a series of Lenten communion services at the Church of the Holy Spirit:

Feb. 21—"Sursum Corda," Hailing; "Prayer" in E flat, Guilman; "Ave Maris Stella," Grieg; Theme, "Symphonie Pathétique," Tchaikowsky.

March 6—"Prayer," Loret; Meditation, Morrison; Chorales, "Jesu, Deine Passion" (1609) and "Ah, Dearest Jesus," Crueger (1640); "Forgiveness," Ray Hastings.

March 13—"Vision," Rheinberger; Sanctus ("Messe Solennelle"), Rossini; Chorale, "Take Courage Now, My Feeble Soul," Johann Schopp (1641), harmonized by Bach; "O Salutaris," Mozart.

March 20—"Consolation," Mendelssohn; Largo, Handel; Chorales, "O Sacred Head Once Wounded" and "O Lamm Gottes Unschuldig," Bach.

Walter A. Eichinger, Seattle, Wash.—In a recital at the University Temple Jan. 30 Mr. Eichinger played the Second Sonata by George F. McKay as the final number. He also played: "Now Again Be Thou Joyful, Oh My Spirit," Bach-Grace; "Subdue Us By Thy Goodness," Bach-Grace; Sixth Symphony (Allegro, Adagio, Intermezzo), Widor.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs will be given by Dr. Tidmarsh at the Union College Chapel Sunday afternoons at 4 in April:

April 14—Fantasia in A, Franck, Chorale in B minor, Franck; Finale, Franck; Symphonic Variations, Franck (Major John A. Warner, pianist).

April 28—Wagner program: Introduction to Third Act of "Lohengrin"; "Vorspiel" to "Lohengrin"; "Fire Magic," "Die Walküre"; "Ride of the Valkyries"; Prelude and "Liebestod," "Tristan and Isolde"; Prelude to the Third Act of "Die Meistersinger"; Prize Song, "Die Meistersinger"; "Dance of Apprentices" and Finale, "Die Meistersinger."

Ernest A. Blick, A.C.C.O., Calgary, Alta.—Continuing his short recitals of Lenten music on Sunday evenings before the regular service, Mr. Blick, organist and choir-master of St. John's Anglican Church, played the following numbers in March:

March 3—Adagio from "Sonata Pathétique," Beethoven; "Curfew Melody," Timmings; Bercéuse (MS.), Blick; Barcarolle, Wolstenholme; "Evening in the Cloisters," Harris.

March 10—"Reve Angelique," Rubinstein-Lemare; Nocturne in C sharp minor, Tchaikowsky; Andante in A, Hollins; Chorale Prelude, "Jesus Christ, Our Redeemer," Bach.

March 17—"March des Templiers," Benedict; Andante Grazioso, Dethier; "Grande Piece Symphonique" (Andante, Allegro, Andante), Franck; Overture in C minor, Hollins.

March 24—Chorale Prelude, "Today God's Only Begotten Son," Bach; Pavane in A, Johnson; Cantilena, Wheelton; "A Morning Melody," Crawford; "Grand Choeur," Salome.

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**Los Angeles News;
Choral Conductors
Meet at Conference**

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., March 15.—The Choral Conductors' Guild of Southern California held a well-attended conference at the University of California in Westwood Feb. 24. Under the leadership of the president, Clarence Mader, an interesting program was carried out. It included among other things lectures by Mrs. William Neidlinger of New York, Max Krone, who gave an excellent talk on the late Gustav Holst; Dr. Knudsen, who spoke on "Music and Modern Acoustics," and William Ripley Dorr, who demonstrated his work with junior choirs from the public school of Palos Verdes and a magnificent group of youngsters from St. Michael's Catholic Church, Los Angeles. In the evening a concert was given by the San Francisco Seminary Choir under the direction of John Milton Kelly. This was a first-rate program, given in the Williamson style. This organization is doing a fine piece of work under the leadership of Mr. Mader and will eventually bring about a better standard and a higher code of professional ethics.



DONALD PEARSON

DONALD PEARSON, who will receive the performer's certificate from the Eastman School of Music this year, presented the third in the series of Lenten recitals at Strong Auditorium of the University of Rochester March 3. In this, as in his other recent performances, Mr. Pearson displayed outstanding technical equipment and sound musicianship.

The program opened with the Fugue in E flat major of Bach, which was heard to the best possible advantage on the Aeolian-Skinner Baroque organ. This was followed by the chorale prelude of Buxtehude, "Come, Redeemer of Our Race," and a sparkling "Noel" of d'Aquin. A group of chorale preludes of Bach and the Allegro from the first Trio-Sonata were played with skillful interpretation and registration.

Mr. Pearson's performance of Handel's Concerto in F major was outstanding for its brilliance and grace, and a rhythmic precision which was exciting to hear. An unusual feature of the program was Karg-Elert's "Fugue, Kanzone und Epilog," which, though seldom played, is most effective, making use of a quartet of women's voices and violin *obligato*. Two short pieces, Vierne's Scherzetto and the meditative "Benedictus" of Max Reger, contributed to the lighter parts of the program, which was concluded with the toccata "Tu es Petra" by Mulet.

Mr. Pearson recently received commendation for his fine performance of Sowerby's "Medieval Poem" with the Rochester Civic Orchestra on the first of the student concerto programs at the Eastman School. At present he is planning a recital as part of his graduate work which will consist of the eighteen great chorales of Bach.

backing up the choir and attending in such large numbers.

Another excellent musical event was the Mozart "Requiem," given by the choir of the First Methodist Church of Hollywood under the direction of Norman S. Wright.

It is difficult to write of the loss we all feel in the passing of Frank Colby. For myself, who knew him for twenty-five years, I have lost a dear friend, and one whom I admired in many ways apart from his profession. I do not think of him as a composer, a music critic, an organist, a teacher or a publisher, but as a dear, gentle, lovable person who was ready always to go out of his way to do a fellow creature a good turn. There are few men who could be as kindly and considerate as he was under all conditions. No matter what happened, his cheerful spirit and almost unconscious humor carried the day. Always modest regarding his own work, he had a knack of somehow finding something nice to say about the worst performances. He was a great gentleman.

A very enjoyable evening of music was that given by Mr. Mader and the choir of Immanuel Presbyterian Church for the Guild March 4. We had some first-rate organ playing and excellent singing. Among the organ numbers that especially struck me were the Allegro from Widor's Sixth, a jolly Fuga in G by Hurlbusch and the Giga from the Suite in F by Corelli. Other numbers were by d'Agincourt, Boely, Langlais, Miller, Diggle and Mulet. The choir of some sixty-five voices sang two choruses from the "St. John Passion" of Bach and works by Ireland and Byrd. I thought the best singing of the evening was done in Purcell's "Thou Knowest, Lord," interpreted with beauty of tone and fine musical understanding.

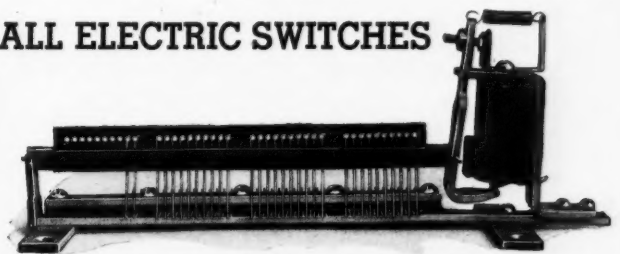
At the First Congregational Church Arthur Leslie Jacobs directed an excellent performance of the Brahms "Requiem" and the same composer's Alto Rhapsody. Perhaps it was a mistake to include these two works on the same program, for the glory of the Requiem made the other work seem dull. The choir was in excellent form and there is no doubt that Mr. Jacobs is building up one of the finest choral organizations here in California.

It was pleasant to have William W. Carruth down from San Francisco for two recitals on the Skinner organ in Royce Hall at U.C.L.A. Mr. Carruth is one of the best organists on the coast. As a pupil of Widor he plays this composer's works *con amore* and in his recital on the 15th he included the Andante from the Seventh, the Intermezzo from the Sixth and the Moderato Cantabile from the Eighth. Other composers represented were Bach, Parker, Barnes, Bird and Guilman; and what a very real treat it was to hear his fine Fugue in D again!

It was most interesting to hear Joseph Clokey's "Adoremus Te" sung with pageantry added at the suggestion and with the advice of the composer. It was given under the able direction of Dudley Warner Fitch at the cathedral March 10 and was a decided success. The choir sang the music well and the pageantry added greatly to the enjoyment of the work.

At the First Methodist, under the direction of S. Earle Blakeslee, with Irene Robertson doing valiant service at the organ, Verdi's "Requiem" has had two performances that were heard by some 5,000 people. This is a big undertaking for any choir and means a tremendous amount of work for all taking part, but it is refreshing to find a congregation

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Toronto Center.

The Toronto Center was addressed by Sir Wyly Grier, D.C.L., P.R.C.A., March 12 on the subject of "Painting." Sir Wyly, who has had a long and distinguished career in the world of art, was introduced by the chairman of the center, Dr. Peaker, who briefly referred to the speaker's many and varied achievements as writer, painter, sculptor and soldier.

Sir Wyly began his address with some interesting reminiscences of his student days in Paris, when studying with Bougereau and Tony Robert Fleury, and followed with a vivid word picture of art in London during Whistler's stormy ascendancy. Then he gave a historical sketch of painters and paintings in Canada—an account enlivened by many amusing anecdotes and impressions. Sir Wyly told something about his work as a specialist in portrait painting and described the difficulties (some of them very amusing difficulties) which beset the path of the artist in this field. Distinguished people in all walks of life have sat for Sir Wyly and he told something of their interesting histories as he saw them. Running all through the speaker's remarks was a strongly marked idealism; those who have seen the works of this artist know that his idealism is found both in precept and practice.

A very interesting meeting of Toronto Center was held Feb. 28 at St. Simon's Church, Toronto. A demonstration in conducting a choir practice was given by three members of the College, the choir consisting of other members and friends. The choirmasters for the evening were Eric Lewis, organist of the church; J. W. Donson, organist of Christ Church, and Otto James of the Church of the Redeemer. Several anthems and other selections were put before the improvised choir and various methods of conducting were illustrated. Clever improvisations on given themes were played by T. J. Crawford, F.R.C.O., organist of Timothy Eaton Memorial Church, and F. C. Silvester, organist of the Bloor Street United Church. A pleasant social hour with refreshments was spent afterward in the parish hall.

Kitchener Center.

The Lenten season has been marked in the Kitchener Center by a series of interesting and well-attended recitals given by its members.

Sunday, Feb. 25, a recital was played at the Norfolk Street United Church, Guelph, by Harold A. Riddolls, organist of the church, and William E. France, organist of the Dublin Street United Church. The following program was played by Mr. Riddolls: Tuba Tune, D major, Lang; Prelude and Fugue in C major, Bach; "Soeur Monique," Couperin; "Jongen; Agitato, Sonata 2, Rheinberger. Mr. France played: Allegro from Concerto in F, Handel; Prelude, Clerambault; "From God I Ne'er Will Turn," Buxtehude; Toccata and Fugue in D minor, Bach; Minuet, Vienne; "Piece Heroique," Franck.

Mr. Riddolls' playing was marked by rhythmical interpretation and demonstrated a comprehensive command of the instrument. The rich tuba of the organ was effectively displayed in the opening number, the Tuba Tune in D major. Mr. France's playing was characterized by a facile technique, adequate for the requirements of an ambitious recital. His opening number, the Allegro from Handel's Concerto in F, was played with mastery and consummate skill. The Toccata and Fugue in D minor received interesting treatment at the hands of the recitalist.

Sunday, March 3, at St. John's Church, Preston, Ont., the recitalists were Cecil

Walker and E. V. Merkel. Mr. Walker played the following numbers: "Dioclesian Suite," Purcell; Prelude on "Rhosymedre," Vaughan Williams; "Salix," from "Plymouth Suite," Whitlock; Chorale Prelude, "St. Anne's," Parry. Mr. Merkel's selections were: Allegro from Sonata in the Style of Handel, Wolstenholme; Chorale Preludes, "Christ, Thou Art the Life," and "Praise to the Lord," Walther; Folksong, Banks; Gavotte, Martini; Variation (from Prelude, Fugue and Variation), Franck; Fugue in B minor, Bach.

Both recitalists, well known to Kitchener audiences, projected an hour of music which for skillful technique, tasteful registration and representation of the various schools and periods in organ literature left little to be desired.

The third recital took place Sunday, March 10, at Zion Evangelical Church, Kitchener, and the recitalist was Ralph Kidd. Mr. Kidd, organist of the Knox Presbyterian Church, Stratford, Ont., played the following program: Trumpet Tune in D, Purcell; Concerto in A minor, first movement, Vivaldi-Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; "Suite Gothique," Boellmann; "A Song of Sunshine," Hollins; Scherzo in G flat, Whitlock; "Carillon," Vienne.

Kitchener Center is to be congratulated on these recitals and on its enterprise in reaching out to include in its programs organists from nearby towns in this distinctly musical section of the province.

London, Ont., Center.

Alex Knox, author, actor and playwright, who is home from London, England, on a visit, was the guest speaker at the March meeting of the London Center March 5. The meeting was presided over by Chairman T. C. Chattoe, F.R.C.O. Mr. Knox spoke on "The Staging of Music" and dealt particularly with the scenery and settings of opera. The speaker expressed the view that some modernizing of the setting of opera could be done without hurt to the period in which the opera was written. He described several instances in which traditional settings had been changed with benefit.

The center adopted a vote of sympathy for one of its members, George Winterbottom, because of the death of his father.

Ottawa Center.

An outstanding event in the season's activities of the Ottawa Center took place Feb. 28 at St. Andrew's Church, when three of the capital's prominent organists contributed to a recital of particular interest to the profession in the city and district. Carman H. Milligan, organist of St. Andrew's; Allanson G. Y. Brown, F.R.C.O., organist of Dominion United, and Myron McTavish, F.C.C.O., of the First Church of Christ, Scientist, played the examination pieces of this year for the Canadian College of Organists. The first section of the program was devoted to test pieces for the degree of associate and the second to the fellowship pieces. These selections include works from the era of Bach and Handel to contemporary writers for the organ, and were performed with polished style. The recital took the place of the March meeting of the center.

Brantford, Ont., Center.

The monthly meeting of the Brantford Center was held Saturday evening, March 16, in Grace Anglican Church. A. G. Merriman, A.R.C.O., organist and choir-master of the church and chairman of the center, presided. H. Fry, choir-master of Trinity Anglican Church, Galt, played a short recital. His selections were: Chorale Prelude, "In Thee Is Gladness," Bach; Canon, Op. 47, Reger; Scherzo, Willan; Chorale Prelude, "O

World, I Now Must Leave Thee," Brahms; Minuetto, Gigout; Pastorale, Hillemecher; Concerto, John Stanley.

After the recital the members went to the church parlors, where an inspiring talk was given by the Rev. Stanley Owen, minister of the Colborne Street United Church, Brantford. His subject was "Music of the Church from the Minister's Standpoint." Mr. Owen showed himself to be a minister of sound musical understanding, and although his points were such that any thoroughly schooled organist heartily agreed with them, it was good to have them brought to our minds afresh.

MANY OFFERINGS MARK LENT IN CHRIST CHURCH, CINCINNATI

Christ Church, in downtown Cincinnati, where Parvin Titus, F.A.G.O., has been providing the best in church music for many years, had its usual special programs and services in Lent, including noon recitals by Mr. Titus and assisting artists on Tuesdays and Fridays from Feb. 9 to March 19.

The noon series opened with a program of works of forerunners of Handel and Bach and Mr. Titus played: Pavane ("The Earl of Salisbury"), Byrd; Chaconne in F, Couperin; Three Noels, Dandrieu; "Dialogue," Clerambault; Chorale Preludes, "To Thee Alone, Lord Jesus Christ," and "Our Father, Who Art in Heaven," Pachelbel; Prelude, Fugue and Chaconne in C, Buxtehude. Feb. 13 there was a Handel program, with vocal solos by Mrs. Carlos Schott. Feb. 16 a Bach and Beethoven program was offered, with Dr. Walter Spiegel as violin soloist. Feb. 20 Mr. Titus played a Bach program and Feb. 23 this list of works of composers from the lowlands: Fantasia in Echo Style, Sweelinck; Chorales, Op. 39, "A Child Is Born in Bethlehem," "Welcome Be Thou, Dear Lord Jesus," and "A Child to Us Is Born," Flor Peeters; Cantabile and Chorale, Jongen.

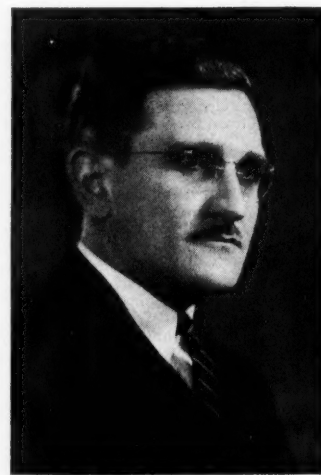
Works of English symphonic composers were played Feb. 27 as follows: Prelude in the Form of a Chaconne, Stanford; Sonata in G (Allegro Maestoso and Andante Espressivo), Elgar; Prelude on the Welsh tune "Rhosymedre," Vaughan Williams. A Mendelssohn program March 5 was presented, with Frank Zwygart, bass, as assisting soloist.

The following list of works of American composers was played March 8: "Cathedral Strains," Seth Bingham; "Shining Shore" (based on a gospel hymn), Edward Shippen Barnes; Allegretto, Sonata in E flat, Horatio Parker; Madrigal and "Carillon," Leo Sowerby.

A request program was the offering March 19, when Eduardo Rael, bass, was the soloist and Mr. Titus played: Sonata from "God's Time Is Best," Bach; Chorale Preludes, "O Lamb of God, Most Holy," Bach; "Now Thank We All Our God," Karg-Elert, and "O God, Thou Righteous God," Arno Landmann; "Jesus Comforts the Women of Jerusalem" ("The Stations of the Cross"), Dupre.

The "Passion According to St. Matthew," by Bach, was sung in Christ Church on Palm Sunday afternoon. The combined adult choirs of the parish were assisted by the children of the church school choir and boys from the choir of the Church of Our Saviour.

HAROLD H. BARKER



HAROLD H. BARKER, for the last nine years organist and choirmaster at the First Methodist Church, Altoona, Pa., has been appointed minister of music at Grace Methodist Church, Harrisburg. In his new post Mr. Barker will preside over a four-manual Austin organ of seventy stops, will direct the solo quartet and organize several choirs.

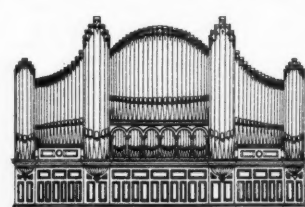
Mr. Barker, a graduate of Combs Conservatory, Philadelphia, has enjoyed a varied musical experience. For several years he was concertmeister and assistant conductor of the Trenton, N. J., Symphony Orchestra. Later he organized and directed the Altoona Symphony Orchestra. He also founded and has conducted from its inception the Altoona Vesper Choir, a community chorus of sixty-five voices. His organ study in recent years has been with Arthur B. Jennings and Dr. Marshall Bidwell in Pittsburgh and he has studied choral conducting with Dr. F. Melius Christiansen and Olaf C. Christiansen.

Dividing his time between Harrisburg and Altoona, Mr. Barker will continue to train the choirs of the Second Lutheran Church and the Broad Avenue Presbyterian Church in Altoona, also continuing his directorship of the Barker School of Music, which he established in 1922 with his father, the late Joseph S. Barker.

Harrison M. Wild Club Meets.

The Harrison M. Wild Organ Club held its monthly meeting on March 12 at the Central Y.W.C.A., Chicago. After luncheon the president, Alice R. Deal, introduced the speaker, Anne Faulkner Oberndorfer, who discussed the recent conference on inter-American relations in the field of music.

St. Brigid's Mixed Choir of Los Angeles, under the direction of James E. Prior, broadcast the "Seven Last Words" of Dubois over radio station KMPC, Beverly Hills, Tuesday evening of Holy Week. Miss Lenore Metzger, organist and director of St. Cecilia's Church, played the organ accompaniment. This was the third consecutive year for this broadcast.



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W. GLEN DARST



W. GLEN DARST is organist and choir-master of St. Andrew's Episcopal Church, Fort Worth, Tex., where he has had charge of the music for the last eight years. Not only does he serve in this capacity, but he also has a position of responsibility with a large oil company. That he is successful in the performance of the duties involved in both positions is evident, since he has functioned in these two capacities for a number of years.

Mr. Darst's musical education dates back to his early childhood days, when, at the age of 9, he began the study of the cornet, taught to him by his father, who had received considerable instruction in theory, harmony and counterpoint. Even at this early age he manifested a keen interest in the piano, but it was several years before his desire was to be satisfied. At that time the family purse would not permit the purchase of such an expensive instrument; so not until he was about 14 years of age was it possible to obtain the much-coveted piano.

At the age of 19 Mr. Darst came to Chicago, where he continued his studies on the piano at the American Conservatory of Music until the world war. He enlisted in May, 1917, as a clarinetist in one of the regimental bands in the Rainbow Division and served in that capacity for two years, being mustered out in May, 1919. Shortly thereafter he began study of the organ. He has held choir positions in Chicago and suburbs, St. Louis and Fort Worth. While living in Chicago he was organist of two Masonic lodges. He has studied harmony and counterpoint with E. Clyde Whitlock of the Fort Worth Conservatory and has won several prizes for composition in the annual contest of the Texas Manuscript Society.

Mr. Darst has been dean of the Fort Worth Chapter of the American Guild of Organists for the last three years. This chapter has been one of the pioneers in the Southwest in the presentation of concert organists. He is married and resides in Fort Worth with his wife and daughter.

Organ, Piano, Violin Concerts.

At the studio of H. Velma Turner in St. Davids, Pa., where organ recitals have been an attraction for invited guests for a number of seasons, the Pro-Art Trio, consisting of Czeslawa Ozga, violinist; Mary Carroll Rolin, pianist, and Miss Turner, organist, is giving two spring concerts. The first took place March 12 and the second is on the schedule for April 23. In addition to piano and violin solos, the trio played the Vivaldi Concerto in A minor and an Adagio by Mendelssohn, among other numbers, and Sibelius' "Finlandia" was played as a piano and organ duet. The "Petite Suite" by Saint-George will be one of the trio numbers in April and Liszt's "Les Preludes" the piano-organ duet. Miss Turner will play these organ selections: Reverie, Macfarlane; Allegro Maestoso e Con Fuoco, Guilman; Prelude to "The Blessed Damselle," Debussy.

Adah Grace Eickmeyer arrived Feb. 29 in the home of Mr. and Mrs. Paul H. Eickmeyer at Battle Creek, Mich. She was welcomed to the family circle not only by her parents, but by her little sister, Ann Katherine.

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A public hymn festival will be held in New York at the Riverside Church on Sunday afternoon, April 21, at 4:30. The choir of that church, directed by Frederick Kinsley, guest organist, will render Gustav Holst's "Turn Back, O Man," and as a choir response a Negro folk-tune set by Harry T. Burleigh to "In Christ There Is No East or West," still in manuscript. Two brief meditations will be given by the pastor, Dr. Harry Emerson Fosdick.

The whole festival will be broadcast by WQXR. Mr. Burleigh will be present to join in singing his Vesper Hymn.

In 1936 and 1937 similar festivals were held at Riverside, which amply demonstrated that the hymn-lovers of the city would attend such a service and in large numbers. At the service in 1937 600 adult singers from visiting choirs in and around New York were distributed in the nave in reserved pews, while nearly 300 juniors under Miss Grace Leeds Darnell's direction filled the upper gallery in the rear of the church. All members of these choral groups received leaflets containing the hymns and tunes three weeks before the service, and the unfamiliar tunes were thoroughly learned by them. Thus the entire congregation of more than 2,200 quickly gained confidence, so that these tunes were sung with good effect. In addition, the junior choirs rendered one hymn separately and sang one or two verses of other hymns alone.

The hymns for the coming festival were all taken from the "New Church Hymnal" (Appleton-Century). In choosing them two elements were considered. The entire service follows consistently one general theme—the need of the world today for Christian living—and in every case the words or the music are from the pen of a living writer, including several Americans.

A description of the hymns finally selected may be of practical interest:

1. Processional hymn: Frances W. Wile's splendid lyric "All Beautiful the March of Days" (1912) to Vaughan Williams' harmonization of "Forest Green."
2. George C. Stebbins' setting "Evening Hymn" (1878) for the hymn following the Lord's Prayer, "Saviour, Breathe an Evening Blessing," written by James Edmeston (1820).

3. The unison tune "Charterhouse," by David Evans (1927), to one of the finest hymns of the century, "O Son of Man, Our Hero Strong and Tender," by Frank Fletcher (1926). This will be sung by the visiting choirs alone.

4. Following the first meditation a hymn of Christian patriotism, "Not Alone for Mighty Empire," by Dr. William P. Merrill (1909), to a traditional Dutch melody, "In Babilone."

5. Maltbie D. Babcock's lyric "This Is My Father's World" (1901), to Frank L. Sheppard's well-known "Terra Beata" (1915), harmonized by Edward Shippen Barnes, to be sung by the juniors alone.

6. Following the second meditation, "God Send Us Men Whose Aim 'twill Be," by a British Quaker, Frederick J. Gillman, an officer of the British Hymn Society; set to the virile "Melrose," by F. C. Maker, which is easily the finest tune from his pen.

7. "At Length There Dawns the Glorious Day," from the pen of Ozora S. Davis (1909), well suited to "All Saints' New," by Henry S. Cutler.

8. Recessional hymn, the prayer for wisdom and courage, "God of Grace and God of Glory," written by Dr. Fosdick in 1930, to Henry Smart's sturdy "Regent Square."

Thus it will be seen that the festival contains four tunes that are used in churches all over the country. As the others will have become familiar to the several hundred visiting singers placed throughout the church, the entire congregation will greatly enjoy singing them. For this reason, students of congrega-

tional singing will find the service especially interesting, for it is a demonstration of the successful use of less familiar material.

All the choirs that took part in the previous festivals have been asked to attend, and other organists whose choirs can be present are cordially invited to notify the local chairman, Miss Lilian Carpenter, 160 West Seventy-third street, New York. They will receive the leaflets and instructions both for adult and junior choirs. Miss Grace Leeds Darnell, 521 West 126th street, New York, is again in charge of the junior choirs.

As we expect many requests for the programs and hymn leaflets used in this service, extra copies will be printed, and they may be obtained by addressing the writer. Please enclose large stamped envelope. Plans are also being made to provide copies of the hymn leaflet in large quantities for churches that may desire to hold similar festivals, and particulars will be sent when we learn what the demand is likely to be.

New York readers of THE DIAPASON, their pastors and other friends interested in congregational worship should make every effort to be present at the festival.

REGINALD L. McALL,
Chairman Hymn Festival Committee.

On Tuesday, April 9, at 4 p. m., a memorial service for the Rev. Dr. Oliver Huckel will be held at the chapel of Riverside Church. In this service the committee on worship of the Federal Council of Churches cooperates with the Hymn Society. Many of Dr. Huckel's friends will be glad to attend this tribute to his memory.

Mrs. Akin in Texas Recital.

Mrs. Nita Akin, Wichita Falls organist, was heard in a recital at the North Texas State Teachers' College in Denton March 7. Outstanding was a brilliant reading of the Toccata and Fugue in D minor by Bach, the humorous Franz Borschein piece, "The French Clock," and the closing Liszt Prelude and Fugue on the Name of Bach. Two encores played for the appreciative audience were the Schubert "Ave Maria" and the Bach D major Fugue. The program also included Boellmann's "Ronde Francaise," Bedell's "Noel with Variations," the Franck Chorale in A minor, Farnam's Toccata, Vierne's "Divertissement" and the Guilman "Ave Maria."

Concert Directed by Mrs. Gaumer.

Ethel Stuart Gaumer, the Indiana organist and composer, directed her Studebaker Male Chorus in a concert at Notre Dame University, South Bend, Ind., March 25 in a varied program that began with Palestrina and closed with Victor Herbert. Mrs. Gaumer also directs the Studebaker Girls' Glee Club and the Serbian Singing Society and is organist and choirmaster of St. James' Episcopal Church of South Bend.

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GEORGE HOWERTON



GEORGE HOWERTON, THE NEW CONDUCTOR of the A Cappella Choir of Northwestern University, led his forces through a concert in Thorne Hall, on the Chicago campus of the university, March 12 and won favorable attention from the critics for the work of this group of singers. Mr. Howerton went to Northwestern last fall to carry on the tradition established many years ago by Dr. Peter C. Lutkin, who founded the choir and conducted it until his death. A feature of the Chicago concert was the initial performance in this city of the new choral cycle, "Songs of Escape," by Robin Milford.

In addition to his work at the Northwestern University School of Music Mr. Howerton is organist and director at the LaGrange Congregational Church. He came back to Chicago in 1939 from Hiram College. His previous organ positions have been in Cleveland, at the Winnetka Congregational Church and before that in Kansas City, Mo.

George Howerton was born Oct. 28, 1905, at Milton, Ky. He is a graduate of William Jewell College in Missouri and also took work at Northwestern, the University of Southern California and Columbia, and studied organ with Dr. Wilhelm Middelschulte, Edwin Arthur Kraft and Marcel Dupré.

Mr. Howerton was invited for five successive years to act as guest conductor of the All-State Chorus at the University of Nebraska summer school. In the summer of 1938 he acted in a similar capacity at the Louisiana State Normal College, Natchitoches, La. He has been a member of the Music Educators' National Conference committee on music in higher education and is at present a member of the National School Vocal Association's committee on selection of materials. He will read a paper at the next Music Educators' national convention in Los Angeles and will give a demonstration of choral methods. He will appear as guest conductor of a 500-voice all-state chorus at the University of Kentucky April 25 to April 27, will conduct a choral clinic at the University of Indiana June 17 and will be a member of the Northwestern University choral clinic staff at the summer session of 1940.

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**For Catholic Service;
Valuable New Works
Issued by Publishers**

By **ARTHUR C. BECKER, Mus.D.**

Some very worthwhile music for the Catholic service has been received this month. It is encouraging to find the interest manifested by publishers in lending their efforts to the advancement of good music for the church, and judging from the list issued by J. Fischer & Bro., this firm should be congratulated on its tireless efforts.

First on the list should be mentioned two volumes entitled "Jubileum Deo" and "Adoremus Dominum," both compiled and arranged by the Rev. Carlo Rossini, the well-known priest-composer of Pittsburgh. The "Jubileum Deo" contains 150 offertories, motets and hymns for the entire ecclesiastical year. The numbers in this volume are written for TTBB or SSAA a cappella.

For the ordinary Sunday service of high mass there is an "Asperges Me," "Vidi Aquam," Short Mass for Advent and Lent. At vespers a "Lucis Creator Optime" and the Magnificat. At compline, "Te Lucis ante Terminum." There are offertories for the Sundays in Advent, the three masses for Christmas, Epiphany, the Sundays before Lent, the Lenten season; the complete office of Holy Week; a gradual and offertory for Easter, and the offertories for Ascension, Pentecost, Trinity and Corpus Christi, as well as some very attractive motets and hymns for benediction and hymns to the Blessed Virgin. Items of special interest are the offertories for special feasts such as Christ the King, the Holy Family, St. Joseph, etc., ordinarily hard to find. This volume has music for confirmation, consecration of a bishop, dedication of a church, nuptial mass, etc.

The second volume, "Adoremus Dominum," contains Eucharistic motets and hymns, also arranged for TTBB or SSAA. The compositions presented are some of the best found in Catholic musical literature. The general headings are as follows: Hymns for Benediction, Seasonal Invocations, Eucharistic Hymns and Motets; To Jesus and His Sacred Heart; The Forty Hours' Adoration; Vespers of the Blessed Sacrament. In addition, there is a useful supplement of hymns to the Holy Ghost and hymns and motets to the Blessed Virgin.

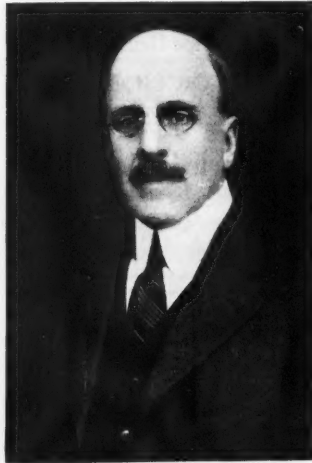
Four new masses complete the list received from J. Fischer at this time, of which the "Missa Festiva" of Albert Lohmann heads the list. It is for mixed voices and has also been arranged for three treble voices. Its polyphonic structure appeals to the writer. It is sane and virile and quite apart from the hackneyed style we so often find in Catholic masses.

The Mass in Honor of the Holy Name of Jesus by Philip Kreckel is most interesting. Also written for mixed voices, it lies well within the range of average singers and presents no undue difficulties of execution. The chant-like Credo is worthy of special notice.

A work of great simplicity and rare charm is the "Mass in Honor of St. Ignatius of Loyola" by Richard Keys Biggs. This is for mixed voices with Popolo or solo insertions. Its serenity is its chief charm. It is also written for three male voices with Popolo part optional.

An important contribution to the liturgy is the "Missa Orbis Factor" by the Rev. Carlo Rossini. It can be procured in any of the following arrangements: TTBB, STB, SA or TB, unison or SATB. It is not difficult, but most effective. Each section of the mass is founded on a Gregorian motive and developed. It is highly recommended.

DR. CHARLES S. SKILTON



DR. CHARLES SANFORD SKILTON, F. A. C. O., the sage of Lawrence, Kan., is not heard frequently in the vesper recitals at the state university, leaving that to his younger disciples, but when he does play, as he did Feb. 25, he always attracts a large and admiring following. His program for his annual performance represented five centuries of English organ music and was made up of the following compositions: Prelude for Belgian Hymn "Let Us with Pure Hearts," John Bull (1563-1628); Prelude in G, Henry Purcell (1658-1695); "Water Music" (Allegro Vivace and Air), Handel (1685-1759); Spring Song, Alfred Hollins (1865-); Concert Overture in E flat, William Faulkes; Two Sea Preludes Robin Milford (1907-); Trumpet Voluntary, Purcell-Wood. In the last number two trumpets, two trombones, tympani and side drum supplemented the organ.

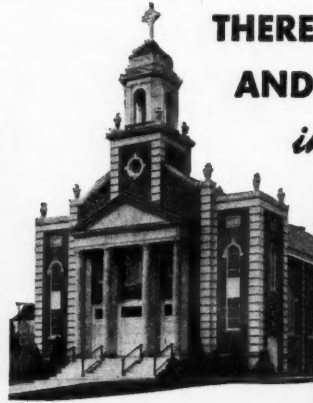
Dr. Skilton's Overture in E, in five-four time, and his arrangement of a Handel Suite in E minor have been played recently by the Kansas City Philharmonic Orchestra, and a song cycle, "Zoo Fantastique," was presented before the Kansas City Musical Club and the Kansas Authors' Club. Of the Handel suite Dr. Skilton says:

"It was written chiefly in Vienna and Budapest during a leave of absence two years ago. For some time I had felt that while the works of Bach have been widely arranged for orchestra, those of Handel have been unduly neglected. In arranging organ works there is always the difficult problem of finding a satisfactory substitute for the diapason and pedal tone; this does not present itself in the adaptation of piano music. I accordingly chose three numbers from Handel's suites for clavier in E minor, setting a gigue from one for strings alone, a sarabande for wind alone and a fugue from another for full orchestra."

Festival at College of Emporia.

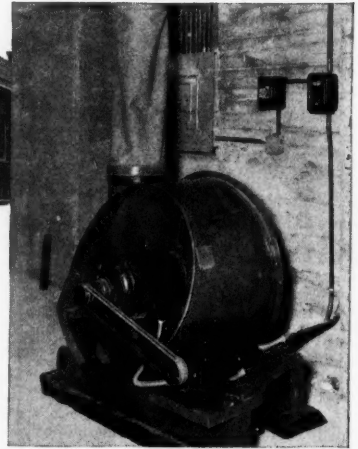
Under Daniel A. Hirschler's baton the school of music of the College of Emporia, Kan., held its twenty-sixth annual music festival March 17 and 18. On the first day, which was Palm Sunday, Handel's "Messiah" was sung and the festival chorus of over 100 singers, the orchestra of thirty players and four soloists joined under Dr. Hirschler's direction. On the evening of Monday, March 18, Joseph A. Burns, organist of the Country Club Christian Church of Kansas City, played a recital in Memorial Chapel on the large four-manual and echo organ. Mr. Burns is an alumnus of the College of Emporia, graduating with high honors in organ and piano. He has since pursued his studies as organist both in New York and in Europe.

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MRS. PAUL G. BREMER



CHOIRS OF THE TWIN CITIES of St. Paul and Minneapolis are heard by radio audiences in all parts of the Northwest every Sunday evening as a result of a plan brought to fruition five or six years ago, when a St. Paul musician, Mrs. Paul G. Bremer, decided to do something practical, prompted by her knowledge of church music and interest in it. Mrs. Bremer is a church organist and choir director of wide experience, but does not now occupy a professional post, nor does she teach, or in any other way use her talent in competition with professionals of the community. This fact has helped in making it possible for her to promote a movement that has provided literally hundreds of choirs with an incentive to improve their work.

Every Sunday at 6 p. m., except in the summer months, the twin cities radio station, WTCN, broadcasts what is known as the church music appreciation hour, a thirty-minute program presented by one of the choirs (on special occasions there are combination groups) after its rehearsals have been carefully audited.

The program is interdenominational, representation being given all churches. An especially interesting fruit of the undertaking came last year at White Bear Lake, Minn., a small town some ten miles from St. Paul. The Rev. Francis J. Byrnes, director of music in St. Mary's of the Lake Catholic Church there, realizing that his choir by itself was not equipped for the broadcast, contrived to bring together with it the choirs of the Lutheran, Presbyterian and Episcopal churches of the town. After much serious work they have had their radio assignments.

One feature of the plan is its encouragement of local composers. Among the organists of twin cities churches and those in adjacent territory whose works have appeared on programs this season are: Leopold Bruenner, Stanley R. Avery, Frank K. Owen, Robert N. Pearson, Edna Michelson, H. W. Monson, F. W. Lawrence, Peter Tkach, George H. Fairclough, Thure W. Fredricksen, Mrs. Arthur Fellows, Arthur B. Jennings, Earl Rymer, Edith Byquist Norberg, C. Wesley Andersen, R. Buchanan Morton and Willis Johnson. The signature song of the broadcast is a setting by Mrs. Bremer of the hymn "Saviour, Breathe an Evening Blessing."

CHARLES S. YERBURY DEAD;
LONG ACTIVE IN BROOKLYN

Charles S. Yerbury, for half a century a music teacher and organist in the public schools and churches of Brooklyn, died March 7 at the age of 74 years. He was stricken with a heart attack in September and had been in bed since January. Four years ago he retired as head of the music department of Manual Training High School after thirty-five years' service.

Mr. Yerbury was born in Jersey City. For seventeen years organist and choir-master of St. Paul's, Brooklyn, Mr. Yerbury also served the old Church of the Incarnation, All Saints' and, until last August, St. Matthew's Lutheran Church. He directed both the Brooklyn Community Chorus and the South Brooklyn Symphony Orchestra.

Mr. Yerbury left his widow, Mrs. Grace H. Yerbury; a daughter, Mrs. Stanley Burkhard of Freeport, L. I.; and two sons, Dr. Charles C. of New York and Dr. Edgar C. of Marblehead, Mass.

Bedell Plays with Orchestra.

Robert Leech Bedell appeared with the Brooklyn Sinfonietta at the Brooklyn Academy of Music March 11 and played his new arrangement for string orchestra of Bach's Fantasia in C major and the First Sinfonia from the Church Cantata No. 35 for organ and string orchestra of Bach. For Dr. Bedell's arrangement of the C major Fantasia this was the first public performance. Dr. Bedell also played the organ part in a performance of Handel's "Concerto Grosso" No. 20.

Bach Program at Reading Church.

Selections from the oratorios and cantatas of Johann Sebastian Bach made up the offerings at a ministry of music service in St. Thomas' Reformed Church, Reading, Pa., Sunday evening, Feb. 25. The service was arranged by H. S. Schweitzer, F.A.G.O., organist and choir-master. Mr. Schweitzer played two chorales as the prelude, the Adagio in A minor as the offertory and the Fugue in E minor as the postlude. The choir sang selections from the "St. Matthew Passion" and several cantatas.

Plays Dupré Work in Grand Rapids.

For his hour of organ music at the Park Congregational Church, Grand Rapids, Mich., on Sunday afternoon, March 3, C. Harold Einecke played the "Fourteen Stations of the Cross" by Marcel Dupré. This was the first presentation of the complete work in Grand Rapids.

Trevor M. Rea, M. Mus., directed his choir at the First Methodist Church of North Adams, Mass., in a Palm Sunday vesper service at which portions of Handel's "Messiah" were sung. As a prelude he played Cesar Franck's Chorale in A minor and as the postlude a Bach chorale prelude.

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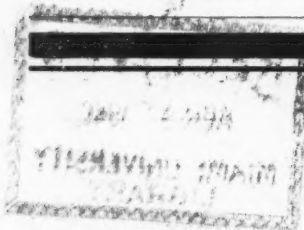
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