

THE DIAPASON

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G. DONALD HARRISON HEADS ORGAN CONCERN

SUCCEEDS GEORGE L. CATLIN

Joined Staff of the Aeolian-Skinner Company in 1927, Coming from England, Where He Was Associated with Henry Willis.

At a meeting of stockholders of the Aeolian-Skinner Organ Company, held at the factory in Boston April 2, G. Donald Harrison was elected president and treasurer to succeed George L. Catlin, who retains his seat on the board of directors. William E. Zeuch was elected vice-president and Walter G. Keating assistant treasurer. Mr. Catlin had been president since the death of Arthur Hudson Marks.

Mr. Harrison has been with the Aeolian-Skinner Company since 1927, when he came from England, where he had been associated with Henry Willis & Sons and had earned an enviable reputation as an organ designer and craftsman. In 1933 Mr. Harrison was appointed technical director of the company. For a number of years he has been in charge of the tonal and mechanical design of the product of the company.

Mr. Harrison was born April 21, 1889, at Huddersfield, Yorkshire, England. He is a graduate of Dulwich College, near London. In 1912 he passed the qualifying examination of the Chartered Institute of Patent Agents and joined his father's firm. In 1914 he did some work as patent attorney for Henry Willis. During the war he served for over three years in the royal air force, being attached to the sixth brigade.

Mr. Harrison studied organ with Arthur Pearson, and also played cornet in the Dulwich military band. All his spare time in boyhood days he spent at the organ, and on leaving college tried to get into the Lewis firm, but Mr. Lewis discouraged the idea, saying: "There is no money in it." "I therefore took my second love, engineering, until I met Henry Willis just before the war," says Mr. Harrison. He acted as assistant to Willis and studied voicing methods, afterward becoming a director of the Willis firm.

William E. Zeuch spent his boyhood in Chicago and was graduated from Northwestern University, where he studied organ under Dr. Peter C. Lutkin. This was supplemented by study with Guilmant in Paris. He achieved a reputation as a brilliant organist in Chicago and held such positions as those at St. Peter's Episcopal Church and the First Congregational of Oak Park until he became a member of the staff of the old Skinner Organ Company and went to Boston, where he has since that time been organist of the First Church in Boston.

Mr. Keating has been associated with the company and its predecessors for over twenty years. He was with Mr. Skinner before the days the late Arthur Marks began investing so much of his time and money in the business. During this period nearly 800 organs have been built and installed in nearly every state in the Union. One of his duties has been the purchasing and supervising of all materials used in the building of these organs.

The company, as heretofore, will be represented on the coast by Stanley W. Williams and in the Middle West by Walter D. Hardy.

RECORD AUDIENCE HEARS NEVINS CONDUCT "MESSIAH"

The largest audience in the history of the church attended the annual presentation of Handel's "Messiah" under the direction of Willard Irving Nevins at the First Presbyterian Church, New York, on Easter evening. Many stood and many were turned away.

JOHN FINLEY WILLIAMSON AND ALEXANDER McCURDY



MCCURDY TO TEACH ORGAN AT WESTMINSTER COLLEGE

Announcement is made by Dr. John Finley Williamson, president of Westminster Choir College, Princeton, N. J., of the appointment of Dr. Alexander McCurdy of Philadelphia as head of the organ department. Dr. McCurdy succeeds Carl Weinrich, whose resignation to accept a place at Wellesley College was made known in THE DIAPASON last month. The new appointment is an assurance that the standards established in the organ work at Westminster will be maintained, Dr. McCurdy being one of the outstanding organists of America.

Dr. McCurdy will move his family to Princeton this summer, but will go back to Philadelphia every week to carry on his work at the Second Presbyterian Church and will keep his position as head of the organ department at Curtis Institute.

Dr. McCurdy has established a reputation throughout the country not alone for his ability as a concert artist but for his unique understanding of the requirements of church music. His worship programs at the Second Presbyterian Church in Philadelphia have long been noteworthy. A few years ago he was made an elder of the church—an honor claimed by few church organists.

The transcontinental tour which Dr. McCurdy is undertaking at the present time will be completed in time for him to assist Dr. Williamson in his summer schools both at Occidental College, Los Angeles, and at the Mount Hermon Schools, Northfield, Mass. His duties at the Westminster Choir College will begin with the fall semester in September.

Dr. Berwald's Work at U. of I.

The first performance with orchestra of Dr. William Berwald's cantata "The Way of the Cross" took place at the University of Illinois Sunday afternoon, April 14. Dr. Berwald came from Syracuse University, where he is head of the theory department and professor of piano, to hear the performance. The work was conducted by his son-in-law, Russell Hancock Miles, M. Mus., associate professor of music at the University of Illinois. The chorus numbered 100 and the orchestra about sixty. The work was given to a capacity house and received an ovation at the close. Dr. Berwald will be remembered by readers of THE DIAPASON as the winner of the \$1,000 prize offered by the Estey Organ Company about ten years ago for the best composition for organ and orchestra.

HAMMOND'S LONG SERVICE PROCLAIMED BY CARILLON

The Second Congregational Church of Holyoke, Mass., dedicated a carillon to be known as the "William Churchill Hammond chimes" at its Easter service. The bells are installed in honor of the man whose fifty-fifth anniversary as organist of the church was recorded in THE DIAPASON recently. Presentation of the chimes was made at the service by Aaron C. Bagg, chairman of the committee which conducted the canvass for this gift to the church as a mark of respect for its organist. The names of 550 persons appear on the list of contributors to the fund to purchase the chimes.

A sonnet written by Dr. Edward P. Bagg in appreciation of Dr. Hammond's fifty-five years of continuous service was read at the dedication.

ESTEY TO BE REPRESENTED BY BOHN ORGAN COMPANY

Announcement is made by the Estey Organ Corporation at Brattleboro, Vt., of the appointment of the Bohn Organ Company of Fort Wayne, Ind., as representative of the Estey Corporation in the Midwest section. The Bohn Company has represented Estey in Indiana for several years in the sale of two-manual reed organs. It will now also take charge of the sale of pipe organs and its territory will be enlarged to include a number of states.

The Bohn Organ Company is headed by E. B. Bohn. Mr. Bohn has been connected with the organ industry for the last eighteen years as an independent organ architect and builder, as well as an organist. He has designed many organs and his knowledge of tonal structure is recognized in the church organ field.

Philipson to East Orange Church.

James Philipson has been appointed minister of music of the Central Brick Presbyterian Church of East Orange, N. J., and begins his work there May 1. A paid choir of sixteen voices has been organized. Special vesper musical services will be given during the Christmas and Lenten seasons. Last October Mr. Philipson completed a service of fourteen years at the Second Presbyterian Church in Newark, N. J. During the Lenten period this year he served as guest organist and choir director at the Elizabeth Avenue Presbyterian Church of Newark, where a new Möller organ was installed, for which he drew the specifications.

FRANCES ANNE COOK FALLS DEAD AT ORGAN

COLLAPSES AS RECITAL ENDS

Prominent Chicago Organist Had Just Finished Numbers Which Opened Service at North Shore Baptist When Stricken.

Miss Frances Anne Cook, a prominent Chicago organist for many years, and in charge at the North Shore Baptist Church for the last nineteen years, collapsed at the console in the midst of a largely-attended evening service April 14 and died in a few minutes without regaining consciousness. The cause of death was heart disease, from which she had suffered for some time.

Miss Cook has been playing a pre-ludial recital of several compositions, which was the opening feature of a special musical service. She had just finished the last number when she fell from the organ bench. After she had been carried to another part of the building and physicians had been summoned, the service was resumed with a piano accompaniment for the chorus. At the close of the service it was announced that Miss Cook had died. The congregation, which contained a large number of friends of Miss Cook and several fellow organists, left the church in sorrowful silence.

More than nineteen years at the organ of the North Shore Baptist Church represent only a part of the noteworthy record of Miss Cook. She was a native of Chicago and pursued piano study in Europe with Moritz Moszkowski and with Jedliczka. Her organ study was carried on in Chicago with William E. Zeuch and the late Mason Slade, and a year ago she studied with Dr. Clarence Dickinson.

Miss Cook became a member of the fraternity of organists of the city when she was appointed to the position at the Sixth Presbyterian Church at the time that Dr. William P. Merrill, now pastor emeritus of the Brick Church in New York, was the pastor. From this position she went to the Rogers Park Baptist Church at the time the Sixth Presbyterian closed its doors. Her next post was at the Hyde Park Baptist, at the time that Frank Parker was director of the choir. She and Mr. Parker both moved to the north and assumed the positions at the North Shore Baptist. A few years later Miss Cook was appointed director as well as organist.

Miss Cook was a member of the executive committee of the Illinois Chapter of the American Guild of Organists, and was also a member of the Chicago Club of Woman Organists, of the Musicians' Club of Women and of the Cordon.

Funeral services for Miss Cook were held April 17 at the North Shore Church and were attended by a large congregation, including a number of organists. The Rev. Herbert Whiting Virgin, D.D., who had been associated with Miss Cook in the church for seventeen years, paid her a beautiful tribute.

Miss Cook is survived by a sister, Mrs. J. C. Cummins of Des Moines, Iowa, and a brother, Robert S. Cook of Park Ridge, Ill.

New Austin in Evanston.

The large and beautiful new funeral chapel of John L. Hebblethwaite, Inc., in Evanston, Ill., has installed an organ built by Austin Organs, Inc., and the instrument was displayed at the formal opening of the chapel April 2. It is a two-manual of fourteen sets of pipes and chimes and its tonal qualities made a highly favorable impression on the invited guests who inspected the chapel. The instrument was installed by Calvin B. Brown, Chicago representative of the Austin concern.

MARKS ANNIVERSARY OF DR. T. F. H. CANDLYN

ALBANY CHURCH HONORS HIM

Completion of Twenty-five Years at St. Paul's Occasion for Special Service—Own Works and a Te Deum by Dr. Noble Are Heard.

In honor of Dr. T. Frederick H. Candlyn's twenty-fifth anniversary as organist and director of the choir of St. Paul's Episcopal Church, Albany, N. Y., an evening service was held at St. Paul's Church April 14. Dr. Candlyn's Prelude on "Divinum Mysterium" and "An Indian Legend" were played by Mrs. Frederick Chapman, a former pupil of Dr. Candlyn. The anthem "The Royal Banners Forward Go" by Dr. Candlyn was sung, as well as a Te Deum in D composed by Dr. T. Tertius Noble especially for this celebration and dedicated to Dr. Candlyn. The sermon was preached by the Rev. Roelif H. Brooks, S.T.D., D.C. L., rector of St. Thomas' Church, New York City, who was rector of St. Paul's from 1906 to 1926. After the church service a reception was held for Dr. and Mrs. Candlyn in the parish-house.

Having assumed the directorship of the Mendelssohn Club of Albany and many other duties, Dr. Candlyn had to resign as director of the Oratorio Society of Albany. But in appreciation of his efforts as director, this society and the American Guild of Organists joined in giving Dr. and Mrs. Candlyn a dinner at Howard Johnson's in Albany April 15. Speeches were made by Mr. McKee, president of the Oratorio Society, and Mr. Winslow, supervisor of music in the schools of Albany and the new director of the Oratorio Society. In the absence of the dean of the Eastern New York Chapter, American Guild of Organists, Miss Lydia Stevens read a humorous poem. The Amati Trio, composed of Mrs. Carl Baumbach, violin; Carl Baumbach, cello, and Mrs. J. D. Krause, piano, played "O Sanctissima," by Corelli, arranged by Kreisler, and the last movement of a Trio in D minor by Arensky.

In a message to the members of St. Paul's the rector, the Rev. George A. Taylor, affords a glimpse of the service Dr. Candlyn has rendered the church and pays him the following tribute:

*** Except for one Sunday a few years ago, when he suffered a broken leg, Dr. Candlyn has not missed a single Sunday service during that part of the year when our full choir is in the chancel. And on that occasion it was only one Sunday that he missed. John Dick, with hammer and nails, went to work on the organ bench, put on some extra props and supports, and Dr. Candlyn was there, in place, the very next Sunday. During the years 1917-1919 Dr. Candlyn was a soldier in France serving with the American Expeditionary Forces. But not one Sunday did he miss while "over there." He was always at service, and served, in almost every instance, as the organist for the soldiers' service, many of the services being held, he has told me since, in some of the largest cathedrals of France and England. ***

God has placed in the soul of Dr. Candlyn the gift of music. Not everyone who is called a musician is a musician. No amount of practicing and study can impart the gift if it is not there. It is from God. "Every good gift and every perfect gift is from above and cometh down from the Father."

It says in another part of the Bible: "Neglect not the gift that is in thee." Surely Dr. Candlyn has not neglected the gift. Sunday after Sunday he has brought his boys into the church to sing for us (and don't forget that it takes three rehearsals to produce one service!); he has given to the church compositions that are sung on both sides of the Atlantic, and he has taught numbers of students in his classes at State College the meaning of music.

To Issue N. Lindsay Norden's Works.

N. Lindsay Norden, the Philadelphia organist, reports that several new arrangements and compositions by him are about to be published. Clayton Sumo of Chicago is bringing out an organ solo, "An Evening Song." C. C. Birchard of Boston is issuing "God Is Merciful" and "A Prayer," arranged from the Hebrew. The Boston Music Company is publishing two numbers arranged from Grieg, both Christmas pieces. Mr. Norden's arrangements and compositions have been sold to the number of 400,000 copies.

MRS. G. S. STEPHENS



WOMAN ORGANIST IS LAST TO LEAVE BURNING CHURCH

The act of an organist in calmly playing while the congregation left a burning church in St. Paul, Minn., and thus allaying the fears of the audience has caused Mrs. G. S. Stephens to be acclaimed a heroine by the press of the Northwest. Mrs. Stephens was the last to leave the doomed building at the Good Friday services at which flames broke out in the Central Methodist edifice. Mrs. Stephens is the treasurer of the Minnesota Chapter of the American Guild of Organists.

Baptismal rites had just been concluded when James Nankivell, Jr., a choir member, noticed smoke coming up around the base of the organ. He quietly told the pastor, the Rev. Ernest C. Parish, who halted the service and spoke to the congregation, asking all to remain seated. Then a sudden puff of smoke gave notice of the danger and he told the congregation to file out quietly and asked Mrs. Stephens to play a hymn. When the last member reached safety, Mrs. Stephens stopped playing. She stumbled toward the rear door, but found her way blocked by smoke. Groping her way forward, she reached the church front entrance and safety.

"I thought for a moment that was my last service," she said.

The Good Friday offering was saved by the church treasurer, Mr. Stephens, husband of the organist.

Mrs. Stephens has been organist of the Central Park Methodist Church for more than twenty-three years and director of music for the last eight years. She is also a teacher of music in the St. Paul schools. Mrs. Stephens studied organ and composition with Stanley R. Avery, and piano and organ with G. H. Fairclough, F.A.G.O., and with the late Hugo Goodwin, F.A.G.O. She has given several radio programs on the St. Paul municipal organ over station WTCN. For four years she was director of the American Legion Auxiliary Glee Club, which won the state championship one year and the following year the national championship. Mrs. Stephens' hymn, "Church of the Lighted Cross," is dedicated to her church, which had a large lighted cross visible all over the city at night.

Death of Walter S. Young.

Walter Stenhouse Young, who was choirmaster of St. Luke's Episcopal Church at Montclair, N. J., for twenty-two years, died at his home there April 20. Mr. Young gave lessons the preceding day in his studio, became ill during the afternoon and suffered a heart attack. He was 72 years old. Born in Salt Lake City, he was a son of Joseph Young, eldest child of Brigham Young, the Mormon leader.

Guilmant School Commencement.

The annual commencement exercises of the Guilmant Organ School, Willard Irving Nevins director, will be held in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Tuesday, June 4, at 8:15 p. m. A large class will play works of Bach, Mendelssohn, Guilmant, Franck, Vierne and others.

HAROLD W. THOMPSON HURT IN DISASTROUS TRAIN WRECK

Dr. Harold W. Thompson of Albany, N. Y., staff contributor to THE DIAPASON, was injured in the disastrous wreck of the Lake Shore Limited on the New York Central Railroad near Little Falls, N. Y., on the night of April 19. Latest reports indicate that his injuries happily were not severe. Nearly thirty lives were lost in the wreck. Dr. Thompson is professor of English literature at the State College for Teachers and recently was appointed professor of English at Cornell University.

As a consequence of his injuries Dr. Thompson for the first time in twenty-one years was not able to prepare his column dealing with church music for THE DIAPASON this month.

FENTON COMPANY MAKES NEW ORGAN OF OLD TRACKER

The Tarrytown, N. Y., *Daily News* in a recent issue featured a picture of the new organ console in St. Teresa's Catholic Church, with Robert Peters, the organist, at the keys and the rector, the Rev. William J. Donohue, listening to some favorite selections. This organ was a tracker, built by Davis & Son of New York, and had seventeen speaking stops. The Fenton Organ Company of Nyack, N. Y., electrified the organ, with a new console and the addition of a twenty-five-note set of Mayland chimes. No complete new stops have been added, but a few basses have been provided and with some unification the registers are now complete. The aeoline has been revoiced as a voix celeste and in various ways the tone has been improved. The key action current is supplied by a rectifier and as a final touch of modernization the organist's music light is a white light of fluorescent type, with a long tube providing ample light.

POWER BIGGS IN CINCINNATI; PLAYS SOWERBY CONCERTO

E. Power Biggs was the soloist with the Cincinnati Symphony Orchestra under Eugene Goossens in its concerts March 29 and 30 and played Leo Sowerby's Concerto in C major for Organ and Orchestra. He also played Handel's Second Concerto with the orchestra. Mr. Biggs received an ovation and the praise of the newspaper critics, and the latter reported the concert as one of the most popular of the season.

Organ Tour-Supper in Columbus.

The April meeting of the Central Ohio A.G.O. Chapter was held April 15 at Columbus in the form of a progressive supper and organ tour. The evening began at the West Broad Presbyterian Church, where the organist, Miss Edith Pedrick, played the Berceuse of Dickinson and the "Jubilate Deo" by Silver. The appetizer was served following this. The main course was served at the Livingston Methodist Church, after which the organist, Norman Broadway, played the Allegro from the First Sonata of Guilmant and "Evening" by Mark Andrews. At the Gates-Fourth Methodist Church the salad course was served and "Saviour, Breathe an Evening Blessing," by Stults, and the Berceuse by Kinder were played by the organist, George Stertzler. The tour was completed at the Moody & Straley funeral home, where William A. Burhenn played "Salvation Now to Us Is Given," by Reger, and "Communion," by Torres. The serving of dessert completed the evening.

Organ-Piano Recital at Springfield.

F. Carroll McKinstry, organist, and Miss Muriel Dooley, pianist, gave a joint recital at the Church of the Unity in Springfield, Mass., March 25. The piano and organ numbers were Mozart's Concerto in A major and Joseph W. Clokey's Symphonic Suite. Mr. McKinstry played a group of organ solos which included: Prelude, Clerambault; "In the Woods," Homer Whitford, and Concert Variations, Bonnet. Commenting on the performance the *Springfield Union* critic wrote: "The perfection of balance between piano and organ could only have been accomplished by long and arduous practice and experimentation. Mr. McKinstry's skill and fine taste were amply revealed in the orchestral accompaniment."

IN THIS MONTH'S ISSUE

Jaromir Weinberger, composer who has come into prominence as a writer for the organ, now a resident of New York, is the subject of a sketch.

G. Donald Harrison is elected president of the Aeolian-Skinner Organ Company, succeeding George L. Catlin.

J. B. Jamison's study of organ design treats of the choir organ and its makeup in latest installment.

Mme. Marcel Dupré writes dramatic account of flight from America to Europe amid thrills of winter storms at sea.

Chapters of American Guild of Organists are in the midst of regional conventions, or preparations for them, at various centers.

THE DIAPASON.

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FRANK STEWART ADAMS AT ORGAN IN OLD HOME CHURCH

Frank Stewart Adams, organist and director of music of St. Matthew's Lutheran Church, White Plains, N. Y., returned to his old home town, Hopkinton, Mass., April 7 to play the rebuilt organ in the historic church he attended when a boy—a church dating from 1724. He was at the console for the dedication services of the First Congregational Church and in the afternoon gave a recital the program for which was as follows: Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Pastorale, from Second Symphony, Widor; Scherzo in G minor, Bossi; "Priere a Notre Dame," from "Suite Gothique," Boellmann; Fugue in G minor, Dupré; "Le Bois de Boulogne" and "In a Cathedral," from "Sketches of Paris," Frank Stewart Adams. The organ, built in 1882 by Hook & Hastings, has been rebuilt by W. W. Laws. This is the first instrument on which Mr. Adams played and it no doubt gave him the inspiration which led him to become one of the best-known organists of the East and, during the era of the theater organ, one of the outstanding musicians of the "movies."

Irving D. Bartley in New Mexico.

Irving D. Bartley, F.A.G.O., who resigned Feb. 1 as head of the piano and organ departments of Baker University, Baldwin, Kan., to accept a similar position at the New Mexico Normal University, Las Vegas, N. M., gave a piano recital March 5 at the Ilfeld Auditorium and an organ recital Sunday afternoon, April 21, at the Las Vegas Methodist Church. His organ program was as follows: First Sonata, Mendelssohn; Adagio Cantabile, from "Sonata Pathe-tique," Beethoven; Allegro from Concerto in G major, Bach; Madrigal, Simonetti; "The Lost Chord," Sullivan; Meditation, Irving D. Bartley; "Humoresque," Yon; Grand Offertory in D, Batiste; "The Squirrel," Weaver; Reverie, Dickinson; Toccata in D minor, Nevin.

Win Degrees Under Palmer Christian.

Palmer Christian's work at the University of Michigan, where he has trained a number of organists now achieving fame, has attracted a large class in the last year. This is attested by the number of young organists giving graduation recitals at Ann Arbor. In the summer of 1939 the degree of master of music was conferred on the following who studied under Mr. Christian: Robert Campbell, Edward Hall Broadhead, Frieda Op't Holt, Mary Eleanor Porter and Fonda deVeli Hollinger. William Bernard received the bachelor of music degree. This season the bachelor's degree will be conferred on the following: Phyllis Martin, Jack Herman Ossewaarde, Elizabeth Summers and Chester Allen Tucker.

**PLAYS FOURTEEN WEDDINGS
IN ONE DAY; WORLD RECORD**

Playing for fourteen weddings all in one day constitutes a world record for the organ profession. At any rate so it is to be put down until and unless someone can challenge the claim. The organist is Mrs. Kathryn Hill Rawls, wife of an army officer and prominent in the East, in the Pacific possessions and now in the Southwest as a recitalist.

It required the services of three army chaplains to unite the fourteen couples on the Saturday before Easter at the chapel of Randolph Field in Texas. But Mrs. Rawls, organist of the chapel, was the only organist and played a different program before each ceremony. She was on the bench almost continuously from 1 to 8:30. The bridegrooms were all Kelly Field graduates.

The marriages began only a few hours after the fourteen graduates had been commissioned as second lieutenants in the Air Corps Reserve and had participated in an aerial review and graduation exercises at Kelly Field at which 220 cadets were commissioned.

Both brides and bridegrooms were not dampened in their enthusiasm even though they were acquainted with the fact that they would be separated for three weeks beginning Easter Monday when the entire graduating class had to leave San Antonio for maneuvers with ground troops.

Mrs. Rawls is the wife of Lieutenant Colonel W. Rawls, A.G.D., Eighth Corps Area, headquarters. She is the daughter of Dr. Felix R. Hill, Jr., former pastor of the Laurel Heights Methodist Church and former president of Westmoorland College.

It has been Mrs. Rawls' luck, or fate, as it is that of every army officer's wife, to move about the world, but wherever she has lived she has been active as an organist. In Washington, D. C., she served the Georgetown Presbyterian Church four years and the Western Presbyterian three years. Then in Honolulu she played in St. Clement's Episcopal Church during her two-year stay in Hawaii. Next in Manila she developed adult and junior choirs of sixty voices at

the Protestant Chapel and taught organ at Union College and the Philippine Women's University. Coming to Texas Mrs. Rawls fell heir to the organ position at the chapel of Randolph Field, "the West Point of the air."

After her graduation from the Ward Conservatory of Music, Nashville, Tenn., majoring in piano, Mrs. Rawls pursued her studies under Corinne Mayer in New Orleans for four years, later becoming assistant to Miss Mayer. Her study of the organ was directed by such masters as Edgar Priest, for twenty-five years organist and choirmaster of the Washington Cathedral; George Whitfield Andrews, for fifty-two years at the Oberlin Conservatory, and Conrad Bernier, who was head of the music department of the Catholic University of America in Washington, D. C., and before coming to America was assistant to Joseph Bonnet in Paris.

Lieutenant Colonel and Mrs. Rawls have a son in West Point, a daughter in the University of Texas and another daughter who will enter the university next year.

**COURBOIN ON SUMMER STAFF
OF PEABODY CONSERVATORY**

Charles M. Courboin, the concert organist, has been invited to join the staff of the summer school of the Peabody Conservatory of Music in Baltimore, Md. The school will be in session for six weeks, from June 24 to Aug. 3, under the management of Frederick R. Huber, who is also municipal director of music of that city.

Mr. Courboin is one of the world's most distinguished organists and his concert tours have taken him to all parts of this country and Europe. His appointment to the Peabody staff will be welcomed by students and church and concert organists alike, for, in addition to his pedagogic work, he will take a limited number of pupils in organ repertoire and teaching on the J. Wilson Leakin memorial organ, a large four-manual in the concert hall of the conservatory.

A faculty consisting of eminent American and European masters will give in-

MRS. KATHRYN HILL RAWLS



**H. W. GRAY COMPANY OFFERS
PRIZE OF \$100 FOR ANTHEM**

Under the auspices of the American Guild of Organists a prize of \$100 has been offered by the H. W. Gray Company to the composer of the best anthem submitted by any musician residing in the United States or Canada, whether a member of the Guild or not. The text, which must be in English, may be selected by the composer.

There is no restriction as to the difficulty or the length, but it is suggested that a composition of about eight pages is the most practical. The manuscript, signed with a *nom de plume* or motto, and with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York, not later than Jan. 1, 1941.

The winning anthem will become the property of the H. W. Gray Company and will be published on a royalty basis in time for performance at the biennial convention of the A.G.O. in 1941.

**DETROIT WOMAN ORGANISTS
HAVE DINNER AND PROGRAM**

The Woman Organists' Club of Detroit held its monthly meeting April 30 at the Woodward Methodist Church. Mrs. Rachel MacKay was hostess of the evening, providing both dinner and program. The program consisted of organ solos played by Mrs. Rachel MacKay, Mrs. Frances Gardiner and Evelyn Rudd, vocal solos by Mrs. Cora Mauk and piano and organ numbers by Florence Reed West at the piano, with Mrs. MacKay and Mrs. Mauk playing the organ parts.

The March meeting was moved ahead one week to April 2 because of Easter. The club was entertained by Montie James Wiers, an associate member, at the Church of the Brethren. A novel program was presented in the form of moving-pictures taken by one of the members, Mrs. Rachel MacKay, on her honeymoon on the west coast last summer. She also showed a short picture of Mme. Schumann-Heink.

struction in all branches of music during the summer school, the dates of which will coincide with those of the Johns Hopkins University summer school, so that it will be convenient for students of either institution desiring to do so to take up supplementary courses at the other.

The Cornell College A Cappella Choir has returned to Mount Vernon, Iowa, after a tour on which the organization won high praises wherever it appeared. Eugene Devereaux, the Cornell organist, directs the choir. The program included works from Heinrich Schütz to Vaughan Williams and MacDowell. April 6 a program was broadcast from station WCCO.

GUILMANT ORGAN SCHOOL

WILLARD IRVING NEVINS, DIRECTOR

FORTY-FIRST SEASON OPENS OCTOBER 2

COMMENCEMENT EXERCISES

Tuesday Evening, June 4

SUMMER COURSE, JULY 9 to AUGUST 9

For information - - - - - Write 12 West 12th St., New York

**ST. GILES' CATHEDRAL
OPENS WILLIS ORGAN**

IS DEDICATED IN EDINBURGH

Four-Manual as Modernized and Re-modeled Has Seventy-five Speaking Stops — Provisions Are Made for Additions.

The work of modernizing and remodeling the large organ in St. Giles' Cathedral, Edinburgh, Scotland, has been completed by Henry Willis & Sons, Limited, of London and on March 15 the instrument was dedicated. As it stands the organ has seventy-five speaking stops. Preparation has been made for a choir accompanimental organ of sixteen registers to be installed at a later date in the north gallery. A two-manual console has been placed in Moray Aisle from which seventeen of the stops in the organ may be played.

Wind pressures range from four to eight inches on the great, five to ten inches on the swell and three and three-fourths inches to fifteen on the pedal, with the choir on four and one-half-inch pressure throughout and the solo on eight inches, except the French horn and tubas, which are on five-inch wind.

Following is the stop specification of the organ as reconstructed:

GREAT ORGAN.

1. Contra Geigen, 16 ft.
2. Bourdon, 16 ft.
3. Open Diapason No. 1, 8 ft.
4. Open Diapason No. 2, 8 ft.
5. Open Diapason No. 3, 8 ft.
6. Open Diapason No. 4, 8 ft.
7. Claribel Flute, 8 ft.
8. Octave Diapason, 4 ft.
9. Principal, 4 ft.
10. Flute Couverte, 4 ft.
11. Twelfth, 2 1/2 ft.
12. Fifteenth, 2 ft.
13. Sesquialtera (17, 19, 22), 3 rks.
14. Mixture (12, 15, 19, 22), 4 rks.
15. Double Trumpet, 16 ft.
16. Trumpet, 8 ft.
17. Clarion, 4 ft.

SWELL ORGAN.

18. Rohr Bourdon, 16 ft.
19. Geigen Diapason, 8 ft.
20. Lieblich Gedeckt, 8 ft.
21. Viola, 8 ft.
22. Sallcional, 8 ft.
23. Voix Celestes (tenor C), 8 ft.
24. Octave Geigen, 4 ft.
25. Suabe Flute, 4 ft.
26. Flageolet, 2 ft.
27. Cornet (1, 8, 12, 15, 17), 3-5 rks.
28. Mixture (15, 19, 22, 26, 29), 5 rks.
29. Oboe, 8 ft.
30. Vox Humana (harmonic trebles), 8 ft.
31. Waldhorn, 16 ft.
32. Trompette, 8 ft.
33. Cornopean, 8 ft.
34. Clarion, 4 ft.

CHOIR ORGAN.

35. Quintaten, 16 ft.
36. Open Diapason, 8 ft.
37. Viola da Gamba, 8 ft.
38. Hohl Flöte, 8 ft.
39. Dulciana, 8 ft.
40. Unda Maris, 8 ft.
41. Gemshorn, 4 ft.

42. Lieblich Flöte, 4 ft.
 43. Nazard, 2 1/2 ft.
 44. Flautino, 2 ft.
 45. Tierce, 1 1/2 ft.
 46. Corno di Bassetto, 8 ft.
- SOLO ORGAN (Enclosed).**
47. Orchestral Flute, 8 ft.
 48. Violoncello, 8 ft.
 49. Cello Celestes (CC), 8 ft.
 50. Concert Flute, 4 ft.
 51. Orchestral Piccolo, 2 ft.
 52. Cor Anglais, 16 ft.
 53. Orchestral Oboe, 8 ft.
 54. French Horn, 8 ft.
 55. Contra Tuba, 16 ft.
 56. Tuba, 8 ft.
 57. Octave Tuba, 4 ft.
 - 57a. Tuba Magna (unenclosed), 8 ft. (prepared for only).

PEDAL ORGAN.

58. Double Open Bass, 32 ft.
59. Open Bass, 16 ft.
60. Contra Bass, 16 ft.
61. Geigen (from No. 1), 16 ft.
62. Bourdon, 16 ft.
63. Quintaten (from No. 35), 16 ft.
64. Octave Bass (partly from No. 60), 8 ft.
65. Principal, 8 ft.
66. Flute, 8 ft.
67. Super Octave (partly from No. 60), 4 ft.
68. Octave Flute, 4 ft.
69. Mixture (17, 19, 22), 3 rks.
70. Bombarde, 32 ft.
71. Trombone, 16 ft.
72. Fagotto, 16 ft.
73. Clarion, 8 ft.
74. Octave Clarion, 4 ft.

**DEDICATION AT YONKERS, N. Y.;
GORDON PAULSEN AT ORGAN**

The Nepperhan Avenue Baptist Church of Yonkers, N. Y., opened its new three-manual organ March 3. Gordon Paulsen, organist and director of music of the church, was at the console. At the morning service the dedication of the instrument took place and in the evening Mr. Paulsen played the following numbers in a recital which was followed by the singing of Gaul's "The Holy City": "Ich steh mit einem Fuss im Grabe," Bach; "Dreams," Seventh Sonata, Guilman; "Sea Burial," Eastwood Lane; "Faith of Our Fathers," Carl McKinley; Introduction to "The Holy City," Gaul; Prelude and Fugue in D major, Bach. The organ has twenty-seven sets of pipes and a set of chimies. It was installed by W. W. Laws.

Recitals by Edward Eigenschenk.

Edward Eigenschenk played one of the four dedicatory recitals on the rebuilt organ in Bethany Covenant Church, Chicago, and was heard in another recital at the Church of Our Lady of Lourdes at the Palm Sunday evening service. April 17 he gave the following program at Augustana College, Rock Island, Ill.: "Psalm XVIII," Marcello; Prelude, Clerambault; Fantasia and Fugue in G minor, Bach; Fifth Symphony, Widor; Prelude and Fugue in G minor, Dupré; Reverie, Hokanson; Scherzo (Symphony 6), Vienne; "Pageant," Sowerby. Mr. Eigenschenk plays a recital for Loras College, Dubuque, Iowa, every Friday.

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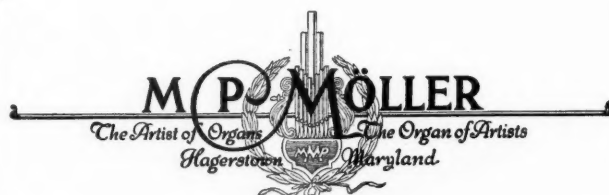
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| Lutheran Publication Chapel, Philadelphia, Pa. | 2 manuals |
| St. John's Danish Lutheran, Seattle, Wash. | 2 manuals |
| Zion Lutheran, Williamsburg, Pa. | 2 manuals |
| First Lutheran, Portland, Me. | 2 manuals |
| St. James' Lutheran, Detroit, Mich. | 2 manuals |
| Emanuel Lutheran, Ritzville, Wash. | 2 manuals |
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Dr. Rollo Maitland of Philadelphia played the dedicatory recital April 17 on the new three-manual Möller in the FIRST EVANGELICAL LUTHERAN CHURCH of NEW KENSINGTON, PA. This is another instance wherein satisfaction with the original tubular-pneumatic Möller organ led directly to the purchase of a modern instrument from the same builder. The specifications were drawn by Dr. Caspar Koch of Pittsburgh.

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Odyssey of Dupres by American Clipper an Arresting Story

[The following very interesting story of the return of Marcel Dupré and his family to France from their American tour is a part of a letter from Mme. Dupré to Dr. Alexander Russell, concert director of John Wanamaker. It tells of their eventful flight from New York to Europe and the delays encountered, the impromptu recitals in Bermuda and in Portugal, and the return to Paris after a tour which took the French master to Australia and then across America.]

Meudon, France, Jan. 25, 1940.—Dear Friends: This letter may take a long time before reaching you, * * * but I know you will be interested in having a few details concerning our "memorable" voyage.

Here is the "log-book": Left the Webster Hotel Dec. 23 at 5:30 a. m. ! It was pitch dark and not very lively. At 6 o'clock big cars drove us from the Pan-American office to Long Island—Port Washington. Going through all the formalities took some time—long enough for the daybreak to turn into a morning of glorious sunshine. It was very cold, but lovely. Then suddenly we heard a terrific noise and rushed out. It was our clipper, the "American Clipper," sailing toward us from the other end of the bay. My heart started beating. I had always been too scared to try flying even for a few minutes, and this meant flying all the way across the Atlantic!

Record Speed to Bermuda

Well, the die was cast and I stepped bravely into the clipper. There were forty-five passengers. Everything was new to us, so that we were keenly interested. The only thing I did not relish was being strapped to our seats for the taking off. But things went very smoothly and the trip to the Bermudas, which took us three hours and forty-three minutes (a record, they said), was perfect. The clouds above which we flew looked beautiful, snow-white and dazzling in the sunshine and we just gazed and gazed and were comfortable and happy. The coming down was a little bumpy and Marcel did not feel very grand, but, after all, it was short. And so we landed at the Bermudas. About thirty passengers were to leave there and only a small group of fourteen to proceed farther. We had been told we would stop about an hour, but, alas, the news came that we could not leave before the next day as the weather report from the Azores was not good. We were a little disappointed, but soon comforted ourselves with the thought that a good night's rest at the lovely hotel to which the company took us would not be so bad.

So we all crossed the bay in a motorboat towards Belmont Manor, which we could see on top of the hill. On the other side several one-horse carriages were awaiting us. We were so surprised to see no motor cars and were told they were forbidden in the island. We stepped into one of the cabs and at a bend of the road our horse shied at . . . a donkey, and there was such a lurch that we were almost overturned. Marguerite screamed out: "I was not frightened in the clipper, but I am just scared in this thing." We asked the driver to take it easy and cantered toward the hotel, where we "landed" safely.

Delayed Twelve Days by High Waves

During the night the wind started blowing and we were told the next morning that it would be impossible to leave. Two clippers had been unable to take off from the Azores, and as long as they were kept there we could not leave the Bermudas, as there was no room for a third clipper at the airport of Horta. And so, day after day, we lived in a state of suspense. The whole of life for all the passengers seemed to center on one question: "How many feet high were the waves at Horta?" They were seventeen feet high at first and had to come down to three feet. One day they came down, the next day they rose again. Things went on thus for twelve days! We tried to make the best of it and find some consolation in one thought after the other. It would be pleasant to visit the island and have a rest. Things were far worse for St. Augustine, who had to wait eight-

teen months for favorable winds, and so on.

Twice we had false joys. The fifth day a better report came and we were told to have our bags ready by 2 o'clock. The clipper was to leave at 3. A happy group walked down the garden which sloped down to the bay, and stepped into the motorboat. We had hardly been installed in it when a message came that the clippers at Horta had failed to take off. A dejected lot we were as we ascended again the garden paths we had descended so merrily a moment ago.

Fortunately for Marcel, he had his work and, by the way, completed his Bach edition at the Bermudas. Also he was prevailed upon to give a recital in the cathedral. There is a fairly good organ there, with a Casavant console. The governor and the bishop attended the recital. The latter made a charming speech, opening with these words: "It is an ill wind that blows nobody good," and developing the thought that the Bermudians had to be thankful the weather conditions had enabled them to hear Marcel.

During our stay in the Bermudas we made the acquaintance of a charming French lady married to a Bermudian doctor. They were delightful to us and, owing to them, Christmas Day and New Year's were not too sad—also owing to the captain of our clipper, Captain Winston, a wonderful man who kept cheering everyone and was always bright and so kind and interesting.

At last, when we had almost given up all hope, the blessed day, the twelfth after our arrival, came when we were to leave for good. It had been decided that the two clippers at Horta would leave their passengers on shore (poor souls!) and take off with the mail only.

Rough Flight to Lisbon

On Jan. 5 at sunset we did leave. A strong wind was blowing, but the taking off was not too difficult. However, poor Marcel and Marguerite soon started being sick and both were terribly sick. The night was very bad. We sailed through snowstorms and hailstorms and had to go up to 13,000 feet, which we found very uncomfortable. When the morning came, poor Marcel, who had been sick all night, was a wreck. Coming down was dreadful for him. Finally we arrived at Horta at daybreak, but were not allowed to land, as the sea was getting rougher and rougher and the captain was afraid he would not be able to leave. So he hurried things, and half an hour later, after having taken sixteen additional passengers, we took off with the greatest difficulty. Once, twice, three, four, five times, all efforts failed, but suddenly we rose above the water. Such bumps up and down, with enormous waves splashing all over the ship, I shall never forget! But once up in the air, the rest of the trip was much smoother and five hours later we came in view of Lisbon. Land! Europe! We could not believe it. The flight itself from New York had taken twenty-two hours only. It's really marvelous. We felt as if we had reached the end of our journey, but we did not know what lay ahead.

First, where the clipper stopped, we heard that a cyclone had blown off the airport wharf three days before and caused such damage that it was impossible to land. We were transferred first to a little boat, and then to another, which took us across the bay. We sailed nearly one hour and arrived at night at the other end. Getting out of the boat was an ordeal, for the gale was so strong that the boat could not be moored. Finally we found ourselves safe on land and thence went to the custom-house, where we were kept about two hours. Meanwhile we had been told that hotels were full in Lisbon and we were driven fifteen miles from the city to Estoul, a fashionable seaside resort. About 9 o'clock we arrived there and had dinner.

But the next morning I was up early and went to Cook's for our train reservations. The Süd Express was to leave at noon. Half an hour before we were ready to leave the hotel Cook's telephoned that, owing to the floods, no train was leaving. We almost collapsed and wondered how long we would be stranded in Portugal.

Impromptu Recital in Lisbon

In the afternoon one of the passengers on the clipper, the director of the Bank of Portugal, who had been enthusiastic over Marcel's recital at Hamilton, in the

Bermudas, hearing the bad news, telephoned us, sent his car for us to visit the city, invited us to dinner and decided to organize a recital that very evening, as it was likely the train would leave the next day. He called a concert agent, asked him to telephone to the conservatory, to the Society of Music, etc., and in the evening at 10:30 Marcel started giving his recital—in a new church—on a new organ (by an Italian builder). We left the church at midnight and the audience stood outside and gave Marcel a big ovation as he went out.

The next day, Jan. 7, we left Lisbon in a comfortable train. Things went well until we reached the Spanish frontier, but from that time we just crawled at the rate of twelve miles an hour; a slow train had been connected with ours and we stopped over one hundred times in the day. The dining car had been removed from our train and we could not get anything to eat. Fortunately another of the charming passengers of the clipper, a Mr. Wynant, a former governor of one of your states, came and shared a little cold dinner he had taken from Lisbon.

The following night, at midnight, after endless hours spent at the Spanish, then at the French, frontier, going through severe war formalities, we were free. As our train was several hours late there was no connection for Paris at Hendaye and we had to wait until the next evening. So I telephoned to Biarritz, had a car sent to us and a little after 1 o'clock in the morning we found ourselves at my sister's door. As the telegram we had sent her from Spain never reached her, she did not expect us, but you may imagine what a welcome we had. We remained in Biarritz until the evening and then off to Paris—and the next morning, Jan. 9, we were in our dear Meudon. We were moved to tears. Home at last! Five minutes later Marcel was sitting on his organ bench and playing. His organ, which had been kept in perfect condition while we were away, seemed to us more beautiful than ever. We were so happy.

A dark thought in our minds was that very likely all our luggage was at the bottom of the sea, for being in the Bermudas on Jan. 1 (a wonderful gift) we

read in the paper that the ship which had taken our luggage in New York, the Taxiarchus, had sent two S.O.S. calls the day before. We had given up all hope of ever seeing our things again—many of which were precious to us. Then two days ago we heard that the brave ship arrived in Havre at last. So we hope our trunks will turn up some day with our "treasures," among which are a piece of gold ore from Australia and a silver trumpet from Tibet, a beautiful present offered to Marcel by a charming man in Melbourne.

War Situation Described

Three weeks today we have been back home. Of course the thought of the war gripped us the very minute we arrived in our country. We are adapting ourselves to the new war conditions. Many things are very sad, but everyone is full of courage. We can say that all the men between 20 and 48 have left their homes and you may realize what this means—all Marcel's pupils are at the front and he has only girls left. He has resumed his duties at the Conservatory (which, finally, has been kept in Paris) with girl students, and at St. Sulpice on Sundays (morning only, no organ at vespers). * * * That glorious organ is our greatest joy. Marcel played such improvisations last Sunday that tears were trickling down people's cheeks. The organ loft was packed and as somebody said: "Such music makes life worth living after all." Apart from his duties in Paris, Marcel keeps quiet in Meudon and works. The blackout does not invite one to go out at night. Also, the winter is unusually severe and it is bitterly cold. We think constantly of all our poor soldiers, who must be so cold in the East and most of whom have to sleep in straw on the ground. What will the coming months be? Nobody knows, though everybody thinks that something will be started somewhere. The recent political speeches seem to give hints to that effect.

May this new year bring you much happiness! And may it bring peace to our poor countries. With much love from all three.

JEANNETTE (MME. MARCEL DUPRÉ).

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Society in Montreal Hears Claire Coci and M. Piche, a New Star

By GEORGE M. BREWER

The Casavant Society, for the first time since its organization three years ago, heard one of the woman organ virtuosos on March 12 in the Church of St. Andrew and St. Paul, Montreal. Playing a program which made exacting demands both as to musicianship and virtuosity, Claire Coci succeeded in convincing her audience that she stood in the front rank among recitalists of the present day.

To begin a program with the Bach Toccata and Fugue in D minor is in itself a challenge. Tenderness and exuberance were conveyed in the chorale preludes "O Man, Bewail Thy Sin" and "Rejoice Now, Christians All." Throughout the recital one got the impression that the performer was playing music that had been experienced rather than merely learned for an occasion. Such an impression, so markedly evident, is surely but another proof of the fact that in the hands of an artist the organ can become as personal and as flexible an instrument as either piano or violin.

The middle section of the program was made up of Karg-Elert's "Prologus Tragicus," d'Aquin's Rondo ("Le Coucou"), Franck's Fantaisie in A major and Dupré's "Fileuse." Reubke's "Sonata on the Ninety-fourth Psalm" concluded the program. The dramatic quality of the work offered a splendid vehicle for this imaginative and brilliantly talented artist.

One of the most pleasant surprises offered to the members of the Casavant Society was that provided in the recital given in the Church of St. Andrew and St. Paul April 9 by Bernard Piché, organist of the Cathedral of Three Rivers, Quebec. Unheralded and comparatively little known in Montreal, M. Piché proved himself a recitalist of the first rank, playing a program as exacting as any hitherto heard with consummate mas-

tery of technique and command of the resources of the noble instrument. A pupil of the recently deceased Charles Tournemire, M. Piché would appear to have a brilliant career ahead of him.

The program itself was a masterpiece of appropriate balance, well built, consistent as to sequence of keys and variety of appeal. Sanity of registration and ease in the manipulation of some exacting changes, in which rhythm never suffered and in which logical ideas were conveyed, were among the very estimable points to be noted. Particularly splendid use of the pedal department was evident in the Tournemire "Guirlandes Alleluatiques," where a solo emerged from the intricate polyphony in the most convincing fashion. The complete program was as follows: "Concerto Grosso," Vivaldi-Bach; Fugue in C, Buxtehude; Prelude and Fugue in A minor, Bach; "Deux Pièces en Trio de Claviers," Beethoven (arranged by Tournemire); Fantaisie, Mozart; Chorale in A minor, Franck; Scherzo, Symphony 2, Vienne; "Fantaisie sur le Te Deum" and "Guirlandes Alleluatiques," Tournemire; Toccata, de Maleingreau.

The concluding event for the season will be a festival May 7, when ten Montreal organists will perform on the same evening. This will be in aid of the Red Cross. Five English and five French organists will divide the program, which promises to be unusually varied.

HAROLD SCHWAB PLAYS BOTH ORGAN AND PIANO IN CONCERT

Harold Schwab, the Boston organist, presided at both the piano and the organ in a concert at Lasell Junior College April 12. He was assisted in giving the program by Anne Babette Eichhorn, violinist. Mr. Schwab played a group of organ solos which included the following works: Finale from Fourth Symphony, Widor; Meditation, Op. 17, No. 10, Dunham; "Medieval Fragment," Capon; Finale from First Sonata, Op. 42, Guilmant. The final number on the program was the Sonata for Violin and Pianoforte of Cesar Franck, played by Miss Eichhorn and Mr. Schwab.



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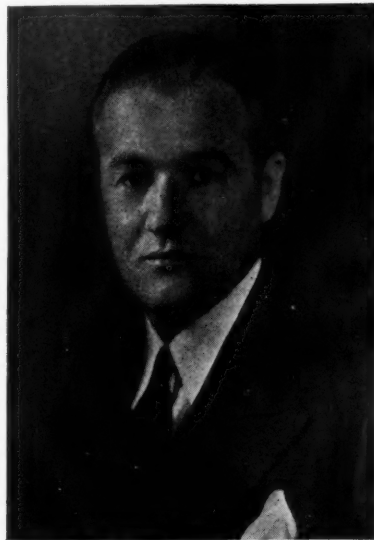
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CHURCH MUSIC SCHOOL AT WELLESLEY IN JUNE

TITCOMB TO BE IN CHARGE

Boston Organist Will Conduct Annual Session Which Benefits Many Church Musicians — Other Prominent Men to Lecture.

The School for Church Music at Wellesley College, Wellesley, Mass., conducted annually as a major feature of the Episcopal Conference for Church Work, is to be held the last week of June and promises to be, as in the past, of great value to organists and choirmasters. The conference this year is to be under the direction of Everett Titcomb, organist and director at the Church of St. John the Evangelist, Boston, a church musician of national reputation.

The school consists of four morning periods. A daily conference chorus offers a demonstration of choir training methods and a number of anthems are studied for future use by the members, while ample opportunity is provided for individual consultation with the members of the faculty, covering a period of ten days from June 24 to July 3. Mr. Titcomb himself will give the first hour course, which covers practical training in the rendition of music for choral services, including psalmody, Gregorian and Anglican chant, polyphonic settings and a study of the officiant's and choir's parts of the services of choral evensong, the litany and Holy Communion. As Mr. Titcomb, in addition to his work at St. John's, is director of the evening choirs at Christ Church, Cambridge, he is well qualified to help those seeking information on various types of choral services.

In the second hour during the first week, Albert F. Robinson, organist and choirmaster of Trinity Church, Potsdam, N. Y., and musical director of the Silver Bay Conference, will discuss problems met in training boy choristers. He will demonstrate methods of tone production and of conducting rehearsals and will suggest service repertoires for the average man-boy choir.

In the final week the history of church music occupies the second hour, when the post-Reformation music of John Merbecke and his contemporaries, with its influence upon later Anglican music, will be presented by the Rev. Cuthbert Fowler, rector of St. Andrew's Church, Belmont, Mass., lecturer on the history of church music at the Diocesan School, Boston.

George Faxon, F.T.C.L., organist and choirmaster of the First Church of Belmont, Mass., assistant to Mr. Titcomb at Christ Church, Cambridge, and distinguished carillonneur, will conduct a practical seminar on organ playing during the third hour. Those in the class will be invited to perform any compositions which seem to them suitable for church use. There will be discussion of registration and general rendition. Mr. Faxon will give a survey of organ compositions for church use which are practical for the average organ and organist. During the conference Mr. Faxon will give several recitals on the famous carillon of Wellesley College.

After a half-hour intermission comes the final lecture hour. In this period speakers will discuss subjects of such general appeal that the course will be open to all members of the conference. The order of these lectures will be as follows: "Church Music from the Rector's Point of View," the Rev. Granville M. Williams, S.S.J.E., S.T.D., superior of the American Society of St. John the Evangelist; "Music in the Church Sunday-school," Mrs. Richard Blasdale, director of the children's choirs, Christ Church, Cambridge; "Church Bells and Carillons," Mr. Faxon; "Value of Boys' Voices in the Music of the Church," Francis W. Snow, Mus. D., organist and choirmaster of Trinity Church, Boston, with boy choristers; "Music and Ceremony for Holy Week Solemnities," Mr. Titcomb; "Converting the Musical Sentimentalist," Willard E. Retallick, organist and choirmaster, Cathedral of St. John, Providence, R. I.; "Devotional Value of Good Church Music," Ruth M. Gordon, vice-president in charge of devotional life, Church Service League, Diocese of Massachusetts.

The conference chorus will prepare a

EVERETT TITCOMB



program of choral music and a compline which will be given at an evening gathering near the close of the conference.

A slightly shortened duration and intensified program have made it possible to reduce the total cost of attendance. Inquiries should be addressed to Everett Titcomb, acting dean, 16 Marlborough street, Boston, Mass.

RICHARD T. PERCY FOUND IN ROCHESTER, AMNESIA VICTIM

Richard T. Percy, the New York organist, who, soon after his retirement from the Marble Collegiate Church after a service of forty-six years, disappeared from New York City, was the victim of amnesia. After being missing for two weeks he was found April 3 in Rochester, N. Y., where he was slowly recovering his faculties. His illness was caused by a fall from a Fifth avenue bus in New York. Mr. Percy was traced to Buffalo and then to Rochester, where, when discovered, he had been a guest at the Powers Hotel for a week. How he happened to come to Rochester Mr. Percy did not know. When he did not leave his room or call for food for two days, the hotel manager became apprehensive and investigated. Dr. John G. Hart, hotel physician, was called. Mr. Percy recalled only that he had taken a Fifth avenue bus March 20 and had fallen off as it lurched around Washington Square.

GREGORIAN CHANT CLASSES BY FATHER METER AT DE PAUL

De Paul University School of Music announces the engagement of the Rev. Charles N. Meter, C.G.M., professor of Gregorian chant at Quigley Preparatory Seminary, Chicago, to conduct classes in Gregorian chant and liturgy during the six weeks' summer session, June 24 to Aug. 1.

Father Meter is a graduate of the Pontifical Institute of Rome. He studied composition with Msgr. Refice and direction of polyphony with Msgr. Casimiri and holds a licentiate degree in composition. Father Meter spent two summers at Solemnes, France.

Death of Miss Caroma Winn.

Miss Caroma Winn, former church organist and one-time woman's tennis tournament star, died March 29 at her home in Boonton, N. J., in her fifty-sixth year, after a long illness. Miss Winn was born in Topeka, Kan., studied in Chicago and for many years was organist at the North Shore Baptist Church. When she moved East, she became pianist in the Sunday-school of the Broadway Tabernacle, New York, and more recently was organist at First Church of Christ, Scientist, in Mountain Lakes, N. J. Miss Winn had been connected with the physical education department of the New York public schools and later of Hunter College. In the early 1900s she was widely known as an amateur tennis player and won many tournaments in the East. She staged a comeback in 1925 in the metropolitan women's indoor championship but was defeated by Miss Alice Francis in the finals.



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Bach Cantatas Given in Pittsburgh Church by Homer C. Wickline

HOMER C. WICKLINE, JR.



In at least one Pittsburgh church Bach cantatas have become regular fare, and, what is more interesting, the people have been educated to relish food of that kind and to ask for second helpings. As a consequence Homer C. Wickline, Jr., organist and director at the Highland Presbyterian Church, followed a month of Bach works last December with a request series in Lent. In December the cantatas were those originally written for the Sundays on which Mr. Wickline gave them. The reaction of the congregation has been to some people unbelievable. On March 3 the Cantata 126 was sung at the morning service, while the organ prelude was Reubke's "Ninety-fourth Psalm" Sonata. On March 10 Cantata 84, "My Life Is Sweet," was the offering and March 17 No. 182, "King of Heaven, Thou Art Welcome."

A very interesting feature is a paragraph about the music of the service on the church folder every week.

Mr. Wickline has a solo quartet consisting of persons who are not only artistic, but enthusiastic. The organ is a three-manual Möller rebuilt and enlarged last summer, a new console being installed and a Baroque diapason chorus added by the Möller forces.

Mr. Wickline has spent most of his life in Pittsburgh, in which city he was born June 18, 1911. He pursued piano study for a number of years under prominent teachers and at present is taking work with Mae MacKenzie. He studied organ under James S. Jordan, Cyril Guthoerl and Dr. Caspar P. Koch and composition with Mr. Jordan. For the last five years he has been organist for the Mendelssohn Choir of Pittsburgh. He has substituted at the organ for both Dr. Marshall Bidwell and Dr. Koch at the organs in the two Carnegie Halls. His first church position was at the Central Christian

Church, when he was only 16 years old. Then he was at the Crafton Heights United Presbyterian Church until June, 1939, when he was appointed to his present post at the Highland Presbyterian. Mr. Wickline has given first performances in Pittsburgh of many modern works for the organ by de Maleingreau, Roeseling, Hindemith, David and others. He is in great demand as an accompanist and is also on the faculty of the newly-formed Children's Academy of Music.

Mr. Wickline gave the dedicatory recital on the rebuilt organ in his church Dec. 8 and played this program: Doric Toccata and Fugue, Bach; Chorale Prelude, "To God on High" and "Tidings of Joy," Bach; "From the Southland," Harvey Gaul; "I Heard the Sound of Harpers," Peele; "Cotswold Air," J. Sebastian Matthews; "L'Organo Primitivo," Yon; "Comes Autumn Time," Sowerby; Fanfare, Sowerby.

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**W. HENRY BAKER DIES
AT HOME IN BALTIMORE**

PEN NAME "DUDLEY PEELE"

Organist and Composer Was Born in England and Held Positions in That Country and South Africa Before Coming to America.

W. Henry Baker, a prominent Baltimore organist and composer who before coming to the United States achieved fame in England, South Africa and Scotland, died at his home in Baltimore March 31. For ten years Mr. Baker had been organist and director at Grace Lutheran Church.

Under the pen name of Dudley Peele Mr. Baker wrote choral music and selections for orchestra and organ.

Before he went to Baltimore eleven years ago Mr. Baker lived for eleven years in Richmond, Va., serving as director of the civic orchestra there. He was also organist and director first at the First Baptist Church and then at Grace Episcopal Church.

Mr. Baker was born seventy years ago in Birmingham, England, and held his first position as organist at the age of 15 at Swinerton. At 23 he was appointed organist and director of a church at Port Elizabeth, South Africa. His fiancée, Miss Matilda Goldstraw, followed him to South Africa and they were married in the Episcopal Cathedral at Cape Town.

After holding positions at churches in Perth and Dundee, Scotland, Mr. Baker came to America in 1905. He served churches in Massachusetts, Norfolk and Portsmouth before going to Richmond.

Mr. Baker was a prominent member of the Chesapeake Chapter, American Guild of Organists.

Besides the widow Mr. Baker is survived by two daughters—Miss Rita May Baker and Mrs. R. E. Piper of Richmond.

New Work at Tabernacle Centenary.

"Pilgrims of Destiny," Gena Branscombe's choral drama depicting historic scenes on board the Mayflower on the last day and night before land was sighted in November, 1620, was presented at the Broadway Tabernacle Church, New York, April 12 as one of the important events in the one hundredth anniversary of the church, celebrated from April 7 to 17. The composer conducted her work and the accompanists included John Groth, Tabernacle organist, at the recently installed four-manual organ; Mme. Berthe Van den Berg, at the piano, and a special orchestra of fourteen pieces. Two new compositions by Miss Branscombe had their first presentation on this occasion—"The Light," choral anthem symbolizing the spiritual significance and the Tabernacle's tradition of a century of leadership for freedom, peace and brotherhood among all men, and the Broadway Tabernacle Centenary Hymn, written for this occasion, with music by Miss Branscombe and text by Dr. Allan Knight Chalmers, minister of the church. "Pilgrims of Destiny" was sung by the Broadway Tabernacle Choir of sixteen voices. The junior choir of St. Mary's-in-the-Garden, Grace Leeds Darnell, director, impersonated the children on the Mayflower, singing the children's choruses. "The Light" was sung by the Broadway Tabernacle Choir, assisted by the Branscombe Choral and the MacDowell Choral of Mountain Lakes, N. J., under the direction of Miss Branscombe, accompanied by organ, piano and orchestra.

Goes to Post at Red Bank, N. J.

Laurence Dilsner has been appointed organist and choirmaster of Trinity Episcopal Church at Red Bank, N. J., and begins his work there May 1. He resigned his post at the First Congregational Church of Westfield, N. J., to go to Red Bank. The folder of the latter church on April 14 contained high commendation for Mr. Dilsner.

MISS EVELYN HOHF OF MISSISSIPPI STATE COLLEGE FACULTY



MEMBERS OF THE MUSIC FACULTY at Mississippi State College for Women, Columbus, recently held a music festival, which included violin, piano and organ programs, followed by presentation of "The Mikado." Mississippi State College for Women is the oldest state-supported college for women in the world, and has been instrumental in bringing excellent musical talent to that part of the South.

Among the recitals in the course of the festival was an organ program by Miss Evelyn Hohf, assistant professor of

music, made up entirely of selections from modern composers.

Miss Hohf is a graduate of Yankton College, of the Yankton College Conservatory of Music and of the Northwestern University School of Music. She was organist of St. Paul's English Lutheran Church in Evanston, Ill., for some time, and is a colleague of the American Guild of Organists, having been a recitalist for the tri-state conventions of the A.G.O. in Memphis and Nashville, Tenn. She is also a member of Beta Chapter of Sigma Alpha Iota and of Pi Kappa Lambda.

Mother of William E. Zeuch Dies.

Mrs. Emily Zeuch, a Chicago pioneer and the mother of William E. Zeuch, prominent Boston organist and vice-president of the Aeolian-Skinner Organ Company, died April 7 in Evanston after a long illness. She was 82 years old. Mrs. Zeuch was the widow of William Zeuch, head of a large lithographing firm and a devotee of organ music. Mrs. Zeuch was born at Clark and Superior streets. In the great Chicago fire of 1871 her home on the present site of the Drake Hotel was razed and she helped rescue younger brothers and sisters. Mrs. Zeuch had lived in recent years at Evanston. Four sons and three daughters survive. Services were held April 9 in St. Nicholas' Church, Evanston.

Anniversary at Trinity in New York.

The ninety-fourth anniversary of the consecration of the third Trinity Church in New York City will be celebrated on Ascension Day, May 2, at 11 o'clock, and for this occasion Dr. Channing Lefebvre, organist of Trinity, has arranged a special program of music with full choir and orchestra. The numbers will include: Prelude to "The Dream of Gerontius," Elgar; "O Zion, Blest City," Hiles; "Ascendit Deus," Phillips; "Messe Solennelle," Franck; "All People That on Earth Do Dwell" (Psalm 100), Vaughan Williams; Solemn March, Svendsen.

Great Easter Service on North Coast.

One of the most largely attended Easter services in the entire country is that of the Hinson Memorial Baptist

Church in Portland, Ore., whose music is in the enthusiastic and competent hands of Lauren B. Sykes. On Easter morning for several years Hinson Church has rented the Portland Municipal Auditorium, seating 5,000, which this year was packed to the doors. The choirs, arranged in a unique way to form a white cross on the platform, consist of 170 voices. There are six choirs in the Hinson Church—boys', carol, antiphonal (the cross is made up of the fifty members of the antiphonal choir), men's, adult and the Hinson choir.

Bach's "St. Matthew Passion" was presented at the Center Church in New Haven, Conn., Sunday afternoon, March 17, under the direction of Miss Pauline Voorhees, organist of the church. The Center Church choir was supplemented by a community choir and the chapel choir of Larson Junior College. Lyman Bunnell was assisting conductor and Charles Beltz assistant organist.

Ernest M. Ibbotson, F.A.G.O., directed the performance of Bach's "Passion according to St. Matthew" at Grace and St. Peter's Church, Baltimore, Md., in two parts, March 10 and 17.

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Gerald Bales at New Toronto Post.

Gerald Bales of Toronto has been appointed organist and choirmaster of Rosedale United Church, Toronto. This young musician, who is a member of the Toronto branch of the Canadian College of Organists, is known not only as an organist, but as a pianist, conductor and composer. Although only 20 years old, he has gained much experience in a musical career which began at the age of 5. He was previously organist and choirmaster at St. Anne's Anglican Church, Toronto. Mr. Bales has given numerous recitals, has toured Ontario and Quebec as a concert artist, has broadcast for the Canadian Broadcasting Corporation and has been praised by the critics of Canada.

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ROBERT ELMORE



ENGAGEMENTS FOR MAY of the versatile young Philadelphia organist, pianist and composer, Robert Elmore, include various activities in addition to organ performances. On May 22 and 23 he is to fill a return engagement at the annual Sunbury, Pa., festival, conducted by John Lewis Roberts. Works to be performed this year are the Bach B minor Mass, the Verdi Requiem and the Bach "Bide with Us," besides excerpts from the "St. John Passion" of Bach. Mr. Elmore will play the various organ parts.

May 27 is the date of the first performance of Mr. Elmore's "Prodigal Son," which will be presented by the Girard Trust Company Glee Club of Philadelphia, with the composer playing the piano part.

Other activities will include appearances as pianist, including one at the Academy of Music May 8, others as conductor, including a concert by the University of Pennsylvania Choral Society to be given for the Keystone Automobile Club in Convention Hall, and a lecture

on Debussy for the Philadelphia Music Teachers' Association, postponed from an earlier date.

DAWSON'S PARSONS COLLEGE SINGERS IN CHICAGO ON TOUR

Donald Dean Dawson, director of the conservatory of music and organist of Parsons College, Fairfield, Iowa, brought his Philharmonic Choir to Chicago during the spring vacation and the group made a very favorable impression in the course of twenty-four to twenty-six concert appearances and four or five radio programs. The concerts in the Chicago district included the following:

April 5—Millard Avenue Presbyterian Church.

April 6, 3:30 p. m.—Art Institute of Chicago.

April 6, 8 p. m.—First Presbyterian Church, Oswego, Ill.

April 7, 10:50 to 12:15 p. m.—First Presbyterian Church, Aurora. Broadcast over station WMRO.

April 7, 7 p. m.—Orchestra Hall, Chicago Sunday Evening Club.

April 7, 8 p. m.—Edgewater Presbyterian Church.

The choir sang also at Fort Madison, Keokuk and Davenport, Iowa, and Rock Island, Streator, Ottawa and Aurora, Ill. Traveling in busses, the singers stopped along the way for a number of high school appearances in middle-sized cities.

Sing New Work by Kruwel.

On Good Friday evening the chancel and chapel choirs of the Linwood Methodist Church, Kansas City, Mo., were invited to sing over WDAF, the *Kansas City Star* radio station, a program of Lenten music which included: "Behold, the Lamb of God" and "Surely He Hath Borne Our Grievs," from Handel's "Messiah"; "Tis the Evening's Holy Hour," Beethoven; "The Love of God," Mozart, and a Passion cantata, a new composition by J. Max Kruwel, minister of music of the church. The choirs of 100 voices sang in the new \$50,000 studio. On Easter night the same choirs sang Handel's "Messiah" at the church. This was their third annual presentation of this oratorio.

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Rhode Island Chapter.

At its meeting April 9 the Rhode Island Chapter was privileged to hear Father Rowlands, who traced the development of the English song from the fifteenth century to the present time. The talk was thoroughly illustrated with examples of songs. Father Rowlands was accompanied at the piano by Alexander Pelouquin.

C. R. BELLows, Registrar.

Kansas Organists Meet for One-Day Convention; Donald Coats New Dean

The Kansas Chapter held its annual convention at Lawrence April 1.

After registration at 10:30, a recital by six pupils of chapter members was played in Trinity Lutheran Church. A luncheon complimentary to the visiting organists and program participants was given by the Reuter Organ Company at the Colonial tea-room.

In the afternoon the Guild service and recital by members was held in Plymouth Congregational Church. Appearing on the program were John D. Morrison, Manhattan; Margaret Scær, Winfield; Donald S. Coats, Topeka; Laurel Everette Anderson, Lawrence; Alan Irwin, Wichita, and LeRoy Evert Wright, Baldwin. This program was followed by a forum. The Rev. Dr. Joseph F. King, Jr., pastor of Plymouth Church, gave an instructive and interesting paper on "The Parson Looks at the Choir Loft," wherein he spoke of numerous shortcomings now present in much of the music in many churches, as seen by the minister. Mrs. Bessie Criss Getchall recited many of her unusual experiences in a paper entitled "Confessions of a Small-Town Organist." Another interesting talk relating to the same subject was given by Donald M. Swarthout, dean of the School of Fine Arts at Kansas University, who spoke on "The Choirmaster Looks at the Organist." This was followed by a report of the 1939 national A.G.O. convention, given by Dr. Charles Sanford Skilton.

At the business meeting which followed, Donald Coats of Topeka was elected dean, Alan Irwin of Wichita sub-dean and Marion Pelton of Manhattan secretary and treasurer, and the two additional members of the executive committee are Margaret Scær, Winfield, and Mrs. Lucile Hensley, Wellington.

Dinner was served at the Eldridge Hotel, with Dr. Skilton speaking on "Organists I Have Known."

A recital in the evening was given by Joseph A. Burns, dean of the Kansas City Chapter, on the new four-manual Reuter organ at the First Methodist Church. His choice of numbers, his clean-cut playing and his fine interpretation made this a recital to be remembered.

Mr. Burns' offerings consisted of the following: "Offerte up 'Vive le Roy,'" Raison; Noel, "Une Vierge Pucelle," Le Begue; Prelude, Clerambault; Fantasia and Fugue in G minor, Bach; "Lied des Chrysanthem," "Matin Provencal" and "Poeme de Soir," Bonnet; Sixth Symphony (Allegro, Adagio and Finale), Widor. Two anthems—"O Lord, Increase My Faith," Gibbons, and "One Thing Have I Asked," Van Denman Thompson—were sung by the Plymouth choir.

G. Criss Simpson, dean of the chapter, was in charge of all arrangements.

MARION PELTON, Secretary.

Wicks Host to Minnesota Chapter.

Members and friends of the Minnesota Chapter were guests of the Wicks Organ Company at a dinner and recital in St. Paul's Evangelical Church, St. Paul, April 15. A group of 120 enjoyed the dinner prepared by the women of the Tabca Society of the church. Greetings by the Rev. Erwin R. Koch and the Rev. Karl Koch, pastors of the church, followed the dinner, after which Dean G. H.

Fairclough turned the meeting over to H. B. Harrison, Chicago representative of the Wicks Company. Mr. Harrison told something of the history of the organ in St. Paul's Church, built twenty-five years ago and completely rebuilt, with a new action and additional stops, when the church was enlarged last December.

Adjoining to the sanctuary, we had the privilege of hearing the young virtuoso Mario Salvador of Chicago in his first twin cities appearance. In a program of classic and modern organ music Mr. Salvador won his large audience by his artistic interpretation, combining an amazing manual and pedal technique with a fine sense of registration and making most effective use of the resources of the instrument. The following program was played: Allegro Vivace (Symphony 6), Widor; "Ave Maria," Reger; Prelude and Fugue in E minor, Bach; Scherzo, Salvador; "Nostalgia," Torres; "Water Nymphs," Vierne; "Carillon," Dupré; Chorale Fantasie on "Jesu, meine Freude," Bartmuss; "Soul of the Lake," Karg-Elert; Intermezzo (Symphony in E flat minor), Parker; "The Tumult in the Praetorium," de Maleingreau; "Voices of the Night," Karg-Elert; Concert Study for the Pedal, Manari.

HENRY ENGEN, Secretary.

Atlanta Convention June 12 and 13.

The two-day regional convention under the auspices of the Georgia Chapter will be held in Atlanta Wednesday and Thursday, June 12 and 13, and not June 11 and 12, as was stated by the chapter's representatives in the last issue of THE DIAPASON.

The program as thus far arranged will be as follows:

WEDNESDAY, JUNE 12.
12 to 4:30 p. m.—Registration at Atlanta Biltmore Hotel.
5 to 7—Informal reception at the home of Mr. and Mrs. Asa G. Candler, Jr. (130-sto Aeolian organ).
8 to 9—An evening with delegation from Florida at First Presbyterian Church. Artists to be announced. Open to the public.

THURSDAY, JUNE 13.
9 to 10 a. m.—Addresses of welcome from mayor and Evangelical Ministerial Association.
10 to 11—Talk by Warden LeFebvre.
11 to 12—Round-table discussions.
12 to 1—Luncheon.
2 to 3—Macon delegation to present program at Second Ponce de Leon Baptist Church. Artists to be announced.
3 to 4—Service playing demonstration by the warden at same church.
4 to 5—Visit to Jewish Synagogue (Dorothy Walker at the organ).
6 to 8—Banquet at Biltmore Hotel.
8:30—Recital at First Baptist Church by Russell Broughton of Converse College, Spartanburg, S. C. Open to the public.

New Jersey Rally May 22.

Plans for the annual rally of the New Jersey Council, to be held in the First Methodist Church of Asbury Park May 22, are being completed by the executive board. The program, commencing at 10 o'clock and continuing throughout the day, will be:

10:30—Invocation and greetings.
11—Illustrated talk by R. H. Ranger on "Tone Analysis in Chimes."
11:45—Talk by Walter N. Hewitt, A.A.G.O. (CHM), on "Tone Building and Blending for the Average Choir."
1 p. m.—Luncheon at the Reformed Church.
2:45—Business meeting and election of officers, conducted by Dean Norman Landis, A.A.G.O.
3:15—Interim program of baritone solos by Robert Bery.
4—Recital by Miss Roberta Bitgood, F.A.G.O. (Austin organ).
6—Dinner at the Montauk Hotel.

Festival of Organ Music Provides Five Evenings of Programs at Capital

The festival of organ music held under the auspices of the District of Columbia Chapter the first five evenings of April was an unqualified success, not only in distinctive programs and artistry of rendition, but in public appreciation as well, for the auditorium of the Church of the Latter-Day Saints was filled to capacity at each performance. It would be less than human not to feel a pride in such accomplishments by the members of our own chapter, although, so far as talent is concerned, we could duplicate the festival several times. The energy and persistence of our dean, Arthur W. Howes, Jr., F.A.G.O., was no inconsiderable factor in the success attained. Program outlines include:

Monday, April 1—William O. Tufts, Jr., A.A.G.O., M.S.M., organist of the New York Avenue Church, presented an all-American program, including Dickinson's Symphony and works by Sowerby, Noble, Clokey and Yon.

Tuesday, April 2—Nancy Poore, Mus. M., organist of the Georgetown Presbyterian Church, and Gene Stewart, organist of the Waugh Methodist Church, played works of Bach, Karg-Elert and Vierne.

Wednesday, April 3—Katherine Fowler, M. Mus., music director of the Taft Junior High School, and E. William Brackett, Mus. B., organist of St. John's Church, Georgetown, played works of Bach, Franck and Vierne.

Thursday, April 4—Lyman McCrary, Mus. M., organist of Hamline Methodist Church, and Jean Phillips played some interesting modern compositions by Daller, Jongen and Priest, as well as the better-known compositions of Bach and Karg-Elert.

Friday, April 5—Robert Ruckman, organist of the Epworth Methodist Church, and Jean Slater Appel, A.A.G.O., organist of the Western Presbyterian Church, presented works by Bach, Schumann, Widor, Vierne, Brahms and Reger.

Future events scheduled by the chapter include a junior choir festival, in charge of Mrs. Appel, to be given at the Western Presbyterian Church May 4, and the conference of organists and clergy, to be held May 13, at which Dr. Archibald Davison will speak.

A feature of chapter activity which merits attention is the list of available musicians for substitute or regular positions which for some years has been kept by Mrs. Mabel R. Frost. This has proved to be of great value both to the listed musicians and to the churches.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Central New Jersey Chapter.

An interesting entertainment was given for the Central New Jersey members and friends in Christ Episcopal Church, Trenton, April 1 by the Bel Canto Choir under the able leadership of Mrs. William Thompson. Mrs. Paul H. Yos, organist of Christ Church, played several organ solos. The program was arranged by Mrs. Yos and her assistant, Mrs. Walter Krams. After the program a social hour with refreshments was enjoyed.

April 29 Trenton was to have the privilege of hearing the world-famous organist and composer, Pietro Yon, in a recital at the First Presbyterian Church.

News of the American Guild of Organists—Continued

Texas Chapter Told of Music in China by Former Member, Now a Missionary

The Texas Chapter held its April meeting on the 9th at the Munger Place Methodist Church, Dallas. Dinner was served, with forty-two members present. Dr. Robert Beddoe, a former member of this chapter, but for the last six years a medical missionary in China, who is in this country on furlough, gave a very interesting talk on music in China.

The business session followed the dinner, with the dean, Mrs. Frank Frye, presiding. A letter was read regarding the forthcoming regional convention in Wichita Falls and a convention committee was appointed.

Dr. Jones, dean of the music department at the Texas College for Women, read a paper on American music and composers, followed by a program of organ music by American composers, presented by Mrs. George Cochran, organist of the Munger Place Church. Mrs. Cochran played: Concert Prelude in D minor, Kramer; A Gothic Prelude, DeLamar; Toccata in D, Gillette; "Tanglewood Tales" (Suite), Stoughton; "Harmonies du Soir," Bedell; "Wind in the Grass," Gaul; Allegro maestoso from "Storm King" Symphony, Dickinson.

A number of out-of-town members were present, among them Charles H. Finney, who has recently been transferred from the Erie Chapter.

KATHERINE HAMMONS.

Five Choirs to Sing Ascension Day.

Everyone interested in church music is urged to attend the service arranged by the Guild at St. Bartholomew's Church Ascension Day, May 2, at 8 p. m., as announced in THE DIAPASON last month. Dr. David McK. Williams has arranged an interesting program consisting of: "An Apostrophe to the Heavenly Hosts," Healey Willan; "Te Deum" (new), Seth Bingham; "In the Year That King Uzziah Died," Dr. Williams; "Whatever Is Born of God," Walford Davies.

The participating choirs, in addition to St. Bartholomew's, are as follows: Church of the Ascension, Vernon de Tar, F.A.G.O.; Church of the Saviour, Morris Watkins, A.A.G.O.; St. Nicholas' Collegiate, Hugh Porter, F.A.G.O.; Calvary Church, Harold Friedell, F.A.G.O.

As this is a most unusual event, may we suggest that you call the attention of your choir to this service so that they may attend. Also, post this announcement and if possible have it announced to your congregation. This service is open to the public.

PUBLIC MEETINGS COMMITTEE.

Vesper Service in Arizona.

The April meeting of the Southern Arizona Chapter was held at Grace Episcopal Church in Tucson Sunday, April 7, with Dean John M. McBride presiding. The program presented was a vesper service, with organ selections by Mrs. E. W. Carroll and numbers by the choir, directed by Miss Ethyl C. Lobban. The Rev. Francis T. Brown, rector of the church, spoke on the music of the Episcopal service. The organ numbers were: Allegro non Troppo, Stephens; Prelude to "Lohengrin," Wagner; "Sunday on Glion," Bendel; Meditation, Harris; Allegro Moderato in E flat, Volckmar. Service music by the choir included "Sursum Corda" and "Sanctus," Ely; "Agnus Dei," Gounod; "Gloria in Excelsis," Ellwanger, and "Nunc Dimittis, Barry.

KARL W. AHLGREN, Secretary.

Wisconsin Chapter.

Members of the Wisconsin Chapter met April 8 at Temple Emanu-El B'ne Jeshurun, Milwaukee, where Mrs. Wengene Hewitt Kirchner is organist. Rabbi Hirschberg gave a very interesting talk on ancient symbols of the Jewish faith, using as illustrations those in the beautiful windows of the temple. The Guild then adjourned to the home of Mrs. Rees Powell for a business meeting, followed by sociability and refreshments.

Bad weather on the evening of April 17 failed to keep home Guild members, who greatly enjoyed a recital by Miss

Adrienne Moran of the Illinois Chapter. Miss Moran is organist at Zion, Ill., and the Ravenswood Methodist Church, Chicago. Miss Moran's program was as follows: Doric Toccata, Bach; Adagio from Sixth Symphony, Widor; Pastorale, Lucas; Offertoire in D minor, Batiste; Introduction-Chorale and Menuet, from "Suite Gothique," Boellmann; Hymn Prelude, "Sun of My Soul," Dunham; Scherzo in G major, Dunham; Toccata from Fifth Symphony, Widor.

A luncheon for Miss Moran and Guild members at the Y.W.C.A. preceded the recital.

ARTHUR KNUDSON.

Los Angeles Entertains Visitors.

The Los Angeles Chapter met the night of April 1 in an upstairs room at the First Methodist Church. A dinner preceded the business meeting, at which Dean William Ripley Dorr presided. Guests introduced included Noble Cain, Clifford Demarest, Harold Gleason, Warren D. Allen and others.

After dinner members and guests adjourned to the church auditorium to hear an address by Noble Cain on "The Musician's Community Representation," and a program of vocal music by the San Jose State College A Cappella Choir, William J. Erlendson, director.

Very enjoyable was the choral part of the program, which exemplified flawless vocal technique coupled with instantaneous response to the conductor's demands. The choir of sixty sang from memory the following program: "The Spirit Also Helpeth Us," motet for double chorus, Bach; "Christus Factus Est," Anerio; "In Heaven Above," Christiansen, with baritone solo by Stanley Taft; "Ascendit Deus," Gallus; "Cherubim Song," Tschesnokoff; "Trois Beaux Ciseaux du Parasol," Ravel, soprano solo by Helen Smith; "Cloud Messengers," Cui; "Nunc Dimittis," Gretchaninoff; "God's Son Hath Set Me Free," Grieg, and "The Three Kings," Willan. At the conclusion the audience, which numbered many delegates to the music educators' conference, applauded vigorously and demanded Christiansen's "Beautiful Saviour" as an encore.

The next meeting will be the annual program of manuscript numbers by chapter members.

COURTNEY F. ROGERS, Secretary.

Charlotte Lockwood in Youngstown.

The Youngstown sub-chapter presented Charlotte Lockwood in a recital at Stambaugh Auditorium March 26. A large audience enjoyed the artist's fine sense of tone color, interpretation and great technical ability. The program opened with "Psalm 19" and "Psalm 18," Marcello, followed by: Capriccio, Bach, played with a wide variety of expression and feeling; Air and Gavotte, Samuel Wesley, distinguished by lovely phrasing and shading; Fantasy and Fugue on the Chorale "Wie schön leuchtet der Morgenstern," Reger, which concluded the first half of the program with a brilliant display of technique. The latter part of the program was devoted to modern composers and demonstrated Mrs. Lockwood's skill at registration. It included: "Legend from the Triptique," Karg-Elert; "Pastoral Dance," Robin Milford; "Dripping Spring," Clokey, and two Dupré numbers—Elevation in E and Prelude and Fugue in B, which were a brilliant climax to this artist recital.

After the recital a reception for the artist was held at the Lincoln Hotel.

The Youngstown sub-chapter in conjunction with the Federated Churches sponsored the Palm Sunday service at Stambaugh Auditorium on the evening of March 17. Combined choirs of Youngstown, numbering 250 voices, sang Stainer's "Crucifixion." Frank Fuller directed and Miss Emma Cook was the accompanist. The organ prelude—"Vision," Rheinberger; "Pax Vobiscum," Edmundson, and Prelude, Sumner Salter—was played by Clarence Barger.

Gallup Guest of Northern Ohio.

Because of the rush of Holy Week and Easter the Northern Ohio Chapter had its "March" meeting on April 2, with dinner at the Shaker Tavern, Cleveland. Emory L. Gallup of the Fountain Street Baptist Church, Grand Rapids, Mich., was the special guest and told in his witty

way about his work with the late Dr. Lynnwood Farnam. After dinner we went to Pilgrim Church, Shaker Heights, where Donald Willing presides over a large four-manual Skinner organ. Mr. Gallup demonstrated some of the registration used by Dr. Farnam at the Church of the Holy Communion, New York City, as follows:

Prelude in B minor, Bach. (Rather full foundation stops; no reeds until the last two measures.)

"Erstanden ist der Heilige Christ," (Without reeds.)

"Erschienen ist der Herrliche Tag," (With heavy reed melody.)

"Alle Menschen müssen sterben." (Soft, all on one manual.)

"Quatre Pieces pour Orgue," Jongen; Cantabile, Improvisation - Caprice, "Priere," Chorale, Pastorale and "Piece Heroique," by Cesar Franck, brought to a close a delightfully varied program.

Mr. Gallup's delicate phrasing and finished artistry reminded one of some splendid Greek masterpiece, serene in its simple beauty—art at its best. The sad part of the evening was that there were so few to enjoy it.

J. LEWIS SMITH, Registrar.

Harrisburg Chapter.

Organists of Elizabethtown, Pa., entertained the Harrisburg Chapter at an organ and piano recital in Christ Lutheran Church April 18. They were assisted by the church choir, directed by Mrs. J. W. Aungst. The A Cappella Choir of Elizabethtown College sang very well and contributed much to the evening's enjoyment.

After the recital a reception for the chapter was held at the home of Mrs. Aungst with Mrs. Erma G. Miller as co-hostess.

FLORENCE M. BROWN, Secretary.

Two Recitals at Girard by Harry C. Banks, Jr., for Pennsylvania Chapter

Members of the Pennsylvania Chapter and their friends were thrilled April 2 and 9 when Harry C. Banks, Jr., Mus.B., played two recitals on the Skinner organ in the chapel at Girard College. The organ itself is one of the finest in Philadelphia and Mr. Banks, a recitalist of exceptional ability, showed fine technique and coloring. His programs were somewhat different from those we usually hear, our good friend Bach being conspicuously absent. Both recitals were greatly enjoyed and highly commended.

Early in the season the Pennsylvania and Camden Chapters formulated plans for two exchange recitals. The first of these was played Nov. 21 in the First Presbyterian Church at Haddonfield, N. J., by Howard L. Gamble, F.A.G.O. (CHM), of the Pennsylvania Chapter. The other part of the exchange was fulfilled at Grace Episcopal Church, Mount Airy, Saturday afternoon, April 13, when Earl Elwell, A.A.G.O., of the Camden Chapter presented a program of compositions of living Pennsylvanians, including Maitland, Nevin, Fry, Newmeyer and Edmundson.

At the conclusion of the recital 114—the largest number of the season—attended at the Lutheran Theological Seminary and enjoyed an exceptionally fine dinner. We then went into the chapel and heard an interesting and enlightening exposition of the Lutheran service by Dr. Luther D. Reed, who is thoroughly qualified to talk on the subject. A volunteer choir under the direction of Dr. William T. Timmings was used by way of demonstration.

GUILD MEMBERS—HERE IS YOUR OFFICIAL 1940-41 BALLOT. Members in good standing are asked to make a prompt return to the Guild office.

AMERICAN GUILD OF ORGANISTS United States and Canada

OFFICIAL BALLOT

To be mailed to the Guild Office: Room 3010, 630 Fifth Avenue, New York, N. Y.

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For Chaplain: The Rev. Harry Emerson Fosdick, D.D.

Check Here	For Council Term Ending 1943 (Vote for eight)
	James Philip Johnston, F.A.G.O.
	Heinz Arnold, F.A.G.O.
	Anne McKittrick, F.A.G.O.
	Samuel A. Baldwin, F.A.G.O.
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	J. Trevor Garmey, F.A.G.O.
	Clinton Reed, A.A.G.O.
	Felix McGuire, A.A.G.O.
	(The order of these names was decided by lot.)

The General Secretary is hereby authorized to cast this ballot. Signature.....

News of the American Guild of Organists—Continued

Convention in Chicago
to Be Marked by Program
of Merit; List of Events

Following is the complete program for the second regional convention of the Illinois, Indiana, South Shore, Western Michigan, Wisconsin, Cedar Rapids and Missouri Chapters of the American Guild of Organists, with the cooperation of the Canadian College of Organists, in Chicago May 19, 20 and 21:

SUNDAY, MAY 19.

8 p. m.—At Fourth Presbyterian Church. Repetition of concert of May 5 at the University of Chicago Chapel. Combined choirs of the university and of the Fourth Church, the University of Chicago orchestra and soloists, Mack Evans, director of music at the university, and Barrett Spach, director of music at the Fourth Presbyterian Church, conducting.

MONDAY, MAY 20.

9:30 a. m.—Registration (fee 50 cents) at St. James' Episcopal Church, Wabash avenue and Huron street.

10 a. m.—Invocation and prayers, Dr. Duncan Brown, rector of St. James'. Paper by Dr. Leo Sowerby, organist and choir-master of St. James'. Recital by Ella Cecile Smith: Adagio-Allegro, Handel; Canon on "Vater unser," Middelschulte; Rhapsodie, Saint-Saens; "Rondo alla Campanella," Karg-Elert; Finale, Franck; Contrapuntal Symphony, Middelschulte. Recital by Eleanor Taylor of Cedar Rapids, Iowa.

12:30 p. m.—Luncheon at Normandie House, Chicago avenue and Tower court.

2:30 p. m.—At St. Vincent's Catholic Church. Recital by Dr. Arthur C. Becker, A.A.G.O., director of music at St. Vincent's, who will play: "The Nave," Mulet; "A Child Is Born," Garth Edmundson; Finale, Fourth Symphony, Vierne. Recital by John K. Christensen of Wisconsin Chapter. De Paul University A Cappella Choir, Arthur C. Becker, director, will sing: "Adeamus Te," Palestrina; "Gloria Be to God," Rachmaninoff; "A Legend," Tschalkowsky; "Cherubim Song," Tschalkowsky. Speaker, the Very Rev. Michael J. O'Connell, S.T.D., C.M., president of De Paul University. Recital by Mario Salvador, A.A.G.O., who will play: Chorale Fantasy, "Jesu, meine Freude," Richard Bartmuss; "Hope" (from Symphony), Jaquemin; Toccata, Duruffé.

6 p. m.—Dinner at Southern Tea Shop, 40 East Huron street.

8 p. m.—At Fourth Presbyterian Church. Recital by D'Alton McLaughlin of Toronto: "We Thank Thee, God," Bach; "The King of Creation," Reger; "O God, Have Mercy," Bach; Sonata in G, Elgar; Meditation, Balmstow; "Perpetual Motion, Bossi"; "My God, Why Hast Thou Forsaken Me?," Tournemire; "Thy Side Is Pierced" and "He Breaks the Agebound Chains of Hell," Karg-Elert.

TUESDAY, MAY 21.

10 a. m.—At St. Luke's Pro-Cathedral, Evanston. Organ prelude by Renzina Wood: Toccata and Fugue in D minor, Bach; First Movement, Concerto in F major, Handel. Northwestern University A Cappella Choir, George Howerton, director, will sing. Lecture-recital by Emory L. Gallup, Western Michigan Chapter, director of music, Fountain Street Baptist Church, Grand Rapids, on "Lynnwood Farnam, the Man and the Artist." Mr. Gallup will play: Prelude and Fugue in B minor, Bach; Three Short Chorale Preludes, Bach; "Quatre Pieces pour Orgue," Jongen; Pastorale, Franck; "Piece Heroique," Franck.

12—Luncheon as guests of Dr. and Mrs. William H. Barnes at their home, 1510 Forest avenue, Evanston.

3:30 p. m.—At First Unitarian Church of Chicago, Fifty-seventh street and Woodlawn avenue. Recital by Kenneth Cutler, organist and choir-master of Temple Shalom: Fourth Concerto, Handel; Scherzo and Cantabile from Second Symphony, Vierne. Lee Hewitt, baritone, will sing "Zwei Ernste Gesänge," Brahms. Recital by Gilman Chase, organist and choir-master, First Unitarian Church: "Messe a l'Usage des Couvents," Kyrie (Plein Jeu), "Glorificamus Te," "Qui Tollis Peccata Mundi Suscipe (Tierce en Taille), Offertoire sur les Grands Jeux, Benedictus (Tierce en Taille)," Couperin; "Sept Chorals-Poems pour les Sept Paroles du Christ," Op. 67 ("Hodie mecum eris in Paradiso," "Eli, Eli, Lamma Sabachani" and "Consummatum est"), Tournemire; Second Sonata (Quite Fast, Pastorale, Fugue), Hindemith.

6 p. m.—Banquet at University Church of Disciples of Christ, Fifty-seventh street and University avenue.

7:45 p. m.—At Rockefeller Memorial Chapel, University of Chicago. Carillon

recital by Frederick Marriott, chapel organist and carillonneur.

8:15 p. m.—Festival evensong by the combined Episcopal boy choirs of the Chicago Diocese (over 400 voices). Organ Prelude by Whitmer Byrne, organist of the Eighteenth Church of Christ, Scientist: Prelude and Fugue in A minor, Bach. Evensong; Myron P. Boehm, president of the Chicago Chormasters' Association, will direct. Robert R. Birch will play the organ accompaniment. The Rev. R. Everett Carr, rector of St. Peter's Church and chaplain of the association, will give a short address. The Rev. Kenneth Crosby of the City Missions staff will be the precentor. Hymn, "Lead Me, Lord," Wesley; "Proces," Tallis' festal setting; "Psalm 150," Anglican Chant by Elvey; Magnificat in B flat, Stanford; "Sufrages," Tollis' festal setting; anthem, "Hymn to the Trinity," Tschalkowsky; hymn, "Jesus Shall Reign," with descant; anthem, "Praise the Lord," Franck (edited by Sowerby); anthem, "O Lord, Support Us," Webbe. Organ postlude by Frederick Marriott; improvisation on a given theme.

Michigan Chapter.

The March meeting of the Michigan Chapter was held at the Euclid Avenue United Brethren Church in Detroit March 26. Dinner was served to about twenty-five members and friends and was followed by the business meeting. In the sanctuary of the church a program was given and after the program Dr. Edward Manville, F.A.G.O., talked about the Guild examinations. Robert G. Campbell gave the organ program, assisted by Miss Kathleen Dunham, soprano.

The April meeting saw the Guild trekking to Flint for dinner at the Masonic Temple, at which forty-five members and guests sat down. A business meeting followed, at which delegates to the convention were elected and the report of the nominating committee was received in preparation for the balloting at the annual meeting in May. Following the business meeting the company adjourned next door to St. Paul's Church, Wilfred Layton, organist and choir-master, where Mr. Layton presented a program on the fine new Aeolian-Skinner of four manuals. This is a splendid example of moderately clarified ensemble work coupled with lovely solo voices and the entire organ was greatly enjoyed and lauded by all who heard and tried it.

A. B. CALLAHAN, Secretary.

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter was delighted to hear Dr. Alexander McCurdy in a recital at North Side Carnegie Music Hall, Pittsburgh, April 8. He was assisted by Flora Greenwood, harpist, who was formerly soloist with the Philadelphia Symphony Orchestra.

Dr. McCurdy's inspiring program included, among other compositions, the Prelude and Fugue in A minor and the Allegro from the First Trio-Sonata by Bach, "The Tumult in the Praetorium," by de Maleingreau, Schumann's Canon in B minor, "Veni Emmanuel," by Egerton, and, as encores, the Sketch in D by Schumann and Vierne's Scherzetto in F sharp minor. The harpist played: "Danse Sacre," Debussy; Introduction and Allegro, Ravel, and, as an encore, "Clair de Lune," by Debussy. An enthusiastic audience cordially received these two artists.

FLORENCE MERCER, Registrar.

Meet with Ministers in Ithaca.

The April meeting of the Ithaca Chapter was held April 15 in the First Presbyterian Church. It was a joint meeting with the Tompkins County Ministerial Association.

After a few introductory remarks by the dean, Miss Louise Titcomb, on the history and purpose of the Guild, the meeting was turned over to Professor Paul J. Weaver. The meeting was in the form of a discussion between clergy and organists on the following topics: "Cooperation of Minister and Organist in Achieving Unified Worship" and "Raising the Musical Standards for Choir and Congregation." The organists were represented by Mrs. H. C. Gregg, Richard T. Gore and George Hathaway.

A short musical program was arranged by Harold C. O'Daniels, organist of the church, who played three examples of service preludes: Adagio from Mendels-

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:
Wichita Falls, Tex.—May 6 to 9.
Chicago—May 20 and 21.
Seattle, Wash.—May 20 and 21.
Asbury Park, N. J.—May 22.
Pasadena, Cal.—June 24, 25 and 26.
Portland, Maine—Aug. 20, 21 and 22.
Atlanta, Ga.—June 12 and 13.
Columbus, Ohio—Third week in June.

son's First Organ Sonata, Festival Prelude on "Ein feste Burg," by Faulkes, and "Reverie-Improvisation" on the French tune "Picardy" by Bedell. Mr. Keith Wilson, tenor, sang Franck's "O Lord, Most Holy" and "Then Shall the Righteous Shine Forth" from Mendelssohn's "The Elijah." The program was announced by Charles H. Clark. Mrs. W. C. Andrae was in charge of refreshments.
HAROLD C. O'DANIELS, Secretary.

Chesapeake Chapter News.

The Chesapeake Chapter held its seventh meeting of the current season at Brown Memorial Church, Baltimore, April 1. Following the usual business session, C. Griffith Bratt, A.A.G.O., local chairman of the examination committee, conducted the program, consisting of the paper work of an examination of a previous year. He was assisted by Miss Elizabeth Ender, Edmund S. Ender, Wilmer T. Bartholomew, Robert J. W. Ziegler and Howard R. Thatcher.

The next and final meeting of the 1939-40 season will be held Monday evening, May 13. At that time the members will be guests of Mr. and Mrs. Howard R. Thatcher at their home, 1509 John street. The annual election of officers will be held and reports will be made by all officers and committee chairmen.

The Guild service has been postponed to, May 26, and rehearsals will be held Monday evenings at 8 o'clock in Brown Memorial Church.

RALPH H. REXROTH.

Lockwood Recital in Cincinnati.

The Southern Ohio Chapter presented Charlotte Lockwood in a recital March 28 at the Covenant-First Presbyterian Church, Cincinnati. Her scholarly rendition of the following program was indeed stirring and held the audience with keen interest: "Psalm 19" and "Psalm 18," Marcello; "Capriccio on the Departure of a Brother," Bach; Andante in F, Mozart; Gavotte in F, Wesley; Fantasy and Fugue, Reger; "Legend from the Triplette," Karg-Elert; "Pastoral Dance," Robin Milford; Elevation in E and Prelude and Fugue in B, Dupré. Mrs. Lockwood responded to the very enthusiastic applause with two encores. After the recital many gathered around the performer to express their appreciation.

EVA PEALE, Registrar.

North Texas Chapter Meetings.

On Monday evening, March 25, members of the North Texas Chapter were entertained at a social and business meeting in the home of Mrs. F. R. Collard at Wichita Falls. An enjoyable impromptu program was given by Mrs. O. C. Harper, Mrs. Donald Norling and Norris Bingham.

Sunday afternoon, April 14, a program under the leadership of Mrs. A. H. Mahaffey was given at the First Baptist Church. Mrs. J. W. Akin, Jr., presided. Mrs. Mahaffey gave a lecture on "Forerunners of Bach." The subject was covered thoroughly and the lecture was illustrated by Mrs. Collard and Mrs. Ben Kippy. The Guild was pleased to have as a guest John McIntyre, professor of organ at North Texas State Teachers' College, Denton.

BLANCHE POTTER KUYKENDALL,
Registrar.

Gertrude Weyand Wins
Student Organ Contest,
Annual Buffalo Event

The student organ contest sponsored annually by the Buffalo Chapter was held April 1 in the Church of the Ascension, following a dinner and business session at Tuyn's. Five contestants vied for honors. Each played the Prelude in C minor by Mendelssohn and one piece of his own choosing. First prize of \$10 was awarded to Miss Gertrude J. Weyand, pupil of Dean Edna L. Springborn. Her second number was Bach's Toccata in C major, from the Toccata, Adagio and Fugue. Second prize of \$5 went to Mrs. Gertrude Roy Maitland, pupil of Miss Helen G. Townsend, who played as her second number the Scherzo in E major of Gigout. The judges were Miss Doris M. Faulhaber, dean of the Erie Chapter; Harry W. Stratton, A.A.G.O., and Wallace A. Van Lier, Mus. M.

Several Buffalo organists are studying theory and composition with the eminent German composer Paul Hindemith, who is shuttling between Buffalo University, Cornell, at Ithaca, and Wells College, in Aurora, this semester.

Next month we shall be able to announce in detail the summer school to be sponsored by the Buffalo Chapter.

ROSALIE G. TUCKER, Secretary.

Miss Bender Plays in Erie, Pa.

The Erie Chapter presented Miss Laura Louise Bender, dean of the Northern Ohio Chapter, Cleveland, in a recital April 1 in the Sarah Hearn Memorial Church, Erie. Miss Bender's program included music by Bach, Arkadelt-Liszt, Strungk, Lynnwood Farnam, Mendelssohn, Dupré, Mulet, Edmundson, d'Andrieu and Dallier. She was ably assisted by Theodore Frederick Appel of Erie, formerly of Cleveland, who sang "It Is Enough," from "Elijah." A reception in the church parlors followed the recital.

MYRTLE W. DUFFY, Secretary.

Arkansas Has Good Season.

The Arkansas Chapter has enjoyed the most successful year of its organization under the deanship of Miss Kate Bossinger, organist of the Winfield Methodist Church, Little Rock. The chapter increased its membership and brought to the city of Little Rock three of the nation's outstanding recitalists—Marcel Dupré in November, Claire Coci in January and Virgil Fox in March. All recitals were given at Trinity Episcopal Cathedral. The stimulus and inspiration these artists have given to the members of the chapter and to the music-lovers of Arkansas is most gratifying.

PATSY C. FARELL, Secretary.

Recital at Niagara Falls.

Robert W. Stirling, regent of the Niagara Falls branch of the Buffalo Chapter, gave a recital for the Niagara Falls Guild members at St. Paul's Methodist Church on the afternoon of March 31. He was assisted by James Linn, baritone, who sang two arias from Handel oratorios. The organ selections included: Fanfare, Malcomb; "Finlandia," Sibelius; Prelude and Fugue in E minor, Bach; "Vater Unser im Himmelreich," Bach; Sonata in the Style of Handel, Wolstenholme; "Psalm CXXX," Bartlett; "Le Cygne," Saint-Saens; "Will-o-the-Wisp," Nevim; Toccata on "Vom Himmel hoch," Edmundson.

Indiana Chapter.

The April meeting of the Indiana Chapter was held in the Broadway Methodist Church, Indianapolis, April 16. Dinner was served by the ladies of the church, followed by a business meeting, Dean Heath presiding.

The recital in the church was given by Ellen B. English, organist of the church. Mrs. English is a brilliant and versatile player and her numbers ranged from the forerunners of Bach, through the classical school to the modern French school.

The chapter is presenting Virgil Fox in a recital May 21 at the Scottish Rite Cathedral.

ELSIE MACGREGOR, Secretary.

News of the American Guild of Organists—Continued

Seattle Forces Prepare for Regional Convention to Be Held May 20 and 21

The Northwest regional convention to be held at Seattle, Wash., promises to be an event of great interest to organists on the west coast. The dates are May 20 and 21 and an excellent program has been arranged.

The opening recital, Monday, May 20, will be by D. Robert Smith, A.A.G.O., of the College of Puget Sound, at Tacoma, who will play the four-manual Casavant in the University Christian Church. This will be followed by a recital by Walter A. Eichinger, M. Mus., of the University of Washington, on the four-manual Kimball in the University Temple Church. A round-table discussion will be led by Edward Parsons of Victoria, B. C., Lucien E. Becker, F.A.G.O., Rouen Faith and George Frederic McKay, in connection with the noon luncheon.

Another recital will be heard at 4 in the afternoon on the University Temple organ, this time the performer being Frederick Chubb, Mus. B., F.C.C.O., of Vancouver, B. C. In the evening a public service will be held at the First Methodist Church, where Walter G. Reynolds, A.A.G.O., is organist and Einar Lindbloom choir director. Following this a reception will be held at the home of Mr. and Mrs. Walter Reynolds.

Tuesday morning is to open with a recital by Lauren B. Sykes, A.A.G.O., on the four-manual Skinner in Plymouth Congregational Church. After this comes another recital at the First Christian by Mildred Waldron Faith on the three-manual Austin, followed by luncheon at the church. Early in the afternoon John McDonald Lyon, L.T.C.L., L.R.S.M., will give a recital at St. James' Cathedral, the organs being a four-manual Hutchings-Votey and a two-manual Casavant. This is to be followed by a concert at the University of Washington by the School of Music, Carl Paige Wood, F.A.G.O., director. A banquet will complete the program.

For further information write to Walter A. Eichinger, University of Washington, the program chairman.

Central New York Chapter.

The Central New York Chapter met April 1 at the Munson-Williams-Proctor Institute for its monthly meeting. Horace Douglas of Rome and Syracuse gave the recital, playing the Andante from the Fourth Trio-Sonata, Bach; a Brahms Chorale, "My Inmost Heart Rejoiceth," and the Theme and Variations in E flat, by Thiele.

At the short business meeting plans for the junior choir festival to be held May 7 were completed. As the regular meeting would come on the eve of the festival, it was voted to hold a dinner meeting Monday evening, May 13.

As a conclusion to a very interesting evening Dean Slater gave an analysis of the Bach B minor Mass, which was sung in Grace Episcopal Church, Utica, April 21. Mr. Slater gave the historical background of both Bach and his famous mass, showing the source of many of the choral themes. We were given scores and followed the illustrations which Mr. Slater gave at the piano.

LUCRETIA BOTHWELL.

Clarence Mader Plays in San Diego.

Clarence Mader, an outstanding young American organist, was presented in recital the evening of April 8 at the First Presbyterian Church in San Diego, Cal., by the San Diego Chapter. It was an unusual treat offered the community, and an audience of several hundred welcomed and applauded Mr. Mader's artistry.

In the opening number, "Giga," from the Suite in F by Corelli, Mr. Mader demonstrated marked precision of attack and clear technique. The Andante con Moto of Beoly was in direct contrast to the "Giga"—a lovely, delicate piece with unusual Oriental effects. The Symphonic Chorale by Karg-Elert was beautifully played from the lovely celeste passages

to the open octave part and a pianissimo close. "Cortege and Litany," by Dupré, was brilliant, and Mr. Mader made effective use of the beautiful chimes of the organ. "Rondeau" by d'Agincourt followed—a clearcut number played with hurdy-gurdy effects.

The Bach Aria in F and the Sinfonia "We Thank Thee, God," were played in the true Bach style, the melodic passages brought out impressively. "Allegro on an Irish Hymn," final movement of a larger work by Joseph W. Clokey, proved to be a modern treatment of an old Irish tune with startling musical tricks in the pedals.

The "Pantomime" of De Falla was very colorful. The "Japanese Chime Clock," written by Horace Alden Miller of Altadena, Cal., was said by Mr. Mader to be a well-known Japanese novelty. "La Nativite" of Langlais, a quiet reverie, was followed by the Allegro from the Sixth Symphony of Widor. As an encore Mr. Mader presented the "Scherzo Fantastique" by Roland Diggle.

A reception for the artist of the evening was held after the concert by the Guild.

HAZEL SCOFIELD WALTON, Secretary.

Pasadena and Valley Districts.

A large number of Pasadena Chapter members and guests enjoyed a drive April 8 to La Verne, where we were served dinner by the ladies of the La Verne Church of the Brethren. Following the dinner and a short business meeting we went into the auditorium of the beautiful new church, which is connected with La Verne College, and listened to an interesting program. Ralph R. Travis, organist of the college and church, played the following numbers: Prelude in A minor and Sinfonia, "God's Time Is the Best," Bach; Adagio from Fifth Symphony, Widor, and Concert Variations, Bonnet. Loren W. Adair played the Concerto in G minor by Camidge-Noble and Nevin's arrangement of the "Marche Slav."

It is always a joy to hear Frank W. Cummings direct the Pomona Pilgrim Congregational choir, and they were at their best. They sang a *cappella* two Gretchaninoff numbers—the "Credo" and "Nunc Dimittis." In the "Credo" the solo was beautifully sung by Islay Rogers. Glinka's "Cherubim Song" and Christiansen's "Lost in the Night," with solo by Ruth Jenkins, were given an artistic reading, and the closing choral number was Mueller's arrangement of "Now Thank We All Our God." A quartet from the choir also sang the "Pilgrim's Song" by Tschaiukowsky.

EVELYN ELLISON, Librarian.

Oklahoma City Chapter.

The Oklahoma City Chapter held its regular meeting April 13 at the home of Mr. and Mrs. Raymond Ryder, with Mr. Dennis, Miss McCray, Miss Haley, Miss Mathis and Mrs. Meusser assisting supper hosts and hostesses. After supper the dean, E. A. Flinn, called the meeting to order and the usual routine business was transacted. This included discussion of plans for attending the Southwest regional convention at Wichita Falls in May. Miss O'Connor and Mr. Dennis were chosen to represent the chapter on the programs for the convention and Mrs. Faw and Mr. Flinn were elected official delegates.

Mr. Dennis gave a very interesting talk on "Gregorian Chant." He illustrated the talk with some unusual manuscripts. One was a page from a Gregorian hymn-book of the fifteenth century and others were two photostatic copies of original plates by Bach—"Preface to the Catechism Chorales" and a page from the "St. Anne" Prelude and Fugue. Mr. Dennis also had an illustrated booklet of "Minnesingers" which showed excellent examples of fourteenth and fifteenth century art.

The forty-sixth recital of the chapter was held at St. Paul's Episcopal Church March 31, with the following program: Prelude and Fugue in D, Bach; and Excerpt from "Piece Symphonique," Franck (Miss Amanda O'Connor); "Now Let All the Heavens Adore Thee," Bach; "Lost in the Night" (Finnish folk-song), Christiansen, and "Tenebrae Factae

Sunt," Palestrina (A Cappella Choir of Capitol Hill High School, O. V. Hauschildt, director); Fantasia in G minor, Bach; "Dawn," Jenkins, and First Movement, Third Sonata, Guilman (Miss Mary Haley).

Mrs. D. W. FAW, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter held its April meeting on the 8th at Trinity Episcopal Church, Tulsa. After dinner the meeting was called to order by the dean, Marie M. Hine. Twenty-three members and guests were present and the chapter was favored in having as a guest from outside Mrs. Vincent Looper, organist of St. Paul's M. E. Church at Muskogee.

The chapter voted to continue for next year the recitals at the Philbrook Art Center. Paul Haggard, a subscriber member and organ architect, is donating his services in the upkeep of the organ. The last recital of this season at Philbrook will be given Sunday afternoon, May 19, and the performer is Frances Wellmon Anderson.

JOHN KNOWLES WEAVER.

York, Pa., Chapter.

The monthly meeting of the York Chapter was held at the home of Donald H. Pfaff, Hanover, Pa., April 9. Mr. Pfaff is the possessor of a two-manual Wicks organ. Alfred Ashburn, organist of the First Baptist Church, Altoona, was the guest recitalist. Miss Dorothy Dixon, soprano, was soloist. The following program was rendered: Sonata from "God's Time Is Best," Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Improvisation, "Break Thou the Bread of Life," Miles; soprano solo, "The Lord's Prayer," Malotte; Chorale from the Cycle of Eight Short Pieces, Karg-Elert; Chorale Prelude, "Dundee," Lynerd; soprano solo, "Quiet," Sanderson; "An Imaginary Folk-song," H. C. Banks; soprano, "The False Prophet," Scott.

S. Paul Lynerd is a member of the York Chapter and organist and director of the Mount Zion Reformed Church, Spring Grove.

Ferd Rassmann, prominent organ expert, told of several interesting incidents and of several large organs that he has tuned. After the business meeting a luncheon was served by Mrs. Louis W. Pfaff.

Our next meeting will be held in the form of a banquet at the Y.W.C.A. cafeteria, York, May 14. Election of officers will take place.

WILLIAM G. N. FUHRMAN.

Central Tennessee Chapter.

The Central Tennessee Chapter held its fourth public service at the East End Methodist Church, Nashville, April 9, with Miss Rose Ferrell, organist and director, as hostess. The choir of the church sang two groups of numbers and the following organists took part on the program: Miss Annie Parrish, Edgefield Baptist; Mrs. C. E. Bowers, Tulip Street Methodist; Miss Rosa Dail, Advent Episcopal; Mrs. Jeff Clark, assistant organist, Belmont Methodist; Miss Kitty Morris, assistant organist, Christ Church, Episcopal; and Miss Ferrell. A short business session followed the service, presided over by Miss Marie Hayes, the dean.

Activities in Seattle, Wash.

The Western Washington Chapter sponsored another in its series of annual recitals April 9 at the University Temple in Seattle. The following program was given: Sonata in C sharp minor, Harwood, played by John McDonald Lyon, organist and choirmaster of St. James' Cathedral; Adagio, Sixth Symphony, Widor; "Ronde Francaise," Boellmann; "Benedictus," Reger, and "Carillon," Vierne, played by Ada Miller, Green Lake Methodist Church; Prelude in G major, Bach; "Priere," Jongen; "Arcadia Idyll," Lemare; "Theme Varie," Ropartz; and Scherzoso, Rogers, given by Arthur Chubb, organist and choirmaster of St. George's Church, Vancouver, B. C.

At the monthly meeting April 10 the speaker was one of our own members, A. D. Longmore, who told of his experiences during "Forty Years of Organ Building."

ADA MILLER, Secretary.

Church Music of the Past Sung by Yves Tinayre and Played by Vernon de Tar

Major New York events of the Guild this season have been lectures by prominent composers, with programs of their works performed by various choirs. The series opened with Dr. Harvey B. Gaul at Christ Church; then came Dr. Healey Willan at Calvary, and the third event, of somewhat similar type, took place April 4 at St. Paul's Chapel, Columbia University, in the form of a program of sacred music sung by Yves Tinayre, with explanations by himself.

Mr. Tinayre is no newcomer to discriminating audiences; his Town Hall recital was a revelation and won the critics' high appraisal of him as an artist. In spite of stormy weather St. Paul's Chapel was filled to capacity by an audience apparently eager to hear what Mr. Tinayre had to offer. The program was shared by Mr. Tinayre with Vernon de Tar, and was made up of church music mainly of the fourteenth to the seventeenth century.

Mr. Tinayre's voice is one of no little beauty, but beyond this are the things he can do with it. With a wide variety of color and a real dramatic sense, he gave to this music an amazing vitality. It justified his plea that this early music for solo voice should be known and sung in our churches. Mr. Tinayre comes of Huguenot ancestry from Béarn, France. He confided to his audience that the people of Béarn always had a "bit of the devil" in them, and we felt that, whatever this quality might be, it would be fine were more singers to possess the same.

Mr. de Tar, organist and choirmaster of the Church of the Ascension, played some seemingly unknown organ works of these earlier centuries and this fine musician succeeded in making them interesting; his playing of Pachelbel's Chaconne brought hearty applause in spite of the hallowed precincts.

Several students of the university played beautiful string accompaniments for Mr. Tinayre. Mr. Tinayre conducted his group with wide and graceful movements, at the same time singing difficult phrases often of almost interminable length.

WARNER M. HAWKINS.

Louisville Chapter.

The monthly meeting of the Louisville Chapter was held April 8 at the French Village, Mrs. Frank A. Ropke, the dean, presiding. Robert S. Whitney, conductor of the Louisville Civic Orchestra and a member of the faculty of the University of Louisville School of Music, gave a talk on "The Orchestra." It was Mr. Whitney's opinion that perhaps too much attention was paid to the conductor and not enough to the members of the orchestra, their years of study, musical value and the relative place of their instruments in the ensemble. There was an excellent attendance.

Monmouth Chapter.

The Monmouth Chapter met April 1 in the First Baptist Church, Freehold, N. J. Sarah Armstrong, minister of music, assisted by Florence Kent and the church choir, gave a recital. J. Stanley Farrar, former dean of the chapter and organist-choirmaster of St. George's-by-the-River Church, Rumson, spoke on the music of the church. Mrs. Robert Fisher, Ocean Grove, the dean, announced a recital to be given by the chapter in the Red Bank Methodist Church May 13. The Rev. Albert L. Linder, pastor of the Freehold Baptist Church, welcomed the members.

The program consisted of: Prelude and Fugue in D minor, Bach, and "Clair de Lune," Debussy (Florence Kent); chorale, "Lord of Our Life," Bach; "O Lord Most Holy," Franck (solo by Mary A. Parker); "The King's Highway," McWilliams; First Sonata, Mendelssohn; "The Stars," Schubert; "Christmas in Sicily," Yon, and Allegro, Kroeger (Miss Armstrong, organist of the church).

FRED T. E. RASSMANN, Publicity Chairman.

THE DIAPASON

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CHICAGO, MAY 1, 1940.

AN ELEGY

Have you ever had the experience of losing a dear though inanimate friend by fire? Have you ever stood over the charred remains of an organ which had been your servant and your medium of self-expression perhaps for many years, but which was permanently silenced? If so you can fully appreciate a touching elegy composed by Mrs. Leah May Stephens the day after fire had destroyed the edifice and the organ over which she had presided. In our news columns is recorded the coolness and bravery of Mrs. Stephens, a St. Paul organist, when fire broke out in her church. Organist and organ remained to the end, the instrument's final service before it was reduced to ashes being to quiet and reassure the departing congregation under the hands of a woman who knew no fear and was the last to leave the building. On visiting the ruins Mrs. Stephens jotted down and sent us this apostrophe to the lost organ, so expressive and filled with pathos that we take the liberty to quote it in full:

"The next day I stood by the door where the flames had eaten into the organ room. The air was still heavy with smoke and steam. I saw the pathetic remains of the old organ, the cracked air chamber, the parts swollen and loose, the silent pipes, around which sweet music still seemed to linger. Events of the night before passed in rapid succession—the flames creeping around the altar, the choking smoke, the clanging of the fire engines, the crowds of people outside, some weeping as they saw the old church in flames. Then a swift panorama passed before me—the years of my intimate association with the organ, the long hours of practice in the church alone, the many services we together had helped to inspire, the funerals and weddings at which we had served. Something within me seemed to say: 'Good-by, old friend, we have been long together. Many hearts have been cheered by you; many sorrowing have been comforted. Now your work is done. Tomorrow is a new day. Soon other sweet sounds will come from your place and everyone will be glad. But I pause a moment in secret sorrow as I say farewell to a tried and faithful friend.'"

There is sentiment as well as devotion in the daily work of a church organist, and it comes to the surface whenever one parts with an instrument which in the course of the years seems to have learned to sense and to echo every mood of the person at the console just as a faithful dog has learned to understand every mood of its master.

TALKING "HORSE SENSE"

It is so seldom that we hear ordinary "horse sense" on any topic in these strange days that when someone displays a liberal supply of that commodity it is time to cry "Hear! Hear!" Edward B. Gammons, one of the thoroughbreds of bluest blood among Boston organ fans, who

has been transplanted to Texas in the last year or two, greatly to the benefit of the Lone Star State, writes from Houston in this issue and offers all those who give thought to organ design some very reasonable advice. His letter leads up to a plea for avoidance of extremes. He deplores the division of advocates of various ideologies in organ tone into "armed camps," and goes on to show that actually the champions of Baroque instruments on the one hand and of Romantic ones on the other are not as far apart as they would make themselves and everyone else believe.

As THE DIAPASON has pointed out in the past, we in America are given to extremes, as exemplified in the way in which we once anathematized all unification and then went in for it beyond reason, and the way in which we made the capital error of eliminating a proper quota of mixtures, only to run into an era in which the pendulum swung to the limit in the other direction. We advance to a place where we enclose the entire organ; then we are confronted suddenly with the argument that because Bach did not have an enclosed choir we shouldn't have one either. Bach did not have an electric light on his console; so why not play his works by candlelight? First we strive for solo effects to a point where ensemble is forgotten, to be followed by a period in which everybody talks only of clarification and diapason choruses.

Mr. Gammons says it always takes "some extreme thing to shock us out of our placid conventionalty." He summarizes what probably is the conviction of every serious organist and organ builder when he sets forth that in designing an organ "we should first consider the uses to which it will be put"; that "we can have an ensemble and yet have solo stops and soft colorful registers"; that "there are few organists who would part with the improvements in the recent clarification of the organ," and that "we have not yet come to the day when we can do away with swell-boxes, a varied gamut of tone color and decent console control."

We have had several very interesting contributions from Ernest M. Skinner and others and we welcome this dispassionate statement of his faith by Mr. Gammons.

"HITLER'S SECRET WEAPON"

One of our English readers sends us a clipping of a short article printed under the arresting caption "Hitler Ought to know." We pass it on without editing or benefit of censorship:

That "horrible monstrosity," the cinema organ, might almost be called Hitler's secret weapon, declared Mr. H. G. Strauss, M.P. for Norwich, at Leeds University yesterday.

"I regard as one of the most frightful failures of our whole war effort the miserable programs of the B.B.C. in its relation to music," he added.

If he were Goebbels and wanted to ridicule British culture abroad he would simply deliver copies of the *Radio Times* showing what was being given.

The honorable member of Parliament speaks without equivocation. As it is neither needful nor beneficial we add no comment.

Palmer Christian, the eminent organist, concertizer and pedagogue who has made the University of Michigan organistically famous, had "an inspiration of spring" as a result of reading recent issues of THE DIAPASON. This condition led to the following for which the guilt rests on him:

Lady "Beautiful Tone"—who's agin 'er? 'Taint Mr. Covell, and 'taint Mr. Skinner. The matter they broach from a different approach While the rest of us hope for a winner.

In a recent letter from Dr. Francisco de P. Baldello, director of religious music and an outstanding organist of Barcelona, Spain, to one of our readers, H. J. Winterton of Muskogee, Okla., Dr. Baldello stated that in 1936 (before the war in Spain) there were seventy-two

organs in the city, whereas now only seven are left, and they are in bad condition. Dr. Baldello is making a survey of the organs and writing a book on the subject.

Letters from Our Readers

America Ahead in Electric Action.

Watsonville, Cal., April 9, 1940.—Mr. S. E. Gruenstein, THE DIAPASON, Chicago. My dear sir: Regarding the article in your April issue of THE DIAPASON on organ construction in England, and the statement that the Willis instrument in Canterbury Cathedral, built in 1886, is known to be the first successful electric organ in the world, etc.: Consulting my Roosevelt catalogue, issued in 1892, it is interesting to note that at a very early date the Roosevelts were making marked progress in electrical control, and in 1878, in Grace Episcopal Church, New York City, had perfected this action to such an extent that the large organ in the west gallery, the echo division above the ceiling, and the new chancel organ all were controlled and played from the chancel console. There was a distance of 150 feet between these organs, using twenty miles of electric wiring; yet the response to every touch was instantaneous.

It would thus seem that our American artisans were, as usual, ahead in the race.

With kind regards, I am,

Very sincerely,

H. F. BERKLEY.

Value of Mr. Jamison's Articles.

College of the Pacific, Stockton, Cal., March 27, 1940.—Dear Mr. Gruenstein: Permit me to add my small voice to the chorus of thanks and appreciation for the splendid series of articles on modern organ design by Mr. Jamison, which have been running for several months now. I trust there are more installments to follow, for I find them most stimulating and thought-provoking. Whether or not one agrees with all that Mr. Jamison has to say is not so important. In fact, when we get to the point where we agree *in toto* among ourselves upon all of the problems which he discusses, then will further progress in organ building cease! And while most of us have our own hobbies and pet theories and more or less crazy notions concerning those problems of tonal ensemble and balance and pipe voicing which he so capably handles, how many of us feel like putting down our ideas in the form of a critique, and answering—if we can—some of Mr. Jamison's arguments?

It appears to me as especially appropriate for a man of Mr. Jamison's obvious qualifications to give us the benefit of his opinions on these important matters. The most authoritative texts on modern organ design are, of course, the various Audsley books. And yet Audsley himself was not an organist and his texts—lofty and highly idealistic as they are—have withal an element of unreality about them. They seem, as it were, detached from our common everyday run of affairs. Given unlimited capital and with all other conditions favorable, one might find Audsley a valuable guide in drawing up a scheme for an ideal church or concert organ; but how about Mr. Average Organist, confronted with the task of helping his church in Small Town secure a modest two or three-manual, and trying to squeeze the "most for their money" out of their meager organ fund?

Not only does Mr. Jamison know his organ construction from the factory angle, but it is also very evident that he is an organist of practical experience, and everyone of us can profit from what he has to say. Whether we agree with all of his findings or not, it is certainly refreshing and stimulating to hear a man talk who knows exactly what he is talking about.

Let me thank you again for making it possible for your readers to have the benefit of these articles. They are among the few articles you have given us in recent years which are of really permanent value.

Very truly yours,
ALLAN BACON.

Will Play Recital for Degree.

Winston Johnson will play his master's degree recital in the Kimball Building organ salon May 13 at 8 o'clock. The program consists of: Allegro and Largo from Trio-Sonata 5, Bach; "Symphonie

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

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

The new Casavant four-manual organ in St. James' Methodist Church, Chicago, was opened with recitals by Arthur Dunham and Charles Heinrich. Miss Tina Mae Haines was organist of the church. Harrison M. Wild, distinguished Chicago organist and teacher, underwent a major operation for a ruptured appendix.

The new Skinner organ in Finney Chapel at Oberlin College was dedicated March 12 with a recital by Dr. George W. Andrews. The instrument had seventy-eight sets of pipes.

Arthur B. Jennings, Jr., of the First Presbyterian Church, York, Pa., accepted an appointment to the Independent Presbyterian Church of Savannah, Ga.

TEN YEARS AGO THE FOLLOWING news was placed on record in the issue of THE DIAPASON of May 1, 1930—

Four-manual organs were purchased or completed for the following places: Calvary Baptist Church, New York City (Welte-Tripp); Temple Shalom, Chicago (Wurlitzer); Catholic Church of the Incarnation, New York (Möller); American Academy of Arts and Letters, New York (Skinner Organ Company); Atlanta, Ga., First Baptist Church (Pilcher); Memorial Auditorium, Cedar Rapids, Iowa (Skinner); Concordia Lutheran Church, Rochester, N. Y. (Kilgen); Shadyside United Presbyterian Church, Pittsburgh (Möller); Cortland, N. Y., First Baptist Church (Möller); Concord, N. H., St. Paul's School (Skinner).

Seven three-manual Estey organs were ordered for the public schools of New York, all with self-players.

The United States Circuit Court of Appeals in New York on April 7 granted an injunction to a group of organ builders restraining the Piano, Organ and Musical Workers' International Union from causing strikes in buildings where organs not built with union labor were installed.

R. Huntington Woodman observed his fiftieth anniversary as organist and choir-master of the First Presbyterian Church of Brooklyn on April 30. A festival service was held, with an augmented chorus singing several of Mr. Woodman's compositions.

Gothique" (second, third and fourth movements), Widor; "Cortege et Litanie," Dupré; Impromptu, Vierne, and "Imagery in Tableaux," Edmondson.

Mario Salvador's Annual Recital.

Mario Salvador gave his annual recital in Kimball Hall, Chicago, Sunday, April 14, for the benefit of the Loyola University Choral Club. The fire and technical skill that have always marked Mr. Salvador's playing were there with an ever-growing musical maturity. These, with imaginative registration and an unusual program, made this outstanding among his recitals. His program included Bach's Prelude and Fugue in D major, the Symphony in B minor by Jacquemin, Karg-Elert's "In dulci Jubilo," Reger's "Ave Maria," a Scherzo by Mr. Salvador, Dupré's "Carillon," Vierne's "Matines," Lanquetuit's Toccata and pieces by Cellier, Alain, de Falla and Frederick Wood. The Loyola University Glee Club, under the direction of Graciano Salvador, sang a group of lighter choral compositions with a great deal of life and apparent enjoyment.

Three Major Works in Three Days.

The elaborate Holy Week and Easter program at the First Congregational Church of Los Angeles is an example of what can be done with musical facilities such as those possessed at this large church under the direction of Arthur Leslie Jacobs. The Easter services were attended by approximately 8,000 people. Three major works were given within three days—the Haydn "Passion" on Good Friday, the Cherubini Mass Saturday night and Clocy's "For He Is Risen" on Easter night.

THE FREE LANCE

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

Five hundred people turned away from an organ recital, a thousand listeners inside the church! How come? An interesting query: Open your copy of THE DIAPASON and find the pages devoted to organ recital programs. Of how many of these recitals is it possible truthfully to say that 500 would-be listeners were turned away because the auditorium was packed?

Let me venture a few guesses as to the reasons for the success of the recital by William E. Zeuch on March 10 in the First Church in Boston. (1) For several years these recitals, given in Lent, have been growing in public importance and interest. The attendance is the response to a growing conviction that the First Church in Boston recitals are "all right." (2) The place and time are favorable to patronage by music-lovers: the church is central; Himself and his Girl are out for an airing on a pleasant Sunday afternoon; the organ is very large and of beautiful tone. (3) The organist is technically well equipped and is as fine a player as you need to hear, especially on the rhythmical side. (4) He has always shown himself to be well aware of the likings of the great middle class of music-lovers, and knows how to touch their hearts without forfeiting the respect of the Highbrow. (5) His programs are models of eclecticism, and he does not disdain transcriptions. (6) Perhaps more than any one thing aside from musical considerations is the fact that Zeuch is an active business man and "knows how to do it."

Many readers of this account of the Zeuch recitals are probably wondering what the performer gets out of his labors. If Zeuch were a professional musician the answer would be: "He gets first-class advertising." I will wager that in this particular instance Zeuch felt in part, at least, paid for what he has done when he read the following tribute in an editorial in the *Boston Herald* of March 17:

*** There is such a thing as the ministry of silence, or the ministry of self-recollection, or the ministry of art or beauty or architecture, or the ministry of music. In the dust and stir of our present life, where we are hurried from one task to the next, and where the few intervals are filled up with talk, talk, talk, formal and informal, what could be more welcome to that mysterious thing inside of us which we call the soul than the chance to sit down in perfect silence for a solid hour and do nothing but meditate and hear nothing but a great organ, the noblest of musical instruments, well handled, creating for us its little inward moods of peace, of reminiscence, of wistfulness, of praise, of prayer and of triumph?

If I were you I would cut out the *Boston Herald* editorial and pin it in a prominent place on my desk and cast a wistful eye in that direction often. When you think you have a real cause for discouragement, read it aloud in a strong voice. Why not? The neighbors may think you are crazy, but it will do you good.

We organist-choirmasters do not have to struggle with monotonous, as the public school music supervisor does; and monotonous have always been known. In an idle hour today I happened to take up my copy of "The Rudiments of Music," by Robert Bremner, Edinburgh, 1762, second edition. Robert had a brother, James, who moved to Philadelphia, where he became a prominent organist. Robert tells us how to deal with monotonous:

Let it be supposed that you undertake to instruct one of these Awkwards; your first Attempt will be to sing the Scale with him. Very well. You give a Sound, but instead of joining you he gives a different Sound. What is next to be done? You must yield to him and take his Sound; so far you agree. You then inform him that you will sing that Note again with him and afterwards rise to the next Note. He immediately agrees; but when you rise to the second, he pays no Regard to you, but goes on with his first Sound, without the least Sensibility of the monstrous Discord of the first and second being sung together; on the contrary, if you tell him he does very well, he is very happy. If you then inform him that after he sings the first Note he must

make his voice rise higher to sing the second, he again agrees; but when he comes to put in Practice he only adds Loudness to the same sound; and thus he will beat you down and baffle all your Efforts. * * * You may think from this that it were better to tell such that they cannot, and entreat them not to come to School any more, which only makes the Matter worse: you can get rid of them at School, but not at Church, where they are sure to make more Noise than those that know the Matter.

Choirmasters in 1762 had their troubles.

It is a proper time to remind music-lovers that to Sir Granville Bantock the English-speaking peoples owe in a special sense the music of Sibelius; for the fact is that thirty years ago, up to the time of the last war—that is from 1910 to 1914—Bantock and Henry Wood, backed by the pens of Ernest Newman and Rosa Newmarch, were doing their best in Britain to make Sibelius' genius appreciated. I recall that it was in 1907 when I first made Bantock's acquaintance through an introduction by Frederic Corder; at that time Bantock told me much about Sibelius, his Finland home, his music and his personality. Sibelius lived in Bantock's house while in England and writes: "In Bantock's house I enjoyed true English hospitality—so great that I did not become acquainted with the English coins."

If you spent the summer of 1939 about The Weirs, New Hampshire, you will be interested to see the "movie" called "The City"; some of the idyllic scenes were taken at Center Sandwich, N. H., a charming mountain village about ten miles from The Weirs. "The City" is a delightful plea for better places to live in, better surroundings, better air, a share in the good things of this great world; you will, no doubt, be sympathetically moved. Aaron Copland has written music to accompany the pictures; I advise all musicians who have declaimed against the iniquities of modern music of the "ultra" kind to hear this very effective and helpful score. I will admit freely and frankly that, for the first time, I can understand that (a) the ultra-modern music may fill a place that music of the classic and romantic school will fill only ineptly, and that (b) we might as well stop using up our breath in declaiming that the u. m. m. is, in the nature of the case, worthless, since it does not stem from the older music. Let the Coplands and the Roy Harrisses go about their business in their own way. Thank you, Mr. Copland, for the lesson you give us.

Do you know Haslemere, in Surrey? If you do you will recall that it is a little town of perhaps 4,000 inhabitants, about a seventy-five-minute ride by train from Waterloo Station or perhaps three hours by bus through enchanting Surrey. It is in this delightful district, consecrated by memories of George Eliot, Tennyson and Tyndall, that Arnold Dolmetsch lived, played, composed and worked as a maker of clavichords, spinets, recorders and other instruments of the pre-piano age. Here, at the age of 82, he died a month or two ago. Dolmetsch lived in Boston from 1902 to 1909 and made replicas of the old keyboard instruments for Chickering & Son. Wellesley has a Dolmetsch clavichord, and his instruments are not uncommon in American universities. It was an almost uncanny pleasure to hear Dolmetsch play the two-part Inventions of Bach on the clavichord, for you (probably for the first time) learned how charming the *Bebung* was. Dolmetsch held three-day festivals of seventeenth and eighteenth century music at Haslemere; these were modest affairs, held in a small hall, but it was a delightful experience to hear the old music played by members of the Dolmetsch family—flutes, recorders (end-flutes), viols, violins, clavichords. This was sweet, tender, amiable, loving music; on his clavichord Dolmetsch had written: "More is done by gentleness than by force."

Wilbur Held in Recital for Degree.

The Van Dusen Organ Club presented Wilbur Held in his master degree recital April 9 at the American Conservatory organ salon. The program consisted of the following numbers: Prelude and Fugue in C minor, Bach; "Grande Piece Symphonique," Franck; Prelude and Fugue in G minor, Dupré; "Pageant," Sowerby. For an encore Mr. Held played the Scherzetto by Vierné.

"Faith without works is dead."

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

By J. B. JAMISON
[Seventh Installment.]

American choirs have been too small and too spineless. There has been little attempt at structural completeness; so the build-up within the section has been uneven, and the gap between choir and swell pronounced. The proposed scheme tries to avoid both these faults.

As specified, it is nothing more than a fairly conventional American choir, to which have been added a small flute chorus, mutations and a tuba. The old favorite flute celeste is retained because it is as useful as it is beautiful. No other tone is quite like it or conveys the same mood. It is perhaps as devotional tone as the organ owns. The metal unison rohrflöte is superior, here, to the wood concert flute because it melts perfectly into the flute chorus specified, is traditionally correct in a positiv, and is suited, by the harmonics it develops, to go with the clarinet and with the English horn. It should not be thin in timbre (as it must be if placed in the swell) and therefore is of medium scale, about one and one-half inches at 2-ft. C. This stop really comes close to the old type English stopped diapason, has fair-sized chimneys and develops quite a bit of tierce, which gives it tone a "jingle." The 4-ft. flute of similar type is smaller in scale, lighter and brighter in tone—the correct complement for the unison—and ideal for use with the stopped metal mutations.

Qualities of the Viola

The viola should be about scale 52, and in timbre a shade blander than regulation gamba quality. Its power should equal that of the unison flute, whose mate it is. If the color of the viola be correct, it will, when added to the unison flute, produce a change that, while distinct, comes closer to fusion than to real blend. In fact, as all the choir colorings are quiet, this applies to combinations throughout the section. But it should not be forgotten that very spicy, piquant effects are possible from combinations of the mutations with these quiet unisons.

We are all familiar with the peculiar habit of a mutation such as the nasard of blending (in the fullest possible sense) with a unison voice from middle G upward, so as to sound like one tone, but below that note tending to "split" from the unison, yielding two distinct (C and G) tones that can be unpleasantly separate, especially in even the simplest chords. For this reason our choir nasard is made to become softer and softer from middle G downward. Around tenor C it should be hardly as loud as a dulciana and entirely lacking in any harmonic development whatever. Above middle G it can be brighter as well as louder and still coalesce perfectly with the blended stop. This sort of treatment works out to make a really serviceable and pleasing mutation, whether nasard or tierce.

I know of no more useless register than a loud piccolo in the choir. The best type of stop I have been able to discover for this delicate position—2-ft. balance for *mf* voices—is the non-harmonic spitzflöte. Its upper end is made of pipes so narrow that the power can be made to dwindle to a mere thread—and still it will prove enough. The low octaves can be substantially louder and remain useful.

In this specification the nasard, flautina and tierce prepare the way for the mixture harmonics, which begin at the nineteenth. So with the unisons we have a continuous series of 1-8-12-15-17-19-22-26. This procedure, or dependence, rather, pans out very well in this instance because the higher harmonics of the series are desired to be accented, and in any case a little tierce is sufficient. Usually a mutation is too soft to figure as a part of a chorus mixture, but we have so arranged things that here they do very well in their double role.

Making the Clarinet Blend

In selecting a clarinet, from the standpoint of real utility and "amenability," resonance of the church has the last word. For this voice is notoriously intractable and unwilling to blend. Resonance will cause a reedy, raspy clarinet to sound smoother; non-resonant conditions demand that smooth quality be

voiced into it, innately. The clarinet of the orchestra is a powerful voice and so many seem to regret that the organ equivalent (and it is such a close approximation to the original instrument, too) should be, relatively, so weak. As a matter of fact, this is not the fault of the clarinet, but rather of the other organ voices. The organ clarinet is *too good* a copy of the real thing (too many harmonics) to sink itself in less authentic flutes, strings, etc. So a loud organ clarinet is almost entirely useless. It sticks out in nearly all combinations, even with voices far bigger than itself, and can be used successfully only as a solo register. It is, therefore, essential to supply this rich, characteristic and indispensable timbre in limited quantity, and to refine it, especially above middle C, to reasonably fluty quality, when it will coalesce with flutes. A scale of one and one-half inches at CC is not too small for the resonant room. The bass end should develop the characteristic orchestral timbre, so dramatic, and so uniquely fitted to music of the tragic or sombre sort. This is one orchestral color that literally has to be "translated" (not transplanted) into organ terms, or it will find insufficient use to justify its inclusion. It is another handy yardstick with which to measure the ability of your favorite builder. There has been some attention paid to the development of a synthetic clarinet, made from 8-ft. flute, 2½-ft. nasard and 1½-ft. tierce, but, while somewhat intriguing, it has no real use and is not worth the effort of its pursuit. It is especially useless in chords.

The English horn is included because, when of slightly less than normal power, especially, it is useful in combination and accompaniment, as well as for solo purposes. The orchestral oboe is too vivid and consequently too infrequently useful to qualify as a rival for this position.

Choir Allotted 50 Per Cent Power

Looking back over the entire manual content of the organ, the choir has been allotted 50 per cent power, against the swell's 75 per cent and the great's 100 per cent. As the main power of the swell comes from its reeds, the geigen chorus is held down to keep the swell within its quota. But with the exception of the tuba (which is really not a choir stop at all, being in it but not of it) there is little in the choir beside the flute chorus from which to derive the 50 per cent volume necessary to a smooth, gapless build-up to the swell and a satisfactory antiphonal balance. Therefore this choir flute chorus has to be somewhat louder than the swell geigen chorus, and is scaled accordingly. Its general flavor is entirely different from that of the geigen, being fuller, rounder and—touched with the gemshorn's tang—more piquant. A line on this may be gathered from our transposition of the concert flute and rohrflöte unisons. Each of these is now in the company of sympathetic friends.

The choir diapason is silvery, in terms of refined gemshorn timbre—a pleading rather than an insistent quality. If these choir diapason and flute unisons are in any way or degree forced, the tone takes on a "glassy," unyielding quality that defeats the whole purpose of the section and of sectional contrast. So to get sufficient power without forcing, adequate scales are essential. The entire course of treatment is extremely simple and easy to "give," and once this subtle, tender timbre is caught, one would not willingly give it up. A test of this timbre is to couple the unison diapason sub and super to itself and note if the result is silvery without a trace of string.

All of the choir, so far, can be on three-inch wind. Every voice in it is aided toward ideal quality by this low pressure. But it is idle to try for tuba tone with less than ten-inch wind and better results follow the employment of fifteen inches, or more. The scale, according to the effect desired, can be four and one-half to five inches at CC. It should be harmonic from the nineteenth pipe. The secret of true tuba tone is large shallots. If the shallots are oversized and the resonators "normal," the tendency is toward a "golden" (slightly more fundamental) quality quite different from the brassier, less weighty tone yielded by large reso-

nators and smaller shallots. It is essential that the tips of the resonators, where they meet the shallots within the reed blocks, be quite small. This constriction acts as a palate and refines out unmusical "noises" (vibrations, etc.) before they can be amplified by the resonator. Hooding the pipes (mitering so that the top of the resonator is horizontal) imparts a directional effect to the emission of tone and conserves power in the church. It also, of course, keeps out dust, etc., that might drop down a vertical pipe—fatal to a reed. Some believe hooding affects timbre, and this may be true, for there is some substance of fact to support the claim. The trebles should be brilliant and more than up to coping with the middle and low octaves. A faltering top is fatal to best results and is unforgeable because it is so easy to avoid. Shallots from tenor C should be at least eight notes larger than those fitted to a swell unison trumpet. Shallot openings should be very wide, and of the usual triangular shape, midway between trumpet and tromba in this respect. Tongues should be curved as much as prompt speech will permit and the pipes should be tuned flat on the wire. This stop is meant to be big and should not be curbed. The decrease in resonator diameters should be very slow, yielding abnormally large trebles. Sixty-one reeds are essential—not forty-nine or fifty-six. Very heavy construction throughout is essential to firm tone.

This fully developed voice is not meant to conform to ensemble. It is self-justified. One can leave out such glorious tone and tell himself that the organ is cohesive throughout, etc., etc.—the arguments against it are numerous. Or he can include it and enlarge his mind.

Would Compromise in Pedal

Weight of theory and the usually unanswerable arguments for the completely "straight" organ support making the ideal pedal section of independent ranks throughout. But when listening to and judging organ tone, one should not be too concerned with what one cannot be sure one hears, and this, in turn, supports a reasonable compromise between the entirely straight pedal and the augmented one.

The pedal diapason chorus should be independent and balanced, just as in manual work; the reed chorus also. But there is little profit, if any, in treating 32s and the other classes of 16 and 8-ft. pedal tone in this expensive fashion. With reasonable judgment these can be augmented successfully.

The majority of the pedal 16-ft. stops should be crisp, incisive and of moderate power—say a fourth louder than their corresponding manual doubles. This eliminates bourdon tone altogether. The heavier effects, traditionally organ, should be supplied by special registers whose use is practically limited to *tout ensemble*. They are vital to organ majesty and in the enthusiasm for "clean" tone should not be done away with. In other words, if there is but one 16-ft. pedal diapason, the less weighty, cleaner metal stop has the call; but if money and space permit, it should always be backed up by the ponderous wood diapason which does something to the listener that nothing else, to date, can do.

Augmenting Is Defended

The usual arguments against augmentation of the pedal are of questionable force when applied to pedal stops of intermediate power, and of still less force when an independent structural pedal has already been provided and the choice of straight and augmented voices is large. It can very well be, and is easily worked out, that augmented 8s and 4s can be provided that will balance against straight or augmented 16s and 8s, etc. When liberal manual borrowing is also practiced, augmentation becomes still more advisable and defensible. Such a composite pedal as provided in our scheme will take care of any possible musical demand.

We have specified a pedal mixture of four ranks, filling out the harmonic series supplied by the independent registers, but in a larger and more harmonically elaborate scheme it would be better to split

the mixture into separate ranks whose individual pitches could be used to advantage with manual ensembles based on them. Thus the separate tierce of a pedal, theoretically, at least, should be omitted from a bass to the unison-quint manual diapason chorus. The Cavaille-Coll system at Notre Dame is ideal in this respect, permitting any harmonic series to run unbroken through pedal and manual. Many organists prefer a soft 32-ft. reed to a powerful one. This could be obtained by extending the swell double if desired, and it could be mitered to stand in twelve feet height, and thus be enclosed with its 16-ft. parent. The provision of an *mf* metal 32-ft. diapason in our scheme, with its "intermittent" or reedy quality, permits the selection of real power for the contra bombarde.

[To be continued.]

SUMMER WORK IN ORGAN AT AMERICAN CONSERVATORY

The American Conservatory of Music announces in its summer bulletin for 1940 that Frank Van Dusen, Herbert Hyde, Edward Eigenschenk, Emily Roberts and Kenneth Cutler will teach organ during the two summer sessions, May 16 to June 26 and June 27 to Aug. 7. In addition to courses in organ, the following four special courses are offered:

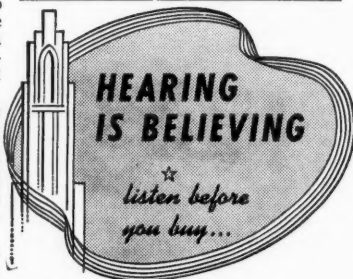
Choir Training and Conducting—Emily Roberts.

Organ Literature and Interpretation—Frank Van Dusen and Edward Eigenschenk.

General Organ Keyboard Training—Frank Van Dusen.

Liturgical Music and Hymnology—Roberts, Huguélet, Ceiga and Cutler.

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**Kimball Hall Series
Comes to Close with
Four April Recitals**

With the end of April the series of successful recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, American Guild of Organists, came to a close. These Friday noon performances of less than an hour have attracted larger audiences than in past years and the players have given evidence of the resources of Chicago in the way of good organists. It is hoped to resume the recitals next season. Meanwhile the W. W. Kimball Company, which has made the weekly offerings possible through its generosity, expects to rebuild the large four-manual organ in Kimball Hall.

Miss Adrienne Moran of Zion was the performer at the recital of March 29 and presented the following program: Doric Toccata, Bach; Adagio from Sixth Symphony, Widor; Pastorale, Lucas; Offeratoire in D minor, Batiste; Hymn Prelude, "Sun of My Soul" (manuscript), Arthur Dunham; Scherzo in G major, Dunham; Toccata from Fifth Symphony, Widor.

Worthy of special mention were the playing of the Bach number, the beautiful interpretation of the Adagio from Widor's Sixth Symphony, and the two numbers of Arthur Dunham, which recalled one of the great organists Chicago has produced in the last generation and who was Miss Moran's teacher. The Scherzo is a delicately graceful gem. As an encore number Bonnet's "Romance sans Paroles" was played.

Eldon Hasse of the First Congregational Church of Oak Park was the recitalist April 5. He gave a clean performance of the Fifth Trio-Sonata of Bach, a beautiful reading of the Franck Prelude, Fugue and Variation, an Adagio by the modern Belgian composer Flor Peeters that was rarely lovely, and a skilled performance of the Mulet Toccata. His offerings also included the Du Mage "Grand Jeu" and the Wesley Gavotte.

Hazel Atherton Quinney played April 12 and displayed mastery of the instrument in a program marked by an excellent performance of the Bach Prelude and Fugue in D major, a particularly appealing interpretation of Vierne's Berceuse and Scherzetto and a performance of Karg-Elert's Kanzone and Toccata that had strength and brilliance. Mrs. Quinney well sustained her reputation as one of the ablest of Chicago organists. The entire program was as follows: Prelude and Fugue in D major, Bach; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "Wake, Awake, the Night Is Flying," Bach; "Noel," d'Aquin; Berceuse and Scherzetto, Vierne; Kanzone and Toccata, Karg-Elert.

Philip McDermott interpreted a program of the quieter type on April 19 and his playing impressed one by its clean technique, graceful style and refinement. He closed with a virile rendition of the Boellmann Toccata from the "Suite Gothique," which lent contrast to his offerings. The complete program was as follows: "Priere," Borowski; Allegretto, Guilman; Nocturne, Ferrata; Gavotte, Martini; Cantilena, McKinley; Scherzo,

Rogers; "Angelus," Bonnet; Toccata, Boellmann.

The final program of the series was played by Frances Biery, the blind Indiana organist, on April 26.

**WANGERIN ORGAN IN CHICAGO;
PETTINGA PLAYS AT OPENING**

Paul S. Pettinga of the University of Illinois musical faculty gave a dedicatory recital March 26 on a three-manual organ built by the Wangerin Organ Company for the First Christian Reformed Church of Roseland, Chicago. Mr. Pettinga displayed the new instrument with a performance of the following compositions: Chorale and Variations (Sixth Sonata), Mendelssohn; Chorale Preludes, "Hark! A Voice Saith, All Are Mortal" and "In Thee Is Gladness," Bach; Passacaglia and Thema Fugatum, Bach; "Ronde Francaise," Boellmann; "The Bells of St. Anne de Beauré," Russell; "Harmonies du Soir," Bedell; "Carillon de Westminster," Vierne; Paraphrase on "Het Oude Wilhelmus," Bonset.

The stop specification of the organ is as follows:

GREAT ORGAN.

- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viole da Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 73 pipes.
- Claron, 4 ft., 12 pipes.
- Chimes, 8 ft., 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes (from Great), 25 tones.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Flauto Dolce, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Violone, 16 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.

Dorothy Korn Wins Contest.

The annual organ contest for young artists sponsored by the Society of American Musicians was held in Kimball Hall, Chicago, April 1. Several talented young organists from the states of Illinois, Michigan and Indiana competed. Miss Dorothy Korn of Michigan City, Ind., a pupil of Edward Eigenschenk, won first place. The judges were Dr. Arthur C. Becker, Whitmer Byrne and Emily Roberts. Miss Korn will be presented in a debut recital under the management of Bertha Ott in the season of 1940-41.



The favorable response to our advertisement in THE DIAPASON for April, listing the twelve best anthems published by J. Fischer & Bro., prompts us to repeat the list.

Many choir directors and organists have expressed a desire to include these anthems on next season's programs.

HERE THEY ARE:

Praise the Lord	Molitor, J. B.15
Thou Wilt Keep Him	Holloway, Loraine15
The Kingdom of God	Rhys-Herbert, W.20
Come Unto Him	Dunn, James P.12
Psalm 150	Franck, Cesar15
Incline Thine Ear	Ippolitoff-Ivanoff12
All Praise to God the Eternal	Gaul, Harvey12
Blessed Art Thou, O Israel	Thompson, Van Denman	.15
Lead On, O King Eternal	Terry, Robert H.15
Praise the Name of the Lord	Ivanoff, P.15
None Other Lamb	Edmundson, Garth15
Te Deum	Clokey, Joseph W.20

(All for mixed voices)

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Avoid the Extremes, Says Organ Designer; More About Harvard

Houston, Tex., April 2, 1940.—Dear Mr. Gruenstein: In the March DIAPASON there appeared a letter from my good friend Ernest M. Skinner, taking the designers of the Harvard University organ and the university organist to task for certain disregard of the "public interest." Now in the April issue along comes my colleague, William King Covell, with a reply to Mr. Skinner, and with all deference to them both, I still do not think the matter has had complete and honest clarification.

Mr. Skinner quoted a letter of Mr. Covell in which the latter stated that there was not a single stop placed in the Harvard organ to please the public. That, if taken literally, would be a rather damning sort of statement, and Mr. Skinner has had a lot of fun with it, but I think it is about time that it appeared in its true light. The correct interpretation of that phrase, which has started so much chaffing, was that we, as designers of the Harvard organ, did not seek to justify the inclusion of any particular stop simply on whether it would catch the public fancy or draw a listener to the organ by its bizarre character, as such affinities are usually short-lived, as we know.

I am sure that I speak for Mr. Flint, Mr. Covell, Mr. Harrison and Dr. Davison when I say that each and every stop included in the Harvard specification was placed there for a definite musical and organistic reason. The selection of stops was predicated, as Mr. Covell states, on three principles: (1) The use of the organ to accompany congregational singing; (2) in accompanying the university choir, and (3) for the performance of the best organ music of all periods and for the use of the organ with orchestra in the playing of concerti.

Naturally the taste in music of the usual chapel audiences was considered, and also the preferences of Dr. Davison and Mr. Woodworth, the university organists, had due consideration. The scheme was a very large one, and to this time it is still incomplete. The stops chosen for the preparation were selected principally by Dr. Davison; I mention this as the designers have continually been twitted about the temporary omission of the vox humana from the swell, this in an instrument of nearly 100 stops. Personally the writer feels that the vox humana has a very definite coloristic value in combination with the strings, flutes and mutations; whether his previous association with voces humanae was unpleasant I do not know, but still the worthy Dr. Davison chose to leave the register "prepared," and since he was to play the organ I think we should have given him the right to his choice.

All this brings me to a dangerous point, but I should like to raise again the question of "What do we look for in designing an organ?" Now Mr. Skinner has very definite choices, but I know that he has stood out violently for straight organs, drawknobs and many of the most traditional things in the organ, against organists, committees and organ "talk-tects," as he recently has dubbed that profession. We all recall the story he is ever telling of the organist who slammed in a combination because someone said that it was beautiful. Surely this man was either biased or no musician, for I believe that all of us look for beauty of tone in the organ, both as to individual stops and in the various ensembles.

Occasionally some composers and organists may make us wonder what the true conception of beauty is, but on the whole there can be no doubt that certain standards of perfection in organ tone have come down through Schnittger, Silbermann, Schulze, Walcker, Cliquot, Cavaille-Coll, Willis, Hill, Harrison, Casavant, Hook & Hastings and Hutchings right to our own American contemporaries, and each type of the few mentioned above has made its own contribution. We are having new timbres added to the palette today, and that is most hopeful.

In designing an organ it seems to me that we should first consider the uses to

COMPOSER JAROMIR WEINBERGER WITH JOHN HARMS (LEFT)



JAROMIR WEINBERGER'S SUCCESSFUL ESSAY into the field of organ composition has directed the attention of organists throughout the land to this writer and his name is appearing on more programs than perhaps any other that has come to the fore in the last few years. Mr. Weinberger, not an organist himself, has had the assistance of a capable and talented organist in John Harms of New York, who has helped him in selecting the marked registration for his "Bible Poems" and other works and who has been a pioneer in performing the Weinberger compositions.

Jaromir Weinberger was born Jan. 8, 1896, in Prague, Czecho-Slovakia. He was graduated from the Prague Conservatory of Music and later studied at the Leipzig Conservatory, where he was a pupil of Max Reher. In 1922 we find him in the United States as head of the theory department at the Ithaca Conservatory of Music. In 1924 he was appointed director of the National Theater in Bratislav, Slovakia, and a year later he was appointed director of the music school at Eger, Bohemia. Since a year ago last January Mr. Weinberger has been living in New York and in this short period his output of new works has been large and important. For organ his first work, which attained immediate popularity, was the set of "Bible Poems." His latest work has consisted of two solo

cantatas for high voice with organ—a setting of Psalm 150 and "The Way to Emmaus"—the premiere of both of which was announced in THE DIAPASON last month. These are being published by H. W. Gray.

Mr. Weinberger has composed four very successful operas—"Shvanda," first heard in 1927 at the Czech National Theater in Prague, and given at the Metropolitan Opera House in New York in 1931; "Beloved Voice," "Outcasts of Poker Flat" and "Wallenstein." His symphonic compositions are an "Overture to a Puppet Show," "Overture to a Cavalier's Play" and "Christmas," performed by the New York Philharmonic last December. He has written also some "Czech Songs and Dances," a Passacaglia and several works for orchestra, such as "Under the Spreading Chestnut Tree," variations and fugue, and the "Legend of Sleepy Hollow," in four movements. The New York Philharmonic under John Barbirolli opened its season this year with the first performance of "Under the Spreading Chestnut Tree." This was received with great acclaim and Mr. Weinberger was commissioned to write an all-Weinberger program for the New York Philharmonic for the next season, an honor accorded to few composers. The Cleveland Orchestra, under Artur Rodzinski, has just made a recording of the "Chestnut Tree" for Columbia.

which the organ will be put, in supporting singers, in solo use and so on. Secondly, but no less important, we should thoroughly investigate the acoustical environment. Thirdly, we should balance these features with the requirements for the playing of organ music of all periods, generally speaking. Naturally a case like the Germanic Museum or the Hausermann organ present exceptions, but as a general rule we should consider the organist who plays Bingham and Sowerby as well as one who likes Bach and Scheidt.

Some compromises must be made, no doubt; still we can have an ensemble and yet have solo stops and soft colorful registers. I would here like to point out that the older forms of rohrflöten, blockflöten, gemshorns, nachthorns and principals did have a most delightful individual color and that many of the stops commonly dismissed as ensemble stops are equally valuable as soloists, or in small colorful combinations. I do feel it is a mistake to think we can say: "Well, here are twenty-five stops for ensemble; now we can do what we want with the rest." As the scheme grows, all parts should increase in proportion. That is, if we add a goodly number of celestes, solo reeds and the harp, celesta and chimes, then we should correspondingly look to our proportion of pedal, mixtures, single mutations and the more commonly called ensemble stops.

Too much has been made in recent years of a sharp division into armed camps, one championing the so-called modern, or Romantic, organ, another the Baroque organ. Of course, tastes will differ, and there always will be some to whom the throb of a tremulous tibia, or the tinkle of a chrysoflott, will represent the organ, and others who hear the organ

only in the *organo pleno* of a "full to mixtures." However, there are few organists who would part with the improvements in the recent clarification of the organ, and those of us who have used them find the pitch colors and charming voices of recreated "classic" voices something with which we should be loath to part. On the other hand, while I express this viewpoint, I certainly feel no necessity for doing away with such stops as the English horn, French horn, chimes, celestes and other modern voices that have definite musical values when used in their proper sphere and when they are not included to the exclusion of some register of more general utility. We have not yet come to the day when we can do away with swell-boxes, a varied gamut of tone color and decent console control.

As soon as we sit down and evaluate the uses of the organ and its music in a quiet, friendly way we can avoid the pitfalls of extremes. It is nearly always true that it takes some extreme thing to shock us out of our placid conventionalism, and now that that has been done, I, for one, look for a great period of organ music, organ playing and organ building. I am sure that organs and organ music based on sound musical principles will, as both Mr. Skinner and I desire, "please the public."

EDWARD B. GAMMONS.

Mr. Skinner Strives to Please.

Methuen, Mass., April 15, 1940.—Editor of THE DIAPASON: Mr. Covell's comment on my March letter impressed me about the same as an account of the sad death of an unfortunate who "dropped his false teeth and stepped on them and bit himself and died of hydrophobia." He asks in effect why Mr. F., Mr. G. and he, the three hard-boiled classicists,

should design an organ for use in a house of worship to please the public in the theater. Who can answer this? It is beyond me. When he says "public" relative to the organ in question, one naturally supposes him to mean those present where the organ is heard. If not, how would he classify them? If he so carefully avoids "pleasing" them, what effect would he invoke—indifference or distaste? If Mr. Covell can make up a \$50,000 scheme without a single stop to please the public, he must have a marvelous equipment of displeasing tone. If I tried to do that I should find myself forced to include some good tone when I got as high as \$5,000. Will I-nil I. If not a single stop to please, why the French horn, cor d'amore, erzähler? These are authentic Skinner inventions designed to please.

This writer has never made a "single stop" that was not made with the sole desire to please, not to say charm. Chimes and harp are held by the H. B. C.'s to be cheap, yet the first is in every church tower where there is the wherewithal to pay for them. Look them up in the "Encyclopedia Britannica" and see why "Praise him with the harp and the organ" justifies the harp, and even if not, ornamentation and color are as much justified in the musical factor as in the stained-glass window and Gothic ornament in the church. The preacher does not choose chilly phrases or a frozen mien in addressing his hearers. I protest the attitude that would make a baked Alaska out of the church and organ.

As for Mr. C.'s implication that I have any sympathy for the "movie" organ, I invite him to point out an instance where I have advocated the tibia molasses with its "permanent wave," or, on the other hand, the "vinegar" of the Baroque type.

About that "Träumerei." On the occasion of a social call upon Mr. Isham at his California home he told me the organist had refused to play Schumann's "Träumerei" at the opening recital.

Speaking of organ tone, why "entice," "amuse," "intrigue"? Why not charm, refresh, comfort? Why is sentiment taboo? Was the Crucifixion a routine affair or an academic gesture? Is there any story of greater warmth or human interest than the Bible story?

So far as I can make it so, the tone of the organ by its warmth and beauty shall represent the utmost in a musical invitation into the church. I am not presumptuous enough to believe that my tone *per se* is especially interesting to the Most High, but after it has, through the heart of the worshiper, been translated into a prayer or spirit of devotion, it has fulfilled its purpose and justified its presence. This is a higher purpose than resurrecting defunct traditions.

What would be thought of an orchestra leader who selected not a single player to please the public? Wheeler Beckett, at one time organist at the Cathedral in San Francisco, now conductor of the Boston Symphony Orchestra, Inc., at the youth concerts in Boston, and one of America's greatest composers, says:

"The composite sound of a number of pleasing stops results in strength, just as in the orchestra. The flute player is selected for his tone; it must be a pleasant tone. If not, he is rejected in favor of another. The same is true of the oboe, English horn, clarinet, bassoon, trumpet, etc. When all these instruments, with strings, sound in orchestral *tutti*, the resulting sound has strength, dignity and force. Taken singly, these individual voices have sweetness and charm, or individual strength, according to their purpose.

"The point which has been overlooked in the recent discussion is that to achieve an interesting ensemble many kinds of tonal qualities must be present and blended. It is not only a question of their individual use as solo voices, but of what they contribute to the majesty of the full orchestra or the full organ.

Ernest M. Skinner has not only displayed genius in producing new voices for the organ but in blending them to create a magnificent ensemble." (Bach once wrote a musical setting on the text: "Who bloweth not his own horn, the same shall not be blown." I cannot play him, but I can quote him.)

This is written in the full belief that arguments and letters amount to very little. That which is worthy to survive will survive, more or less, but nothing permanent will be assured until the real backbone of the art of organ playing has

something to say and substantial opinion puts an end to the fads and callow influences that result in three-manual organs without diapasons and denatured pedal organs that voice their defiance of common sense.

ERNEST M. SKINNER.

Why Not Please Your Audiences?

Trinity Cathedral, Trenton, N. J., April 5, 1940.—Dear Mr. Gruenstein: I have read with interest the article by Ernest Skinner, which appeared in the March issue of THE DIAPASON. Mr. Skinner speaks words of wisdom. He is a great artist in his chosen profession of organ building. He gives the world through his organs a taste of real beauty and spiritual uplift, provided, of course, that a kindred soul is playing upon one of his instruments.

Why are so many organists such innate fools as to believe that organ music is so serious that were the public to like what they play they (this type of organist) would be anything but pleased? I've spoken to many orchestral virtuosi regarding organists and their playing, and it is the consensus of opinion among said virtuosi that organists, as a class, are the worst offenders in the realm of those interpreting works of musical art. One of these orchestral men remarked: "I often wonder why an organist does not listen to his various instruments [stops] singly and in combination just as a good orchestral conductor does when rehearsing his men." Some great and glorious organs have the orchestra blown off the map for sheer beauty and power of tone, under the right man, of course.

One of these orchestral virtuosi is fond of organ music, and he told me that he is sorely disappointed if, when he attends an organ recital, he hears things played so fast (especially fugues) that he cannot tell whether it is real music or just a test piece for finger and pedal dexterity. He went on to say: "When organists become better musicians, then, and not till then, will the organists command the respect from discerning musicians that concert pianists, singers and orchestral virtuosi of the highest rank have received and are receiving at the present time."

At a recent organ recital I played, among other numbers, MacDowell's "Clair de Lune." A number of organists were present. After the recital one of the organists present told me that the MacDowell number was one of the most beautiful on the program. Another organist asked: "Did you play the MacDowell number because you like it, or just to please the public?" I answered: "I don't play anything I don't like, and I felt that the public would be pleased, also." He answered: "I wouldn't do that if I were you. You might injure your reputation." After he said this, another organist, standing by, said: "That guy is dead from the neck up. He plays as an undertaker might play, and he wonders why he is not popular with his congregation." HERBERT RALPH WARD.

Mr. Nevin on Pedal Pianos, Etc.

Westminster College, New Wilmington, Pa., April 2, 1940.—Dear Mr. Gruenstein: I was happy to see the counter suggestion of H. J. W. MacCormack and the queries offered by Dr. Macdougall anent the practice organ outlined by me. The more discussion the better. Who knows? Perhaps it may prod some builder into thinking of the low-price market.

JOSEPH W. CLOKEY

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I'll go along heartily with Mr. MacCormack as to the virtue of piano practice for organists. I was preaching that idea to my pupils twenty-five years ago, just as I was preaching the then revolutionary idea that the most used organ touch should not be the legato, but a semi-detached touch *approaching* the legato. Well, practically every great organist I hear nowadays shows up with that type of technique!

However, the serious trouble with substituting a piano for an organ as a practice medium is the fatal elimination of *duration* in note values. Could there be anything more futile than the pedal points in Bach's Toccata in F as sounded on a pedal piano? And the very element of phrasing-accuracy, mentioned by Mr. MacCormack, reveals the greatest weakness of the piano. Reduced to simple terms, phrasing is the duration treatment of the final note of a group of notes. On a sustained instrument you may determine that duration with the nicest precision; on a percussion instrument "you pay your money and takes your chances."

I have been telling my pupils for two decades that there is little or no difference in actual key attack on piano and organ. If you have a good wrist, pianistically speaking, you are that much to the good. (Try playing my transcription of the Mendelssohn Scherzo from the "Midsummer Night's Dream" music some time! Heaven help you, if you haven't that kind of a wrist!) But if you wish to deal with and master the subtleties of releases (another way of saying *phrasing*) no percussion instrument can be of much use to you, for it will not show up the very thing you are trying to perfect.

So much for that part of it. Dr. Macdougall raises the question of blowing a four-rank reed organ. I can't give the answer in mechanical terms, but I can say that it has been done. You can do it in two ways—either the conventional suction fan blower or by a trio of small bellows—a la the departed piano player. The Estey Company did it successfully in a small practice organ of six or seven ranks of reeds that they produced in the horrible year of 1933, or thereabouts. In that job they came closer to what I have in mind than anything else ever produced, and it is a major tragedy that they put it on the market at a time when most organists were wondering where the next loin-cloth might come from—rather than thinking in terms of practice organs. The job was quiet, had a nice action and sold (I believe) somewhere in the \$600-\$800 range. A bit too expensive, but the best practice organ ever put on the market.

What I want to see is something that cuts the above price a half, offers the bare essentials, no frills, speaks reasonably fast, is light, truly portable, and offers two manuals and pedals of true sustaining organ tone. I maintain it can be done.

GORDON BALCH NEVIN.

P. S.—Dear Dr. Macdougall: But for an abdominal and abominable operation last summer, and some ghastly post-operative sequels, I would tackle the problem

of building my dream practice organ in my attic (not basement) workshop. Darn it all, if some organ builder doesn't do it I may yet be compelled to try it!

G. B. N.

Problem of Wedding Fees.

Brooklyn, N. Y., April 1, 1940.—Dear Mr. Gruenstein: Your leading editorial on wedding fees prompts me to send you the enclosed card which I have used with great "success" for some years. The idea was suggested to me by a former "Scotch" sexton who often complained of his own fee. These cards are left on the table of literature at the church door and on the rector's desk in his study. Persons coming to make wedding plans are given one of the cards. They can take the music or leave it. Often the organist does not see the contracting parties—unless they desire to instruct regarding some special music.

Trusting this information will interest you and others.

Very truly yours,
ALLAN ARTHUR LOEW.

Here is the way the interesting card to which Mr. Loew refers reads:

THE CHURCH OF SAINT MARK
BROOKLYN, N. Y.

WEDDING ARRANGEMENTS.

Weddings held in the church shall be subject to a fee of \$5 for the sexton.

Weddings with decorations or for which a rehearsal is deemed necessary shall be subject to a fee of \$10 for the sexton.

Music.—The parish organist is Mr. Allan Arthur Loew, M.A. Residence, 10437 114th street, Richmond Hill, N. Y. Telephone, Cleveland 3-5351. Terms, \$15. If rehearsal is deemed necessary the fee will be \$20.

Awnings and decorations may be arranged for through the sexton if so desired. All awnings, decorations, etc., to be paid for by the contracting parties.

Any damage to church property caused by parties not employed by the parish shall be paid for at the cost price by person causing same.

Program by Van Dusen Club.

The Van Dusen Organ Club presented the following program by its members March 26 at the American Conservatory organ salon: Bach's Little G minor Fugue, played by Kenneth Parrott; Finale (Sonata 3), Bach, and Concert Variations, Bonnet, played by Marion Churchill; Allegro Vivace (Symphony 1), Widor, Marigold Hall; "Carillon," Vierne, played by Victor Mattfeldt; "Jesus, Joy of Man's Desiring," Bach, Edward Klotz, and Scherzo (Symphony 6), Vierne, and Scherzo (Symphony 4), Widor, played by Edward Eigenschek. The program for April 9 listed works by Bach, Handel, Franck, Dupré and Sowerby, played by Wilbur Held. On April 29 the club sponsored the concert of the Illinois Symphony Orchestra at the Studebaker Theater. Isler Solomon was to conduct and the soloists were the duo-pianists, Georgia Orvig and Marga McAuliffe. Vivian Martin, Robert Rayfield and Wilbur Held, members of the club, gave a recital at the University of Chicago Chapel Sunday, April 21, at 4:30.

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• THE PRESIDENT OF THE FATHERS' CLUB had long been impressed with the salutary influence of spiritual training on youthful minds. Through his generosity, a Deagan Carillon now serves as the voice of the chapel in Lawrenceville School, Lawrenceville, N. J.



• THE ALUMNI OF A UNIVERSITY sought the most appropriate, impressive and practical means of expressing their gratitude to their Alma Mater. Result: a Deagan Carillon on the campus of the University of Puerto Rico at Rio Piedras.

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Annual Bach Recital in Cumberland.

John S. Gridley's Bach recital this year at Cumberland, Md., has been set for May 7. The program will be given in the Center Street Methodist Church. This is the second of the series of twelve and will comprise volume 2 (entire) of the new Dupré edition. On Easter morning Mr. Gridley played for the fourth time the Fugue in D major of Bach as a prelude. The offertory was for the third time the Air for the G String in the Nevin arrangement. Mr. Gridley plays between thirty-five and forty different Bach movements in church every year.

Programs of Organ Recitals of the Month

DeWitt C. Garretson, A.A.G.O., Buffalo, N. Y.—Mr. Garretson, organist and choir-master of St. Paul's Cathedral in Buffalo, gave a recital April 11 in Grace Church at Newark, N. J., at which time he presented a program made up as follows: Trumpet Tune, C. S. Lang; Toccata for the Flutes, John Stanley; "Giant" Fugue on the Credo, "Wir glauben All' an einen Gott," Chorale, "Come, Sweet Death," and Sinfonia to "We Thank Thee, God," Bach; Andante from First Organ Sonata, Philip James; "Fete" (dedicated to DeWitt C. Garretson), James; "Corrente and Siciliano," Karg-Elert; "Legend" (from "Triptych for Organ"), Karg-Elert; Adagio and Intermezzo, Sixth Symphony, Widor.

Richard Purvis, Philadelphia, Pa.—At his graduation recital in Curtis Institute May 7 Mr. Purvis, organist of St. James' Church, will present the following program: Chorale in A minor, Franck; Chorale Preludes, "Lord Jesus, at Thy Word" and "Glory Be to God on High," Bach; Prelude and Fugue in G major, Bach; "Ave Maria," from "Cathedral Windows," Karg-Elert; Scherzo, Symphony 2, Vienne; "La Nativité," Langlais; Toccata from "Byzantine Sketches," Mulet.

Whitmer Byrne, Chicago—Mr. Byrne played the following program in a recital April 8 preceding a lecture by Dr. Walton Hubbard at the Eighteenth Church of Christ, Scientist: Adagio and Allegro, Tenth Concerto, Handel; Adagio, Flor Peeters; "Marche Champetre," Boex; "Prayer and Cradle Song," Moine.

W. Brownell Martin, Los Angeles, Cal.—In a vesper recital at the First Congregational Church April 14 Mr. Martin played: Allegro Maestoso, from "Water Music," Handel; Adagio from Violin Concerto in C major, Vivaldi-Bach; "The Awakening," Couperin-Clokey; "Romance," Debussy-Rogers; "Vermeland," Hanson; March, Rebikov; "Deep River," arranged by W. B. Martin; Prelude to "Die Meistersinger" and "Entrance of the Gods into Walhalla," from "Das Rheingold," Wagner.

George William Volkel, New York—The last of the three recitals presented this season by Mr. Volkel at Emmanuel Baptist Church, Brooklyn, takes place May 20 at 8:30 p. m., at which time the following compositions will make up the offerings of the evening: Prelude and Fugue in C minor and Nocturne from "A Midsummer Night's Dream," Mendelssohn; "Ronde Française," Boellmann; Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; Scherzo from Second Symphony, Vienne; Berceuse and Finale, Stravinsky; Chorale in A minor, Franck; "Legend of the Mountain," Karg-Elert; "Sonata Eroica," Jongen.

La Vahn Maesch, Appleton, Wis.—Mr. Maesch was heard in a recital March 28 at the memorial chapel of Lawrence College, playing the following historical program: Old masters—Trumpet Tune and Air, Purcell; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; "O Sacred Head, Once Wounded," Kuhnau; "The Hen," Rameau; "Grand Jeu," Du Mage; Sonata from the Cantata "God's Time Is the Best," "We All Believe in One True God," Chorale Prelude, "Come, Redeemer of Our Race" and Sinfonia to the Cantata "We Thank Thee, God," Bach, Twentieth century—"Skyland," Vardell; Scherzo, Bossi; "Benedictus," Reger; Toccata from Suite for Organ, Durufé.

Theodore T. Miller, Everett, Mass.—In a vesper program at the First Church in Everett April 7 Mr. Miller played these selections: Prelude in G major, Bach; "Night," Jenkins; Scherzo, Whitlock; "The Little Red Lark," Clokey; Scherzo Pastorale, Federlein; "Adoratio et Vox Angelica," Dubois; Suite in F, Corelli; Toccata, Fifth Symphony, Widor.

Kenneth Goodman, Philadelphia, Pa.—A recital of ancient and modern works was played by Mr. Goodman April 17 in the historically famous Washington Memorial Episcopal Chapel at Valley Forge. Dorothy Whaley, soprano, was the assisting artist. The following program was played: "Christus Resurrexit," Ravanello; "Ave Maria," Arkadelt-Liszt; Trumpet Tune and Air, Purcell; "Alle Menschen müssen sterben," "Komm, süßes Tod" and Adagio (Toccata and Fugue in C major), Bach; Toccata on "Vom Himmel hoch," Edmundson; Ber-

ceuse, Vienne; "Ronde Française," Boellmann; Magic Fire Music, "Die Walküre," Wagner; "Before the Image of a Saint," Karg-Elert; Toccata in F major (Fifth Symphony), Widor.

Mr. Goodman played two recitals at Salisbury, Md., March 21—one at Wesley Methodist Church and the other at Bethesda Episcopal Church. The recital at the latter-named church was broadcast by station WSAL. The following numbers were played for the broadcast: "Nun danket Alle Gott," Karg-Elert; Chorale Prelude, "Christ Lag in Todesbanden," Bach; "The Bells of St. Anne de Beaupre," Russell; "Hallelujah Chorus," Handel; "Ave Maria," Schubert. The program played at Wesley Church included: "Ronde Française," Boellmann; Air from "Water Music" Suite, Handel; "Christus Resurrexit," Ravanello; Toccata in D minor and Sonata, "God's Time Is Best," Bach; "Finlandia," Sibelius, and compositions by McCollin, Brahms, Tschaiakowsky, Dupré and Schubert.

Klaus Speer, Princeton, N. J.—Mr. Speer gave a faculty recital in the chapel of Westminster Choir College April 2 and presented a program made up of the following works: Prelude and Fugue in F sharp minor, Buxtehude; Chorale, "Man, Wilt Thou Live a Blessed Life," Buxtehude; Ciaconna in E minor, Buxtehude; Partita on the Chorale "Adorn Thyself, My Soul," Walther; Chorales, "On Earth Has Dawned This Day of Days," "Christ Is Arisen" and "Today God's Only Son Triumphs," Bach; Trio-Sonata No. 2, in C minor, Bach; Fantasia and Fugue in C major, Johann Nepomuk David; Partita on the Chorale "Uphold Us, Lord, by Thy Dread Word," David; Introduction and Passacaglia in D minor, Reger.

Caroline W. Haeussler, New York City—In a recital at the Church of the Neighbor in Brooklyn Heights Sunday afternoon, May 14, Miss Haeussler presented a Bach program made up of the following: Sinfonia to Cantata "Wir danken Dir, Gott"; Chorales, "Nun komm, der Heiden Heiland" and "Vom Himmel hoch"; Concerto in G major; Chorales, "Jesus, meine Freude," and "Lobt Gott, ihr Christen"; Chorale from Cantata 147, "Jesus, Joy of Man's Desiring"; Allegro from Sonata in E flat major; Chorales, "Lob sei dem Allmächtigen Gott" and "Das alte Jahr vergangen ist"; Prelude and Fugue in G minor.

Roberta Bitgood, Bloomfield, N. J.—In a recital for Pi Delta Upsilon at the Westminster Presbyterian Church April 8 Miss Bitgood played: "An Easter Alleluia," Slater; Little Prelude and Fugue in F, Bach; Chorale Preludes, "Before Thy Throne, O God, I Stand" and "Comest Thou Now, Lord Jesus, Down from Heaven," Bach; Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; "The Cuckoo and the Nightingale" (Fifth Concerto), Handel; "Badi-nage," Bach; "Rose Window" (Byzantine Sketches), Mulet; "Westminster Chimes," Vienne.

At the Christian Reformed Church of Englewood, N. J., April 15, Miss Bitgood played the following selections: Trumpet Tune, Purcell; Andante, Stamitz; Aria, Handel; "The Cuckoo and the Nightingale" (Fifth Concerto), Handel; "Badi-nage," Arioso, "I Stand at Heaven's Portal," and Toccata and Fugue in D minor, Bach; Allegretto in B minor, Gullmunt; "In the Church," Novak; "Echo Caprice," Mueller; Toccata, "Thou Art the Rock," Mulet. Miss Alba Pascale, harpist, and Miss Bitgood played these harp and organ numbers: Aria, Pergolesi; Adagio ("Sonata Pathétique"), Beethoven; "Ave Maria," Bach-Gounod.

H. Glenn Henderson, Kalamazoo, Mich.—In a recital at the First Presbyterian Church, in the "leisure time series" of the Western State Teachers' College, on the afternoon of Jan. 28 Mr. Henderson played: Overture to "Der Freischütz," Weber; "Bible Poems," Weinberger; Bourree, Bach; "Shadow Mountain," Shure; "Alla Trinita" (fourteenth century melody), Dickinson; "Poeme Heroique," Dupré.

In a recital at Trinity Church, Niles, Mich., March 3 Mr. Henderson played: Fanfare and Gothic March, Weitz; "The Quiet of the Forest," Dunham; "Elegy in March Form," Schminke; Cantilena, Steb-

bins; "Skyland," Vardell; "Emmaus," Frysinger; "Cantilena Nuptiale," Dubois; "Swing Low, Sweet Chariot," Ditton; "Carillon Finale," Johnson.

Dr. Robert L. Schofield, Elgin, Ill.—Dr. Schofield played an "organ meditation" at each of the Sunday afternoon musical services in Lent at the Church of the Redeemer. Among his offerings were the following:

Feb. 11—Prelude, Fugue and Variation, Franck; "Dreams," from Fifth Sonata, Gullmunt; "Little Bells of Our Lady of Lourdes," Gaul; Scherzo from E flat minor, Bach; Toccata and Fugue in D minor, Bach.

Feb. 25—Overture in C major, Hollins; Intermezzo, Callaerts; "Temple Bells," Feele; Great Fantasia and Fugue in G minor, Bach.

March 3—Sonata in C minor, No. 2, Mendelssohn; Pastorale, Foote; Passacaglia, Bach.

Clarence Dickinson, New York City—Dr. Dickinson gave his twelfth annual Palm Sunday recital March 17 at the First Methodist Church, Bridgeport, Conn., playing the following program: Fanfare and "Grand Choeur," Guy Weitz; "In the Church," Novak; Allegro and Air, Galuppi; Toccata, Le Froid de Mereaux; "Invocation" and Introduction and Fugue, Reger; "Freut Euch," Bach; "Prayer for Peace," Held; "Dance of the Angels," Wolf-Ferrari; "The Goldfinch," Cosyn; "An Old Lullaby, Traditional Dutch; Finale to Theme and Variations, Thiele.

Charles Boehm, Glendale, N. Y.—Mr. Boehm, organist and choir-master of Emanuel Lutheran Church, Corona, Long Island, N. Y., will play the dedicatory recital on the Möller organ installed in the Methodist Church of Farmingdale, Long Island, Sunday, May 5, at 4 p. m. The program will consist of the following: "Psalm XIX," Marcello; Andante Cantabile, Widor; "Come, Saviour of the Gentiles" and "Jesus, Joy of Man's Desiring," Bach; Largo, Handel; Reverie, Dickinson; "Variations de Concert," Bonnet; Pastorale, arranged by Clokey; "In Moonlight," Kinder; "The Kettle Boils," Clokey; Toccata and Fugue in D minor, Bach.

On Sunday, May 19, Mr. Boehm will give a recital at the Church of the Neighbor, Brooklyn Heights. He will play the following selections: Concert Variations, Bonnet; "Legende," Bedell; "Our Father Which Art in Heaven," Gigue Fugue and "Come, Saviour of the Gentiles," Bach; "The Legend of the Mountain," Karg-Elert; "Grande Piece Symphonique," Franck; "Lied," Vienne; Toccata on "Ave Maris Stella," Dupré.

Walter Blodgett, Cleveland, Ohio—In a recital at All Saints' Church, Pontiac, Mich., March 28 Mr. Blodgett presented this list of offerings: Fifth Concerto, Handel; Chorale Preludes, "Out of the Depths I Cry," "Come, God, Creator, Holy Ghost" and "I Cry to Thee, Lord Jesus Christ," Bach; Prelude and Fugue in D major, Bach; "A Fancy," John Stanley; Minuet in G major, Maurice Greene; Gigue, Concerto in B flat, Thomas Arne; "Chorale Varié," George Hüt; Cantabile, Joseph Jongen; Chorale in A minor, Franck.

T. Curtis Mayo, A.A.G.O., Oberlin, Ohio—Mr. Mayo played his graduation recital for the master of music degree in Finney Chapel at Oberlin College March 21. His program was made up as follows: Toccata in F, Andante from the Fourth Trio-Sonata, Chorale Prelude, "O Lamm Gottes, Unschuldig" and Fugue a la Gigue, Bach; Introduction and Passacaglia in F minor, Reger; Pastorale, Franck; Symphony in G major (second movement), Sowerby; "Fileuse" and Finale from "Symphonie Passion," Dupré.

Don Gerlach, New York City—Mr. Gerlach, a student at the School of Sacred Music of Union Theological Seminary, played the third of a series of recitals on an electronic reed organ the afternoon of March 31 in the Cambria Heights Community Church, St. Alban's, N. Y. The program included: Rhapsody, Rossseter Cole; Londonderry Air; "Now Thank We All Our God," Karg-Elert; "Deck Thyself, My Soul," Karg-Elert; "All Glory, Laud and Honor," Bach; "In Death's Strong Grasp the Saviour Lay," Bach; "Jesus, Priceless Treasure," Bach; Sarabande, First French Suite, Bach; Bourree, Second Violin Sonata, Bach;

Canzona, Vienne; "Ariel," Van Denman Thompson; "O Rest in the Lord," Mendelssohn; "A Joyous March," Sowerby.

Harry E. Cooper, Raleigh, N. C.—Dr. Cooper's recitals over WPTF by remote control from the auditorium of Meredith College have been marked by the following April programs:

April 10—"Soeur Monique," Couperin-Weitz; Chorale, "Herzlich that mich verlangen," Bach; "Grande Offertoire de Ste. Cecilia in D," Batiste; Chorale with Variations, Whiting; "Jubilata Deo," Silver.

April 17—Toccata and Fugue in D minor, Bach; Pastorale (Sonata 1), Gullmunt; Scherzo (Symphony 2), Vienne; Cradle Song, Kreisler; Toccata on "Vom Himmel hoch," Edmundson.

April 24—Fantasia in A, Franck; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Jesus, Joy of Man's Desiring," Bach; Fugue in G major, Bach; "Up the Saguenay," Russell.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus' noon recitals at the University of California at Los Angeles have been marked by the following programs:

April 9—"Priore," Loeffler; "Dreams" (from "Tristan and Isolde"), Wagner; "On Hearing the First Cuckoo in Spring," Delius; Introduction and Passacaglia, Reger.

April 12—"The Heavens Are Telling" (from "The Creation"), Haydn; Adagio from C major Toccata, Bach; Fantasy, Franck; "Reverie du Soir," Saint-Saens; "Carillon," Boellmann.

Dr. McManus' program for the Sunday recital April 21 consisted of the following numbers: Two Chorale Preludes, Pachelbel; Toccata, Pachelbel; Chorale Prelude and Fugue, Brahms; Chorale, Jongen; "On Hearing the First Cuckoo in Spring," Delius; Prelude to Act 3, "Die Meistersinger," Wagner; Prelude to "Tristan and Isolde," Wagner.

Martin Lochner, Chicago—Professor Lochner of Concordia Teachers' College in River Forest gave a preludial recital at a Passion choral service in the Lutheran Church of St. Luke on the evening of March 19. His selections were the following: Sixth Sonata, Mendelssohn; "Behold the Lamb of God," Handel-West; "Gethsemane," Malling; "Go to Dark Gethsemane," Schumacher; "Jesus, Grant That Balm and Healing," Schumacher; "O Darkest Woe," Forchhammer; Meditation on "Ah, Dearest Jesus," Dickinson; Finale from "Passion According to St. Matthew," Bach-Reuter.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting, of the Pittsburgh Musical Institute and Asbury Methodist Church, played a vesper recital at the First Presbyterian Church of McKeesport, Pa., March 17, presenting this program: Fantasia in G minor, Bach; Arioso, Bach; "On the Road to Golgotha" and "It Is Finished," Malling; "Praise the Lord, Almighty King," and "Benediction," Karg-Elert; Fifth Sonata (Adagio and Allegro Appassionato), Gullmunt.

Claude Means, New York City—In a recital at the Cathedral of St. John the Divine April 13 Mr. Means, organist of Christ Church, Greenwich, Conn., played the following program: Chorale Prelude on "In Boundless Realms of Joy," Parry; "Romance sans Paroles," Bonnet; Fugue in G minor, Bach; Adagio and Finale from Sixth Symphony, Widor.

Frank M. Church, A.A.G.O., Athens, Ala.—Mr. Church, director of the school of music at Athens College, played the following organ selections at a piano recital by Mary Elizabeth Koonce, a talented girl of 12 years, on the afternoon of April 21: Toccata in G (MS.), Joseph H. Greener; "Weeping, Mourning," Liszt; Pastorale, Jongen; Finale from Sonata in D, Galuppi; Harvard Hymn, J. K. Paine; "Ballet of the Flowers," Hadley.

Jean Pasquet, Garden City, N. Y.—Mr. Pasquet, sub-dean of the Long Island Chapter, A.G.O., gave a recital for the chapter April 9 at St. John's Episcopal Church in Huntington and presented this program: Gagliarda, Schmid; Chorale Prelude, "Ein feste Burg," Bach; "Suite Ancienne," Holloway; Dithyramb, Lucas; "Legende" and "Chant de Bonheur," Bedell; Sonata in G minor (first movement) and Cradle Song, Pasquet; "Litany for All Souls' Day," Schubert-Pasquet; "Finlandia," Sibelius.

Programs of Organ Recitals of the Month

Pietro Yon, New York City—Mr. Yon gave a recital April 17 at the Proctor High School, Utica, N. Y. His program consisted of: "Sonata Romantica," Yon; Chorale Prelude in G minor and Prelude and Fugue in C minor, Bach; Theme and Variations, Angelelli (written for Mr. Yon on the occasion of his recital in Rome); Bourree and Minuette, Karg-Elert; Fughetta, Remondi; "The Squirrel," Weaver; Toccata, Renzi. This was followed by several encores. On April 29 Mr. Yon gave a recital in Trenton, N. J., at the First Presbyterian Church, assisted by the choir, Mrs. Alice M. Berman, director. The program included organ solos, a choral number, and the three-part "Life of Christ," Yon, for solos, choir and organ. Mr. Yon plays in Boston May 12.

Henry F. Seibert, Mus. D., New York City—In a recital at Holy Trinity Lutheran Church Sunday afternoon, April 7, Dr. Seibert played: "Christus Resurrexit," Ravanello; Chorale Preludes, "O Sacred Head," Bach; "My Inmost Heart Doth Yearn," Brahms; "E'er Yet the Dawn Hath Fill'd the Skies," Bach, and "In Death's Strong Grasp the Saviour Lay," Bach; "Echo Bells," Brewer; Prelude to "Parsifal," Wagner; "Reve Angelique," Rubinstein; "To a Wild Rose," MacDowell; Prelude to "The Deluge," Saint-Saens; "Hosannah!," Dubois.

Poland Miller, Tarkio, Mo.—Mr. Miller, director of the department of music at Tarkio College, played the following selections in a recital at the United Presbyterian Church of Clarinda, Iowa, March 27: Toccata, Muffat; Canzona, Gabrieli; "Vom Himmel hoch," Pachelbel; Fugue in C minor, Chorale Prelude, "Sleepers, Awake," Chorale Prelude, "In Thee Is Joy," and Prelude and Fugue in E minor, Bach; Fugue and Finale from Sonata No. 6, Mendelssohn; Cantabile, Franck; "Salutatlo Angelica," Kreckel; "Clair de Lune" and Chorale from "Cycle of Eight," Karg-Elert.

Dorothy L. Hornberger, Philadelphia, Pa.—Miss Hornberger will play the following compositions at a recital May 28 in the Kynett Methodist Church, assisted by Edward Rhein, baritone: "Sonata Romantica," Yon; Adagio from Second Sonata, Guilman; Prelude and Fugue in C minor, Bach; Rhapsodie on Spanish Carols, Gigout; "The Little Red Lark," Clokey; "The Primitive Organ," Yon; First Concert Study, Yon.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—The following was Mr. Murphree's program at the University of Florida Sunday afternoon, April 28, assisted by Mrs. Robert Lee Hutchinson at the piano: Menuet from "Arladne," Handel; Gavotte, Menuet and "Tambourin," Handel; Rondeau in F, Dandrieu; piano and organ, "March of the Priests," Mendelssohn, and Symphonic Piece, Clokey; Chorale Prelude on "Lux Benigna," Schmutz; Pastoral, Bedell; "Suite Negroid," H. A. Miller.

At the First Baptist Church of Savannah, Ga., March 26 Mr. Murphree played: "Sonata Eroica," Jongsen; "Evening Song, Baintow; Concerto in G major, Stanley; Prelude and Fugue in F minor, Bach; "Grande Piece Symphonique," Franck; Scherzo in G major, Dunham; "Beautiful Dreamer" and "Old Dog Tray," from "Stephen Foster Suite" (MS.), Claude Murphree; Variations on "Come, Ye Sinners, Poor and Needy," Murphree; Toccata on "Vom Himmel hoch," Edmundson.

Russell Hancock Miles, Urbana, Ill.—Professor Miles selected the following compositions for his program in the Sunday recital at the University of Illinois April 7: Sixth Sonata, Mendelssohn; "Benedictus," Reger; Prelude and Fugue in E minor, Bach; Prelude to "The Deluge," Saint-Saens; "Within a Chinese Garden," Stoughton; Andante Espressivo, "Sonata Cromatica," R. H. Miles.

Vincent H. Percy, Cleveland, Ohio—In a recital April 29 at the Euclid Avenue Congregational Church Mr. Percy presented the following program: Scherzo in D minor, Federlein; "Adoration," Borowski; "Finlandia," Sibelius; "Electa ut Sol," Dallier; "Twilight Musing," Kinder; Finale from First Symphony, Vierne. Robert William Percy, baritone, sang several solos.

Eimer A. Tidmarsh, Schenectady, N. Y.—The following programs will be played

by Dr. Tidmarsh Sundays in May from 4 to 5 at the Union College Chapel:

May 5—Festival March, Lansing; "All Saints' Day among Pennsylvania Croations," Gaul; "Drifting Clouds," d'Antalfy; "May Night," Palmgren; Spring Song, Mendelssohn; "On Hearing the First Cuckoo in Spring," Delius; "Chant de Mai," Jongsen; Andante, Fifth Symphony, and Andante, String Quartet, Tschalkowsky; "Marche Slav," Tschalkowsky.

May 12—Triumphal March, "To Spring," Nocturne, Norwegian Dance and "Elegiac Melody," Grieg; "Flight of the Bumblebee," Rimsky-Korsakoff; "In a Monastery Garden," Ketelbey; "Pomp and Circumstance," Elgar; Evensong, Schumann; Londonderry Air, arranged by Coleman; "The Lost Chord," Sullivan.

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

April 7—Suite, "1927," Paul Krause. April 14—Allegro Maestoso and Cantilene from Third Symphony, Vierne.

April 21—Intermezzo and Adagio from Third Symphony, Vierne. April 28—Finale from Third Symphony, Vierne.

Elizabeth Swaney, Mount Vernon, Iowa—Miss Swaney, a pupil of Eugene Devereaux at Cornell College, gave a recital in the chapel auditorium of the college April 12 and played the following compositions: Trumpet Tune, Purcell; Concerto in F major, Handel; Chorale Prelude, "Jesu, meine Freude," Bach; Prelude and Fugue in D major, Bach; Sonata No. 6, Mendelssohn; "Consummatus Est," Tournemire; Pastoral, Guilman; "In Summer," Stebbins; Toccata, Gigout.

Walter A. Eichinger, Seattle, Wash.—Mr. Eichinger played this program at the University Temple April 23: "Piece Heroique," Franck; Prelude, Clerambault; "Harmonies of Florence," Bingham; Fugue in D major, Bach; "Paegeant of Autumn," Sowerby; Sketch in F minor, Schumann; "Dreams," McAmis; Toccata, "Thou Art the Rock," Mulet.

James Taylor, Milton, Mass.—A program suitable for Holy Week meditation was presented at the First Congregational Church of Hyde Park, Mass., March 18 by Mr. Taylor, who played: Chorale Preludes, "Dearest Jesu," "Jesu, Joy of Man's Desiring" and "When Thou Art Near," Bach; "Chanson," Barnes; Adagio, Widor; Chorale Prelude, Francis W. Snow; "O Rest in the Lord," Mendelssohn; Chorale Preludes, "Our Father Which Art in Heaven," "O Sacred Head" and "God's Time Is Best" (Sonatina), Bach.

C. Harold Einecke, Grand Rapids, Mich.—Mr. Einecke's hour of organ music at the Park Congregational Church Sunday afternoon, April 7, was marked by this program: Prelude in E major, Dethier; Sketches from Nature, Clokey; Prelude

on the Welsh Hymn "Rhosymedre," Vaughan Williams; Suite for Organ (Four Paraphrases on Hymns to the Virgin), de Maleingreau; "The Wind and the Grass," Harvey B. Gaul; "Thou Art My Rock," Carl F. Mueller; Pastoral from "William Tell," Rossini; Toccata and Fugue in D minor, Bach.

Charles Pabor, St. Louis, Mo.—Mr. Pabor, a pupil of Daniel R. Philippel, played this program in a recital at Christ Church Cathedral April 23: Sketch in F minor, Fugue on the name "B-A-C-H" and Canon in B minor, Schumann; Fantasie and Fugue on the Chorale "Ad Nos ad Salutarem undam," Liszt; Allegro Vivace, First Symphony, and Berceuse, Vierne; "La Fleuse," Dupre; Allegro, Sonata 5, and Chorale Preludes, "Erbarm' Dich mein" and "De Profundis," Bach.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's recital at Grace Church on the afternoon of April 11 was marked by the performance of the following compositions: Theme in D flat with Variations, Noble; Gigue from the Suite in G minor for Harpsichord (second collection), Handel; "Twilight at Fiesole" and "Harmonies of Florence," Bingham; "Fantaisie Dialogue," Boellmann.

Paul S. Pettinga, Urbana, Ill.—Playing the University of Illinois Sunday recital March 31, Mr. Pettinga interpreted the following compositions: "A Plymouth Suite," Percy Whitlock; Sinfonia, "Wir danken Dir," Bach; Finale, "St. Matthew Passion," Bach-Widor; Chorale in B minor, Franck; "Elfen," Bonnet; "Consummatus est," Tournemire; "Harmonies du Soir," Bedell.

Eugene M. Nye, McMinnville, Ore.—The following selections were presented in programs at St. Barnabas' Church during April: Fantasia in A minor, Lemmens; Sicliana, Bossi; Prelude in D major, Bach; Offertory in E flat, Salome; Dead March ("Saul"), Handel; "Ave Maria," Schubert; "Herr Jesu Christ, Dich zu uns wend," Bach; Canon in A, Fischer; Madrigal, Simonetti; Scherzo,

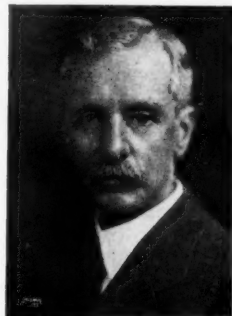
Hofman; Fugue in B minor, Bach. Ludwig Lenel, Oberlin, Ohio—Mr. Lenel played the following program in a Lenten recital at St. James' Church in Cleveland on Palm Sunday: Fantasia and Fugue in C minor, Bach; Three Chorale Preludes, Bach; Fantasia in C minor, Unknown North German Master; Two Chorale Preludes, Herman Schroeder; Second Sonata, second movement, Hindemith; Prelude and Fugue in E minor, Bach.

RUNKEL PRESENTS HIS THIRD CANTATA, "THE PRODIGAL SON"

Kenneth E. Runkel of Parkersburg, W. Va., on Sunday evening, March 31, gave his third cantata, "The Prodigal Son," before an audience that overflowed St. Andrew's Methodist Church. The chorus of eighty voices, consisting of St. Andrew's senior and chapel choirs, augmented, and the First Baptist choir of Ashland, Ky., was accompanied by organ and piano. Glenda Buchanan of Ashland was the organist. Mr. Runkel directed. Mr. Runkel has just had issued by M. Witmark & Sons a two-choir arrangement of Batiste's famous melody, with words by E. A. Fuhrmann, "God All Glorious," and an original Easter carol-anthem for three choirs. As far as is known this is the first original three-choir anthem ever published. The Clayton F. Summy Company has also issued this month two three-choir arrangements—Goss' "O Taste and See" and Roberts' "Seek Ye the Lord."

Death of Henry O. Childs.

Henry O. Childs, organist in Rochester, N. Y., churches, died April 3 at the age of 75 years. He retired in 1922 after a long career in church music and as an instructor of piano. Mr. Childs was organist of St. Luke's Church, Brockport, N. Y., at the age of 14. He later served at Trinity Episcopal Church, the Park Avenue Baptist Church and Asbury Methodist Church, Rochester.



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**San Francisco News;
Organ-Piano Program
Presented for Guild**

By WILLIAM W. CARRUTH

San Francisco, Cal., April 17.—The Northern California Chapter of the Guild presented Frederick Freeman, A.A.G.O., and Harrold Hawley in a diversified and appealing program at the Chapel of the Chimes March 26. Mr. Freeman and Mr. Hawley are both staff organists of the chapel and popular radio artists, as the chapel programs are heard regularly over station KRE. Mr. Hawley opened the program with the following group: Prelude in D minor, Mendelssohn; "The Reed-Grown Waters," Karg-Elert; Allegro Moderato from Bach's First Trio-Sonata; "Pastoral Mood," by Frederick Freeman; "An Angry Demon," by Clokey. Then followed a group of ensemble numbers. Mr. Freeman and Mr. Hawley have worked together for a number of years and have developed a large repertoire of organ and piano as well as two-piano compositions. They played Debussy's Two Arabesques, arranged for piano and organ, and Handel's Fifth Concerto, in F major, arranged for two consoles. The following were for two pianos: Sonata No. 5, in G major, Mozart-Grieg, and March from Suite, "In a Nutshell," Grainger. Mr. Freeman played the last group—"Rou-lade," Seth Bingham; "Communion," Richard Purvis; Chorale Prelude, "Christians, Rejoice!" and Toccata and Fugue in D minor, Bach.

On March 30 a special musical program was given at the Brooklyn Presbyterian Church, honoring James H. Goold, who has served as organist for thirty years. Mr. Goold, a native of Glasgow, Scotland, comes from a family of musicians. His father was for many years organist and director at the Maryhill Church of that city; a brother was also an organist. Mr. Goold, beginning his musical education under his father, studied later under the famous Scotch organist and composer, Alexander Ferguson, and, coming to Oakland, Cal., in 1906, was for two years organist of the old Union Street Presbyterian Church. Now, after thirty years at Brooklyn Presbyterian, Mr. Goold has decided to retire, but the position will still be held by a member of his family, as his daughter, Mrs. James W. Bell, A.A.G.O., has been appointed to succeed him.

At a recent Guild meeting held in St. Dominic's Church the Rev. Father John E. Mehan gave a lecture, his topic being "Between Wars." Father Mehan was in Europe recently and showed beautiful pictures which he took there. Guild members are indebted to Miss Frances Murphy, organist of St. Dominic's, for arranging the lecture.

RECITALS



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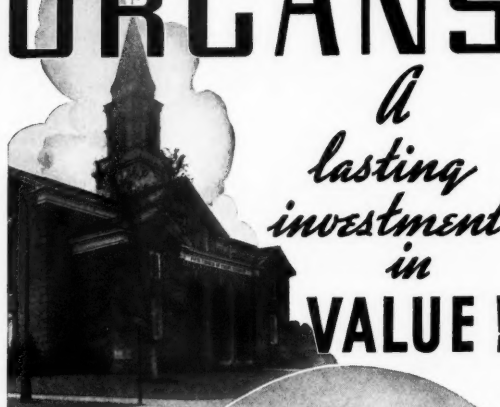
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Los Angeles Events
Evoked (Im)Pertinent
Comments by Diggle

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

Los Angeles, Cal., April 8. — W. Brownell Martin, the talented organist of the First Congregational Church of Los Angeles, gave the vesper recital at Occidental College April 7 and it was worth the long drive to hear so interesting a program. Four numbers from the romantic school included the rarely heard but excellent *Allegro Maestoso* from the Elgar Sonata. This was followed by a Guilmaut Adagio, Rousseau's Scherzo and the Karg-Elert Improvisation on "Nearer, My God, to Thee." Then followed three pieces by modern American composers—the stunning Sowerby Fanfare, the very effective *Andante Cantabile* from Philip James' Sonata and, last, the *Allegro Energico* from the McKay Sonata. I was glad to hear this last number, for it confirmed my first impression of the work—that it is the most fearsome conglomeration of notes yet set down by an American. However, there is no accounting for taste, as the choir director said when he asked Mae West to sing the solo parts in the Bach Passion. The last three numbers by Bach were a joy to the ear, but I could not help wondering why our recitalists did not include on their programs just a few simple, short melodious pieces that could be enjoyed by their organist listeners, even if by no one else.

The big event of the month was the twenty-sixth meeting of the Music Educators' National Conference. This brought some 10,000 musicians to the city, and for a week the air was filled with music. Among the organists present were Clifford Demarest of New York, J. Henry Francis of West Virginia, D. Sterling Wheelwright of Washington, Tracy Y. Cannon, Harold Gleason and a number of others. I was able to attend a number of the sessions and heard a great deal of music.

My impression is that the orchestral work far excels the vocal work in every way. I confess being disappointed with nearly all of the choral organizations, no matter how much reputation they had built up or how great their director. By the way, how is it that so many of these choral directors try to give the impression that they are set apart from the common herd? One seems to hear them say: "O God, I thank Thee that I am not as other men—orchestra leaders, band leaders, or even as these organists!" This was more or less reflected in the programs. The vocal programs were full of Gretchaninoff, Palestrina, Bortniansky, Wilhousky, Lvovsky and others, whereas the orchestra and band programs contained numbers that youngsters could understand and enjoy. I suppose it is all for the good of the cause, but when, as one speaker pointed out, only 10 per cent of the pupils receive this sort of musical training, I wonder if it is worth the tremendous expense.

Dudley Warner Fitch, organist and choirmaster of St. Paul's Cathedral,

leaves on a recital tour that will take him to New York the last part of May. Mr. Fitch will be away for four or five weeks and has a number of engagements booked that will keep him on the go from the time he leaves until his return.

Clarence Mader was most enthusiastically received by a large audience when he gave a recital for the Guild in San Diego the early part of the month. Mr. Mader is planning a series of four recitals devoted to American composers, to be given at Immanuel Church in May.

Our sympathy goes out to Mr. and Mrs. Edward Shippen Barnes on the passing of Mrs. Barnes' mother the last of March.

Though not an active organist, Charles Wakefield Cadman is one of us, and it is good to be able to tell of the great success his first Symphony in E minor achieved when it had its premiere here at the last pair of symphony concerts. It is a splendid piece of writing and I have seldom witnessed so much enthusiasm at a symphony concert.

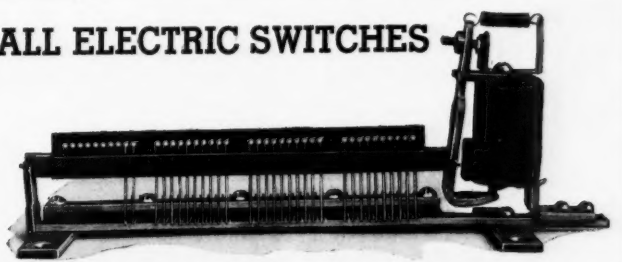
After writing the above regarding the M.E.N.C. yesterday it was interesting to read in the morning paper that the committee recommended "less emphasis on unaccompanied singing of serious and religious music."

U. OF C., FOURTH PRESBYTERIAN
UNITE FOR CHORAL CONCERT

The department of music of the University of Chicago announces that two special festival concerts will be presented at the university this spring. Sunday, May 5, at 4:30, in Rockefeller Memorial Chapel, the combined forces of the university choir, the choir of the Fourth Presbyterian Church and the University Symphony Orchestra will present an impressive program of modern and pre-classic compositions. Mack Evans, director of the university choir, and Barrett Spach, director of the choir of the Fourth Presbyterian Church, will conduct. Saturday evening, May 11, at 8:30, in Mandel Hall, the chamber orchestra of the Collegium Musicum, conducted by Dr. Siegmund Levarie, will play three of Bach's Brandenburg Concertos.

A noteworthy feature of the choral concert May 5 will be the first Chicago performance of the Magnificat by Ralph Vaughan Williams. The solo part will be sung by Maurine Parzybok, contralto soloist of the Fourth Church. The program also includes Gustav Holst's dramatic setting of Psalm 86, with Paul Nettinga, tenor, and Anna Burmeister, soprano, as soloists, and Lili Boulanger's "Psalm 24," for chorus, tenor solo, brasses, timpani, harp and organ, with Mr. Nettinga singing the solo part. In addition to the foregoing the chorus will sing "Wake, O Wake!" from Bach's cantata "Sleepers, Wake!" and three unaccompanied motets—Kastalsky's "God Is with Us," in which Lee Ross will be heard as cantor, and two sixteenth century compositions—"Ye Sons and Daughters of the King," for double chorus, by Volckmar Leising, and Thomas Tallis' "If Ye Love Me, Keep My Commandments." Frederick Marriott will be the organist.

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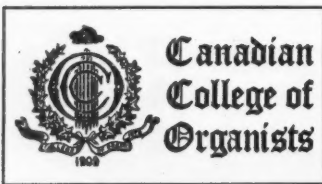
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Ottawa Center.

The annual meeting of the Ottawa Center was held at the home of Mrs. A. G. Cameron April 6, at which time the following officers were elected for 1940-1941:

Honorary Chairman—Dr. J. W. Bearder, F.R.C.O.

Honorary Vice-Chairman—Ernest Heatley, A.T.C.M.

Chairman—Allanson G. Y. Brown, F.R.C.O.

Vice-Chairman—Myron McTavish, Mus.B., A.C.C.O.

Treasurer—Mrs. Allan Deakin, A.C.C.O.

Corresponding Secretary—Ernest S. Huson.

Recording Secretary—H. W. Merrill.

Registrar—Miss Bessie Thompson.

Auditor—W. A. Crandall.

Membership Committee—Chairman, Mrs. A. G. Baker; Mrs. George Piers and Carman Milligan, Mus.B.

Executive Committee—Above officers (except honorary chairman and auditor) and Miss Rita St. James, Carman Milligan and W. A. Crandall.

The following were nominated for membership in the general council: Dr. J. W. Bearder, Allanson G. Y. Brown, Myron McTavish and Carman Milligan.

The retiring chairman, Ernest Heatley, reviewed the activities during the year and thanked the members for their hearty cooperation and support during his tenure of office. Allanson G. Y. Brown gave a very interesting inaugural address following his election as chairman, and offered valuable suggestions for the coming season, which included a twilight recital by one of the members to be given once a month.

The final meeting of the season will be held early in May, when it is intended to have a recital by several of the younger members of the center.

The season has proved a very successful and enjoyable one and the members are looking forward to the next season with every anticipation.

E. S. HUSON,
 Corresponding Secretary.

Brantford, Ont., Center.

A meeting of the Brantford Center was held April 6 at St. Jude's Church. George A. Smale, organist of Zion Church and supervisor of music in the city schools, gave an interesting and instructive talk on the methods of training of school pupils of various grades. A musical program followed, consisting of the following numbers: Allegretto, Tours; Prelude, Mendelssohn, and "The Lord's Prayer," Bach (played by Mrs.

CHRISTOPHER S. TENLEY, WHOSE CHURCH IS BURNED



CHRISTOPHER S. TENLEY, the Washington organist, was left temporarily without a church or an organ as the result of a fire which wrecked St. Peter's Catholic Church March 27, damaging the structure to the extent of approximately \$85,000. Virtually all the fire-fighting equipment in the city of Washington responded to five alarms. Three water towers and twenty engines poured 15,000 gallons of water a minute into the blazing structure, the interior of which was ruined. The organ was destroyed by water. St. Peter's, Washington's second oldest Catholic church, was preparing to celebrate this autumn the 120th anniversary of the founding of the parish in 1820.

St. Peter's has had a long and important musical history. Several organs have been in use in the church, including instruments built by the Pomplitz Com-

pany of Baltimore, and later an excellent Jardine organ. The instrument just destroyed was a four-manual of sixty stops built by Lewis & Hitchcock in 1926. The contract for a new organ has already been placed with Lewis & Hitchcock.

The choir of the church consists of forty mixed voices, under the direction since 1924 of Mr. Tenley. The organization enjoys an enviable reputation among the Catholic choirs of Washington. Forty and thirty years ago, when the Metropolitan Opera was in Washington, its distinguished figures sang in St. Peter's choir and John Philip Sousa was often an instrumentalist with the choir. The Sunday services now feature presentations of the various schools of classic polyphony, as well as modern compositions of the best liturgical writers, in addition to excellent renditions of Gregorian chant.

J. F. Schultz); "Priere," from Gothic Suite, Boellmann (played by Miss Marion Alexander); "Jesu, Joy of Man's Desiring," Bach, and Sixth Sonata, Mendelssohn (played by Mrs. Howard Marlatt).

London, Ont., Center.

The London Center held its monthly meeting April 9. T. C. Chattoe, the chairman, presided. An address on the subject of "Music and Character" was given by the Rev. M. E. Couran. He spoke of musicians who had overcome great handicaps and in this connection referred to his experience in attending lectures and recitals given at a summer school for the clergy by H. E. Key of Montreal, a veteran of the war of 1914, whose recital work had an extra appeal in that he had overcome the handicap of a badly wounded hand and arm.

A. E. HARRIS, Secretary.

Hamilton Center.

A meeting of the Hamilton Center was held in St. Paul's Presbyterian Church, Hamilton, Ont., March 27. The recitalist for the occasion was Cyril Hampshire, F.T.C.L., organist of the church, who played the following program in a scholarly and artistic manner before a comparatively large audience: Adagio and Allegro, Concerto in G minor, Handel; Adagio from Fantasie and Fugue in C, Bach; Sonata, Op. 181, Rheinberger; Chorale Prelude on "St. Peter," Harold Darke; Fantasy, Harvey Grace; "Minuetto Antico e Musetta," Yon; Variations on an Original Theme, Stuart Archer; Introduction and Passacaglia, Alcock.

HARRY MARTIN, Secretary.

Kitchener, Ont., Center.

The presentation on Palm Sunday of Stainer's "Crucifixion" by the Kitchener Center at Zion Evangelical Church was the culmination of a successful Lenten season of music. In this, the third annual performance of the work under the auspices of the center, the chorus, conducted by Harry Hill, sang with precision of attack and appreciation of the devotional character of the work. The tenor and baritone roles were excellently sung by Hugh Martin and Donald Vetter. It

WILLIAM H. JONES IS DEAD; RALEIGH, N. C., ORGANIST

William H. Jones, head of the music department at St. Mary's College, Raleigh, N. C., for the last twenty-one years, died Feb. 23 in a Raleigh hospital at the age of 69 years. Mr. Jones was confined to bed for two weeks previous to his death with heart trouble, which first manifested itself last fall. Until two years ago he was organist and choir-master of Christ Church and director of the St. Cecilia Music Club and the Raleigh Male Chorus. He directed the latter group eighteen years. He was also active in the Civic Music Association, serving as its director for a number of years.

Mr. Jones, a native of Warrenton, N. C., was the son of the Rev. Turner M. Jones, president of a school for girls and later of the Greensboro Female College, now the Greensboro College for Women. He was graduated from Trinity College in 1890 and studied piano, organ, voice and theory for four years in Berlin.

After his return from Germany Mr. Jones served for a year as organist and choir-master in a Connecticut boys' school. In Norfolk, Va., at the outbreak of the war, he joined the Y.M.C.A. as a recreational leader and served more than a year in France. He was organist and choral director for nine years at St. Paul's Episcopal Church, for six years at St. Luke's Church, and for six years at the First Presbyterian Church, all in Norfolk.

Mr. Jones was for many years dean of the Virginia Chapter of the American Guild of Organists. While in Norfolk he directed music at Hampton College for fifteen years.

Surviving are a sister, Mrs. Charles Hancock, formerly of the University of Virginia, but recently of Raleigh, and a half-sister, Mrs. George H. Williams of Raleigh. Mr. Jones was unmarried.

Organ Music at Hollins College.

Robert L. Goodale, organist, and Mary C. Leiphart, pianist, presented a performance of Leo Sowerby's "Medieval Poem" April 10 in the Hollins Chapel in Virginia. On the same program Mr. Goodale played Bruce Simonds' Prelude on "Iam Sol Igneus Recedit." Betty Smith, a student who has studied organ as her major college subject under Mr. Goodale, played her senior recital on the evening of April 26. Her program included the following selections: Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Prelude, Fugue and Variation, Franck; "Cathedrales," from "Pieces de Fantaisie," Vierne; "Ariel," V. D. Thompson; Madrigal, Sowerby; Allegro Vivace and Toccata, Fifth Symphony, Widor.

is hoped that the performance of this work may be an annual event in Kitchener Center.

CECIL A. WALKER.

Organ Suspended from Ceiling.

The Kilgen Organ Company of St. Louis has installed a two-manual organ in the newly-completed St. Dymphna Chapel of Longview Hospital, Cincinnati. The installation is unusual in that the organ, with its case and expression-box, is placed upon a platform hung with steel straps from the ceiling of the chapel so as to prevent the loss of any floor space. The console is on the main floor. The instrument was completed and installed the latter part of April.

During Holy Week the "St. Matthew Passion" by Heinrich Schuetz and the "Impropria" of Palestrina were presented at Union Theological Seminary in New York by the School of Sacred Music under Dr. Clarence Dickinson's direction.

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WILLIAM H. BREWSTER



WILLIAM H. BREWSTER, organist and choir director of the First Presbyterian Church, Rutherford, N. J., received all his organ instruction from Edward F. Johnston, who was organist of Cornell University. Mr. Brewster gave his first recital at the age of 15 in Sage Chapel, Cornell University, where he was honored by the presence of Andrew D. White, the first president of Cornell.

After pursuing his studies in harmony and counterpoint Mr. Brewster entered Columbia University, where he majored in music appreciation and theory with Daniel Gregory Mason and Frank E. Ward, at the same time acting as associate organist at Calvary Baptist Church and the Madison Avenue Baptist Church, New York. Soon after receiving his B.A. degree at Columbia he was appointed organist and director at the Madison Avenue Baptist Church, New York, where he remained from 1919 to 1923. In the fall of 1923 he succeeded the late Frank L. Sealy at the First Presbyterian Church, Rutherford, and he is now completing his seventeenth year as minister of music there.

Mr. Brewster has been successful not only as a church organist and accompanist, but in his tactful handling of choir problems and the manner in which he maintains harmony between the pulpit and the music department of the church. He is a strong advocate of standards of music which enhance the spoken word of the minister and make of each service a unit of thought in an atmosphere conducive to worship.

THIRD MUSIC FESTIVAL AT ST. JAMES', CLEVELAND, IN MAY

St. James' Church, Cleveland, Ohio, announces its third church music festival, to be held May 21 and 22 under the direction of its organist and choirmaster, Walter Blodgett. Two programs will be given—one each day—with an intermission of an hour and fifteen minutes for dinner. The first day will be devoted to Handel. Professor Melville Smith will play the Fourth Concerto with orchestra and then will come part one of "The Messiah." After supper the remainder of the oratorio will be sung. This is said to be the first complete presentation of "The Messiah" in Cleveland in many years. On the second day the Bach Mass in B minor will be presented in two sessions. The chorus will number about forty-five and there will be an orchestra of about twenty-five, with organ and harpsichord.

On Passion Sunday the choir of St. James' did the Brahms "Requiem" and packed the church, with many people standing.

In an article on the work of Lester Silberman published in the April issue of THE DIAPASON the statement was made that Mr. Silberman teaches once a week in Marfa, Tex., "at a studio he maintains there." Henry J. Lowe, director of a music school in Texas, writes stating that Mr. Silberman teaches in a Marfa studio conducted by Mr. Lowe's school.

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Hymn Festival Sets Record.

The spring hymn festival at the Riverside Church in New York April 21, the program of which appeared in this column last month, was a notable success. Despite raw, rainy weather 2,450 people were present, nearly 300 more than the previous "high," in 1937. Grace Leeds Darnell directed 350 juniors in the second gallery, about 150 adult choir singers were in the first gallery, and more than 700 were scattered in the pews in the nave. The advance reservations were 914 adults and 551 juniors, but there was a slight shrinkage because of the weather. Fifty churches were represented by forty adult and twenty-nine junior choirs.

Such an event cannot easily be evaluated by any one listener, but from several accounts we can give the following:

The texts of the hymns selected made a deep impression. Dr. Fosdick remarked afterward that their stirring appeal was really overwhelming. His own meditation was also an inspiration to all.

Musically the result was most impressive, to those within the church as well as to the "unseen" listeners on the radio. Both groups were thrilled by the beautiful effect of the voices of the juniors as they sang alone "This Is My Father's World" and also one verse of the hymn "O Son of Man" to the noble tune "Charterhouse"; the other verses were taken by all the visiting singers, the rest of the congregation remaining seated. In such a large church a descant sounds very different in various parts of the building. To those high above the nave at the front of the side gallery the fine descant written by Dr. Tertius Noble to "All Saints New" was well balanced with other voices which sang the unchanged harmonies, and with the organ, much reduced in volume. The descant was given out by ninety picked sopranos, all in the chancel. The tone of these singers was clear and very effective. At the back of the church the hearty singing by the people rather obscured the descant, while on the air the descant was perhaps too prominent.

The other hymns were sung by the whole congregation, among whom these visiting choirs were placed. The result was a noble volume of tone—congregational singing under the most favorable conditions.

The skillful handling of the organ by Frederick Kinsley was largely responsible for the clarity of the effect and the Riverside choir, under his direction, did full justice to Holst's "Turn Back, O Man." It also joined Harry Burleigh in rendering his lovely Negro melody "McKee," which was effective on the air. The Scripture passages were read by Presi-

dent Watters of the Hymn Society and by Carl F. Price, who also supplied scholarly annotations on the program of all the hymns and tunes used in the service.

The broadcast on WQXR was featured in the *New York Times* as a leading event and the complete list of hymns was inserted among the radio musical programs. This is a real "first" for broadcasting a hymn festival service!

We have had many requests for the program, which also lists the fifty co-operating churches, with the special hymn leaflet, containing the words and music of the eight hymns used. A limited number are left for those who send stamped reply envelopes to the writer. R. L. M.

**NOTES FROM THE CAPITAL;
 CLUB HEARS ORGAN AND PIANO**

By MABEL R. FROST

Washington, D. C., April 18.—Mrs. William S. Corby was hostess to the Friday Morning Music Club at a concert of organ, organ-piano and mixed quartet music at her Chevy Chase Circle residence. The organ soloist was Louis Potter and the organ and piano duo featured Lyman McCrary at the organ and Mr. Potter at the piano. Mr. Potter's program included three Bach chorale preludes, "Sposalizio," by Liszt; "Finlandia," by Sibelius; "Preislied," Wagner, and "Carillon-Sortie," Mulet. The duo, a fifteen-minute selection, was "Les Djinns," by Cesar Franck.

Emily Dickinson entertained a group of woman organists at a luncheon in her home April 2. Mrs. Dickinson is organist and director at Grace Episcopal Church in Woodside, Md.

Mozart's "Requiem" was presented April 23 by St. Alban's Episcopal Church choir under the direction of Walter H. Nash, F.A.G.O., CHM, organist and choirmaster. The choir had the assistance of E. William Brackett, Mus. B., of St. John's Church, Georgetown, as guest organist, and several singers who participated in the presentation of the same work by the National Choral Union, directed by Hugh Ross, several years ago.

D. Sterling Wheelwright returned April 18 from Los Angeles, where he attended the Music Educators' biennial national conference, later spending a week visiting in Salt Lake City and making a brief stop in Chicago. He resumed the playing of the thrice weekly recitals at the Washington Chapel of the Latter-Day Saints April 22, assisted each Friday evening by Mrs. Wheelwright, soprano.

The Takoma Park Presbyterian Church choir gave a sacred concert April 21 consisting of outstanding choral works and request numbers, with Mrs. Albert Volkmer directing and Mrs. D. C. Jackson at the organ.

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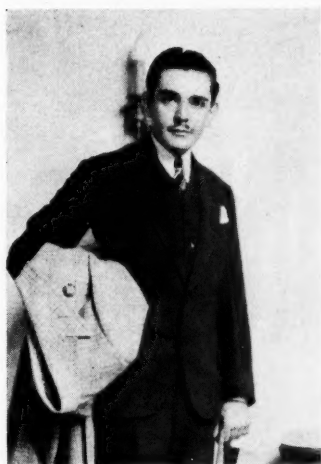
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AUGUST MAEKELBERGHE, Michigan organist and composer, who came to America from his native land, Belgium, ten years ago, played the dedicatory recitals April 8 and 9 on an organ built by the Wicks Company for St. Margaret Mary Church in Detroit. The program he presented to show the resources of the instrument included these numbers: Toccata and Fugue in D minor, Bach; Aria, Bach; Concerto in G, Vivaldi-Bach; Prelude and Menuet from "L'Arlesienne," Bizet; "Carillon," Maekelberghe; Gavotte from Classic Symphony, Prokofieff; "Piece Heroique," Franck; Allegro Cantabile and Toccata, Fifth Symphony, Widor.

The "Carillon" was composed by Mr. Maekelberghe especially for the occasion in order to make use of the chimes in the organ. Mr. Maekelberghe was assisted by Isabel Miller, soprano, and by C. Herbert Peterson, tenor.

Graduation at St. Mary's-in-the-Garden. The graduation service of the junior choirs of St. Mary's-in-the-Garden, New York City, will be held June 2 at 4 p. m. At this festival choristers who are juniors in high school and have earned sixty credits will be graduated, receiving diplomas and hoods. Two members of the senior choir, graduates of the junior choir, will receive a stripe for five years' work in the adult choir. The program will include Parker's "O 'Twas a Joyful Sound," Tallis' Canon, Hiles' "The Shadows of the Evening Hour," West's Evening Service in E, Christensen's "Lost in the Night" and Gounod's "O Saviour, Hear Us." The senior choir on May 23 and 24 is giving Gilbert and Sullivan's "Gondoliers" at the Master Institute, Riverside drive, New York, and June 10 will repeat "The Yeoman of the Guard" at Riverside Church by request.

Exchange Churches for a Sunday. An interesting and suggestive exchange of churches and organs was arranged by George W. Volkel of Emmanuel Baptist Church, Brooklyn, and Albion D. Metcalf of the First Baptist Church of Malden, Mass., March 31. Each man directed the other's choirs. The arrangement was made in imitation of a rather common custom among ministers of exchanging pulpits. Dr. George A. Clark, pastor of the Malden Church and former pastor of Emmanuel, suggested the exchange of organists.

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Ballot by Listeners at Columbus Recitals Gives Light on Tastes

In a survey conducted by John M. Klein during a recent recital series at the Broad Street Presbyterian Church in Columbus those in the audience were asked to check their programs according to choice of numbers for each program, marking them "A," "B" and "C." At the conclusion of the series Mr. Klein was to play a fifth recital which would be made up entirely of these requested compositions. The results of the survey are interesting. The first program was pre-Bach. Buxtehude's Prelude and Fugue in A major received first place, with seventeen "As," and LeBegue's "Les Cloches" was second with sixteen "As." "Alma Redemptoris Mater" by du Fay received only two "Bs," which was the lowest.

At the second recital, which consisted of Bach and Reger, the listeners were asked to divide their markings as if checking for two separate programs. "Komm, süßer Tod" was first with nineteen "As" and the Fugue in G minor (little) received thirteen "As." The chorale prelude on "In dulci Jubilo" from the "Orgelbüchlein" received the least, with two "Bs." For the Reger portion the "Benedictus" came first, with sixteen "As," and the Toccata in D minor second with fourteen "As."

The third program was made up of the Second and the Fifth Symphonies of Widor. Forty-one "As" were given the Fifth Symphony; the Toccata was first, with nine "As." A close second was the Allegro Vivace, which received eight "As." The Second Symphony, which was given twenty "Bs," received only three "As" for the Adagio.

At the last recital Mr. Klein played a miscellaneous program, consisting for the most part of the modern school and concluding with some familiar pieces. Debussy's "Clair de Lune" was first with fourteen "As"; Boccherini's Minuet second, with thirteen "As," and McAmis' "Dreams" third with eight "Bs." The Hindemith Sonata 1 received the lowest, one "B."

FLEMINGTON CHOIR SCHOOL TO DEDICATE ITS NEW STUDIO

On May 17 at 8 p. m., in the Presbyterian Church at Flemington, N. J., the graduation of the Flemington choir school will be held. This has been made possible, since the passing of Miss Elizabeth Vosseller, by the efforts of Miss Bessie Hopewell, co-founder of the school. Part of the program will be devoted to a memorial service for Miss Vosseller. At this time one of Miss Vosseller's dreams will be realized in the dedication of the choir studio. This building was given by the mother of a former chorister to the school and funds have been solicited to make it into a meeting-place for the alumni and choir. Arthur C. Aallholm, a well-known architect and friend of the school, became interested in the project and besides giving his services, induced business men to give various materials to carry on the work. It is necessary to have tickets of admission for these exercises and they can be procured by writing Miss Bessie Hopewell, Pennsylvania avenue, Flemington, N. J.

Noted Tenor Dies in Station.

John A. Finnegan, noted tenor soloist at St. Patrick's Cathedral, New York, was fatally stricken April 12 in the Eighth avenue subway station on Roosevelt avenue and Seventy-fourth street on his way to the Astor Hotel, where he was to have been soloist at the annual concert of the Friendly Sons of St. Pat-

MARGUERITE L. BARNES



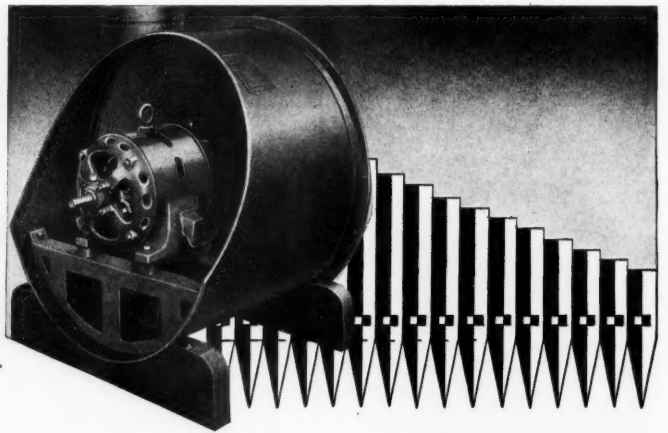
MISS MARGUERITE L. BARNES, organist and director at the Trinitarian Congregational Church of historic Concord, Mass., has been prominent in musical circles of New England for the twenty-five years since her graduation from the New England Conservatory of Music. She is a member of the Massachusetts Chapter of the American Guild of Organists and is active in the New England Conservatory Alumni Association, the Women Organists' Club of Boston and the Truette Club. Miss Barnes was graduated from the New England Conservatory in piano in 1915 after study under Henry Staples Wilder and did postgraduate work under Ferdinand Motte-La-Croix. Other teachers with whom she did work were Arthur Shepard in harmony and analysis, Louis Elson in theory and Josef Adamowski in ensemble playing. At the same time she studied voice with Mr. Wilder and did considerable church singing.

Miss Barnes' organ training was received under the late Everett E. Truette, and she has held her present position as organist and director of the church in Concord since 1926. During her incumbency she has directed two choirs and given numerous organ recitals and special choir concerts and services. Miss Barnes is also staff organist for Short & Williamson, funeral directors of Allston and Belmont, Mass.

rick glee club. Mr. Finnegan was born in Wilmington, Del., Dec. 25, 1878. He started singing in St. Patrick's Church, Wilmington, and then went to Washington as soloist in St. John's Episcopal Church. In 1905 he moved to New York and had been soloist at St. Patrick's Cathedral ever since. In addition to many successful concert tours of his own, he was prominent as soloist on tours with Victor Herbert, the Paulist Choristers and Pietro Yon. Had he lived till May 1 he would have completed thirty-five years as soloist at St. Patrick's Cathedral. He leaves a widow, Mrs. Julia Finnegan, and a daughter Florence. In speaking of Mr. Finnegan Pietro Yon said: "He was one of the finest artists I ever knew, a hard and sincere worker and a perfect example of what a Catholic singer should be when serving his church and his God."

Sowerby Tribute to Dudley Buck.

The morning service at St. James' Church, Chicago, April 21 was held in commemoration of Dudley Buck, who was organist of St. James' from 1869 to 1871. The music of the service, directed by Leo Sowerby, included four of Buck's compositions: Festival Prelude for organ, Festival "Te Deum" in E flat, a "Jubilate" freely transcribed from a work by Schubert, and "Sing Alleluia Forth."



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Miss Cline was born in LaGrange and is a graduate of the college of whose faculty she is now a member, receiving both the bachelor of arts degree and a diploma in piano. For the last two years she has been a student at Peabody Conservatory of Music in Baltimore, taking piano under Austin Conradi and organ under Virgil Fox. At present she is teaching piano, harmony and organ at LaGrange College. She is a member of the Chesapeake Chapter of the American Guild of Organists.

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Orders for Kilgen Organ Company.

The Kilgen Organ Company has received an order for the installation of a two-manual in the First M. E. Church of Dallas, Ga. The church has arranged for a dedication program to be played by Hugh Harrison of the staff of the Kilgen Organ Company. Completion and dedication are scheduled for the early part of May. St. Joachim's Church, Queens Village, Long Island, N. Y., also has ordered a two-manual from the Kilgen Organ Company. Installation will be completed by early May.

Organ-Piano in Fort Worth Recital.

The Arlington Heights Methodist Church choir of Fort Worth, Tex., presented O'Zella Oliver Jeffus, organist of the University Christian Church, and Mrs. Fred Parker in an hour of organ and piano music April 7.

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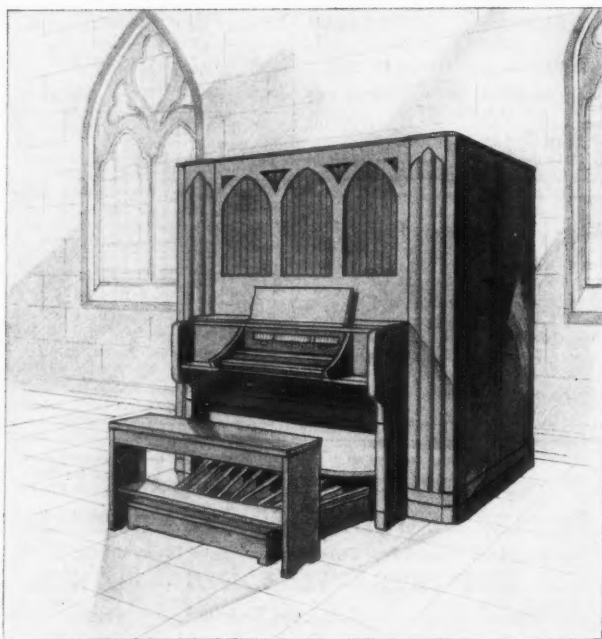
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