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THE DIAPASON

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Thirty-first Year—Number Seven

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BRICK CHURCH ORGAN IN NEW YORK FINISHED PLACED IN THE NEW EDIFICE

Ernest M. Skinner Completes Task of Rebuilding, Revoicing and Enlarging Instrument—Specifications Show Its Resources.

The Ernest M. Skinner & Son Company, Inc., has just completed the rebuilding, revoicing and installation of the large organ for the new Brick Presbyterian Church, New York City, where Dr. Clarence Dickinson is organist and director. The reconstruction embodied several important additions. The instrument is placed in a divided position in the chancel. The organ spaces are ideal in their proportions and outlet for the tone and the building is pronounced architecturally and acoustically magnificent. To the group of large organs in New York City the Brick Presbyterian Church instrument presents a conspicuous addition. The resources of this instrument, the nucleus of which was the organ in the old Brick Church edifice on Fifth avenue, is as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Stentorphone (Pedal), 8 ft., 17 pipes.
Diapason, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Diapason (Choir), 8 ft., 61 notes.
Harmonic Flute (Solo), 8 ft., 61 notes.
Waldflöte, 8 ft., 61 pipes.
String Ensemble (Solo), 5 ranks, 8 ft.
Flute Celeste, 8 ft., 61 pipes.
Solo Gamba, 8 ft., 61 notes.
Choir Concert Flute, 8 ft., 61 notes.
Choir Dulciana, 8 ft., 61 notes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Mixture, 4 ranks, 244 pipes.
Ophicleide (Solo), 16 ft., 61 notes.
Trumpet (Solo), 8 ft., 61 notes.
Tuba (Solo), 8 ft., 61 notes.
Flügel Horn (Choir), 8 ft., 61 notes.
Clarion, 4 ft., 61 pipes.
Celesta and Harp (from Choir).
Chimes (Echo).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Clarebella, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
String Ensemble (Solo), 5 ranks, 8 ft., 61 notes.
Sallcional, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Viol d'Amore, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute Celeste, 2 ranks, 8 ft., 146 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Cornet, 4 ranks, 244 pipes.
Mixture, 4 ranks, 244 pipes.
Vox Humana, 8 ft., 61 pipes.
Posaune, 16 ft., 73 pipes.
Cornocean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Gemshorn, 16 ft., 22 pipes.
Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Kleiner Erzähler, 2 ranks, 8 ft., 146 pipes.
Dulciana, 8 ft., 73 pipes.
String Ensemble (Solo), 5 ranks, 8 ft., 61 notes.
Quintadena, 8 ft., 73 pipes.
Dulcet, 2 ranks, 8 ft., 146 pipes.
Flute d'Amore, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Fagotto, 16 ft., 73 pipes.
French Horn (Solo), 8 ft., 61 notes.
Orchestral Oboe (Solo), 8 ft., 61 notes.
Flügel Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 61 pipes.

[Continued on page 2.]

VIRGIL FOX, WHO HAS BEEN HEARD IN THIRTY-SEVEN RECITALS



VIRGIL FOX, the brilliant young American organ virtuoso who has electrified audiences in all parts of the country in the last few years, this season gave thirty-seven recitals, in eighteen states and Canada. All this was in addition to his work as head of the organ department of the Peabody Conservatory of Music and as

organist of the large Brown Memorial Presbyterian Church in Baltimore. He will close the season with a recital for the Republican national convention in Philadelphia June 26 on the great Wanamaker organ. Four of the performances were organ dedications. Mr. Fox has played for audiences which numbered up to 1,500.

PILCHER WILL MODERNIZE LARGE NASHVILLE ORGAN

The vestry of Christ Church, Nashville, Tenn., has commissioned Henry Pilcher's Sons of Louisville to make additions to and completely modernize the three-manual Farrand & Votey organ installed in this church in 1894. The organ as originally built, with electro-pneumatic action, was equipped with eight storage batteries to supply the action current, and a water motor to operate the bellows. Later a centrifugal blower and generator were installed. The old action is to be replaced and eight sets of pipes will be added, including a 16-ft. trombone and an 8-ft. octave to the pedal division. The lovely tone character of this substantially built organ is to be retained, with colorful stops added to the great, swell and choir sections. The new three-manual console will be equipped with remote control for the six adjustable combinations on each of the manuals and the pedal, besides six general combinations and cancels for each stop group.

Christ Church, the largest Episcopal parish in the state of Tennessee, is known as the "Bishops' Church," as seven rectors from this church have been consecrated bishops. The organist and choirmaster of Christ Church since 1906 has been Arthur Henkel, dean of Nashville organists. Mr. Henkel, in addition to his church work, is teacher of organ at Ward-Belmont School for Girls. He organized the Central Tennessee Chapter of the American Guild of Organists and for eleven years was conductor of the Nashville Symphony Orchestra.

The organ is to be completed in the church by Sept. 1 and in October Mr.

Henkel will resume his monthly recitals, greatly enjoyed by the musical public of Nashville.

HORACE M. HOLLISTER MADE ORGANIST OF WORLD'S FAIR

Horace M. Hollister has been appointed resident organist of the Temple of Religion at the New York World's Fair for 1940 and began his work there May 11, the opening day of the fair. He will continue in his present position as associate organist and director of music for young people at the Madison Avenue Presbyterian Church, New York City.

Mr. Hollister is presenting half-hours of organ music at the fair every weekday from 1:05 to 1:30 and 5:30 to 6 p. m. and on Sunday from 4:30 to 5 p. m. Some of these recitals will be broadcast over WNYC as follows: Starting May 11 they are broadcast from 1:05 to 1:20 Tuesday, Thursday and Saturday through June 1, and from June 2 through June 10 from 1:05 to 1:30 Tuesday, Thursday and Saturday, and after June 10 every weekday from 1:05 to 1:30.

The organ in the Temple of Religion is the one heard last year by thousands of visitors to the fair. It is a three-manual built by the Aeolian-Skinner Company for John W. Haussermann, and will be installed in Mr. Haussermann's home after the close of the fair. The instrument is of classical design.

Catalogue of Dupré's Works.

The H. W. Gray Company of New York has just issued a complete catalogue of the compositions of Marcel Dupré. Copies of this catalogue may be had by applying to the publishers.

CHICAGO CONVENTION PROVES A REAL FEAST

PROGRAM IS OF GREAT MERIT

Regional Meeting Begins and Ends with Outstanding Choral Programs—Recitals, Dinners, Etc., Fill Three Nights, Two Days.

Chicago organists and a goodly number from nearby states who attended the second biennial regional convention under the auspices of the Illinois Chapter of the American Guild of Organists late in May reaped benefit and enjoyment from a program that covered three evenings and two days. The convention opened and closed in a real blaze of glory with two beautiful and impressive choral programs—the one in the Fourth Presbyterian Church, with the musical forces of that church and of the University of Chicago cooperating, and the other at the University of Chicago, with the leading boy choirs of the Chicago Episcopal diocese taking part. Between this Alpha and Omega came visits to six or seven beautiful religious edifices, recitals of outstanding merit, two additional choral performances, an address by Dr. Leo Sowerby and social contacts at mealtime, including a most enjoyable luncheon as guests of the Illinois dean, Dr. William H. Barnes, and Mrs. Barnes. The character of the offerings and the opulence of the musical feast placed the convention on a par with some of the best national gatherings of organists.

Choral Program Opens Week

The initial event, Sunday evening, May 19, was a repetition at the Fourth Presbyterian Church, in an imposing setting for any musical or religious service, of the concert given by the combined forces under Barrett Spach of the Fourth Church and the University of Chicago Chapel choir under Mack Evans on May 5 at Rockefeller Memorial Chapel. The university orchestra, the soloists of the Fourth Church and Frederick Marriott, university organist, helped to make the evening of a nature to arouse the enthusiasm of a large congregation aside from the visiting organists. The performance, as given at the university, is reviewed on another page of this issue.

Monday morning the organists were welcomed in St. James' Episcopal Church, a historic edifice which survived the great fire of 1871 and whose organists have included such men as Dudley Buck, Peter C. Lutkin and Clarence Dickinson, with a cordial word from the rector, Dr. Duncan Brown. Dr. Leo Sowerby, now the distinguished organist and choirmaster of St. James', read a stimulating paper, in which he reviewed the history of church music and pleaded for abandonment of all that is ear-ticking and cheap, and the use of the best music of all ages, including modern compositions, in the church service. The paper was a declaration of the faith that has inspired Dr. Sowerby in his work. He emphasized that the choir does not sing to the people, and is not intended to entertain, but acts as a deputy of the congregation in worship. He paid his respects to those churchgoers who oppose anything new and who would "stop the wheels of artistic progress."

First Recital by Ella Smith

The paper was followed by a short recital by Miss Ella Cecile Smith on the four-manual Austin organ in St. James'. Miss Smith, who received most of her training from Dr. Wilhelm Middelschulte, met all the demands of a fine program, published in the May DIAPASON, and brought her performance to a climax with Dr. Middelschulte's Contrapuntal Symphony on Themes of Bach.

At luncheon in the Normandy House Dean Barnes introduced organists from

Wisconsin, Michigan, Indiana and Minnesota who had come to the convention.

The afternoon was spent in the beautiful Church of Our Lady of Mount Carmel, where the organ is a large three-manual Aeolian-Skinner. Dr. Arthur C. Becker of St. Vincent's Church, dean of the college of music of De Paul University; John K. Christensen of Milwaukee and Mario Salvador, whose fame as a recitalist has spread across the country from Chicago, were the organists of the afternoon, playing the numbers as published last month. All of them showed spirit and splendid command of the resources of the organ. Mr. Salvador attained the climax of the organ part of the afternoon in the Durufle Toccata. Dr. Becker's a cappella choir from De Paul University sang numbers by Palestrina, Rachmaninoff and Tschalkowsky and did markedly artistic work. There was beautiful tone quality, sensitive shading, clear enunciation and real finish in all the choir's work.

The Very Rev. Michael O'Connell, S.T.D., president of De Paul University, made an address in which he pointed out the power of the church musician over the emotions of his congregation. He said that man is not altogether spiritual and not altogether animal. He asserted that the solution of world problems today lay in religion, and told the organists the part they can take with their talents to bring back man from the savagery of the beast and the coldness of intellect to be a creature worthy of his Creator.

D'Alton McLaughlin's Recital

D'Alton McLaughlin of Toronto, Ont., one of the outstanding organists of Canada, gave the evening recital at the Fourth Presbyterian Church and proved to be one of the most satisfying recitalists heard in Chicago in many a day. His playing was smooth, restrained and poetic. In his registration he used discrimination, so that when great climaxes were reached they stood out. Except for his Bach, all of his selections were works of composers of the last half-century. While they were modern works, they were not of the cubist type. Reger, Elgar, Bossi, Baintow, Tournemire and Karg-Elert were the sources from which Mr. McLaughlin drew. The Bossi "Perpetual Motion" was most graceful. Tournemire's "My God, Why Hast Thou Forsaken Me?" and Karg-Elert's "Thy Side Is Pierced," quiet compositions, were contrasted against the final number, Karg-Elert's stunning tone picture, "He Brake the Agebound Chains of Hell." The Elgar Sonata in G, with its four varied movements, was a feature of the program. There was no ugliness or mere noise, but real musical feeling, in the offerings of Mr. McLaughlin and the manner in which he interpreted them.

Tuesday Opens in Evanston

Tuesday was another full day, and a varied one. It began in Evanston, at St. Luke's Pro Cathedral, and ended at the University of Chicago, twenty miles away. The first recitalist was Mrs. Renzina Teninga Wood, a Middelschulte disciple and an organist of high attainments, who gave a reading of the Toccata and Fugue in D minor as interpreted by her preceptor and of the first movement of the Handel Concerto in F major. Then George R. Howerton led his A Cappella Choir of Northwestern University through a very artistic rendition of Robin Milford's "Songs of Escape." The five numbers were done with exquisite style, showing that Mr. Howerton is carrying on worthily the tradition established by the founder of this choir, Dr. Peter C. Lutkin.

The remainder of the forenoon was devoted to a lecture-recital by Emory L. Gallup, now of Grand Rapids, Mich., but who spent his early years in Chicago and is soon to return to this city. Mr. Gallup's purpose was to pay a tribute to Lynnwood Farnam and to pass on to his hearers some of the conceptions of registration which he acquired from Mr. Farnam. He succeeded admirably in invoking the spirit of Farnam in a gathering in which many had heard Farnam in his lifetime, while others were too young to have had that privilege. Before seating himself on the bench Mr. Gallup modestly disclaimed that he was in any way a concert organist and then proceeded with eminent success to disprove his statement. His performance of the "Four Pieces" of Joseph Jongen was masterly and reflected the gentle spirit of Farnam, as did the Franck Pastorale, while the "Piece

Heroique" gave Mr. Gallup's performance a virile climax.

Interlude at Barnes Home

The caravan of organists moved from St. Luke's to the Barnes home, the Evanston domicile over which hovers a pleasant tradition of hospitality that has made it unique to organists from every clime. After a bountiful satisfaction of the appetites of a company of more than eighty visitors, Dr. and Mrs. Barnes gave them food to satisfy their artistic hunger, a feature being a beautiful organ and piano performance of Debussy's "The Afternoon of a Faun." Miss Adrienne Moran of Zion, Ill., and D'Alton McLaughlin were others invited to play the four-manual organ in the Barnes home, Miss Moran giving a delightful performance of the Scherzo of Arthur Dunham, whose memory was thus recalled to his many old friends, while Mr. McLaughlin played Rheinberger's Fourth Sonata.

Driving through a downpour of rain, the entire party went to the south side of Chicago from Evanston and in the rarely beautiful First Unitarian Church heard a recital by Kenneth Cutler of Temple Shalom and Gilman Chase of the First Unitarian Church. Mr. Cutler played with faultless technique and taste the Handel Fourth Concerto and two Vierne numbers, as announced, and Mr. Chase, a comparative newcomer whose work has created a fine impression whenever he has been heard, made a scholarly contribution with a Mass by Couperin, "Seven Chorale Poems" by Tournemire and Hindemith's Second Sonata, altogether a rather heavy dose of modernism and of what is supposed to be clarity in organ tone.

At the dinner at the University Church of the Disciples of Christ, Dean Barnes told interestingly of his experiences in the Indiana state prison, where he has been helpful in assisting in the construction of an organ by one of the prisoners. Several visitors from other cities were presented. The entire group voiced its appreciation of the fine program of the convention and in a rising vote thanked Dr. Barnes, his able and untiring adjutant, Sub-dean Walter Flandorf; Miss Alice R. Deal, Miss Sophie Richter and others who had been instrumental in making the convention a success.

Festival Evensong at University

The festival evensong in the magnificent Rockefeller Chapel Tuesday evening will remain in memory as a high mark in Chicago's organ history. The vocal forces for the service consisted of the choirs of men and boys from fifteen Episcopal churches of Chicago and suburbs, organized as the Chicago Choirmasters' Association. In the procession were more than 400 singers. The prelude was a splendid performance of the Bach Prelude and Fugue in B minor by Whitmer Byrne, past dean of the Illinois Chapter and organist of the Eighteenth Church of Christ, Scientist. Myron P. Boehm of Grace Church, Oak Park, directed the combined forces in the singing of the service music, most ably supported at the organ by Robert Birch of the Church of the Redeemer. In every anthem beauty of tone, precision and understanding were noticeable.

The Rev. R. Everett Carr, rector of St. Peter's Church, made the address of the evening, in which he took the word "Sharing" as his subject and dwelt on the many ways in which persons of talent can share their blessings with others.

Frederick Marriott, organist of the University of Chicago, provided the final thrill with his postlude, an improvisation on a theme submitted by Walter Flandorf. Mr. Marriott, with the great chapel organ in the hollow of his hand, as one might put it, gave a display of genius worthy of his teacher, Dupré, in the field of improvisation, and worked up to a finale that was quite overpowering and that will be remembered as a genuine achievement.

In Memory of Mark Andrews.

All of the music at the evening service April 14 in the First Church of Orange (Presbyterian), Orange, N. J., was in memory of Mark Andrews and consisted of his compositions. The selections included: Organ, Sonata 1 and "Celtic Melody"; anthem, "The Day Is Ended"; organ, Serenade and Scherzo, Sonata 2. The organist is William J. Hawkins, A.A.G.O.

ORGAN IN NEW BRICK CHURCH, NEW YORK CITY, COMPLETED

[Continued from page 1.]

Tuba Mirabilis (Solo), 8 ft., 61 notes.
Celesta, 61 bars.
Harp.
Tremolo.
SOLO ORGAN.
Stentorphone (Pedal), 8 ft.
Diapason, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
String Ensemble, 5 ranks, 8 ft., 340 pipes.
Flute, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Ophicleide, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

ECHO ORGAN.
Bourdon, 16 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Vox Angelica Celeste, 8 ft., 146 pipes.
Chimney Flute, 8 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Vox Humana, 8 ft., 61 pipes.
Flügel Horn, 8 ft., 73 pipes.
Chimes, 27 tubes.
Tremolo.
All stops duplexed so as to be available from the Choir and Solo manuals.

PEDAL ORGAN.
Bourdon, 32 ft., 32 pipes.
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Diapason, 16 ft., 32 pipes.
Violine, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes.
Echo Bourdon (Echo), 16 ft., 32 notes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.

Gamba (Choir), 16 ft., 32 notes.
Gemshorn, 8 ft., 12 pipes.
Gamba (Choir), 8 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Cello (Swell), 8 ft., 32 notes.
Quinte, 5 1/2 ft., 7 pipes.
Flute, 4 ft., 12 pipes.
Bombarde, 32 ft., 32 pipes.
Trombone, 16 ft., 12 pipes.
Posaune (Swell), 16 ft., 32 notes.
Fagotto (Choir), 16 ft., 32 notes.
Tuba (Solo), 8 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion (Solo), 4 ft., 32 notes.
Chimes (Echo).

MÖLLER ORGAN FOR FAMOUS FOUNDRY CHURCH IN CAPITAL

The Foundry Methodist Church, Washington, D. C., has awarded to M. P. Möller, Inc., the contract for a three-manual organ to be installed in the fall. Specifications were prepared by R. O. Whitelegg, Möller tonal expert, and negotiations were handled by H. M. Ridgely, Eastern district sales manager.

The Foundry Church, one of the largest in the capital, is famed throughout the country as one of the outstanding congregations in Methodism. Dr. Frederick Brown Harris, the minister, is widely known as an able preacher and orator, and has been the pastor of Foundry Church for fifteen years.

The new organ will be a part of a remodeling program. The old organ, a three-manual Hook & Hastings, was located in the front of the church, directly behind the choir and pulpit. This space will be utilized for a chancel and the new organ installed in chambers to be built on each side of the chancel.

PITTSBURGH CLUB PRESENTS THREE OF ITS RECITALISTS

The Organ Players' Club of Pittsburgh, of which Alan Floyd is president, presented three of its distinguished concert organists in a joint recital at North Side Carnegie Hall May 19. This club encourages the performance of unusual organ works and endeavors every year to bring to public notice some hitherto unknown musician possessing exceptional talent. The recitalists, Miss Valentina Woshner, James S. Hunter and Miss Betty Roxer, were introduced in 1937, 1938 and 1939 respectively. The program follows:

Miss Betty Roxer, organist United Presbyterian Church, Carnegie, Pa. — "Carillon-Sortie," Mulet; Roulade, Birmingham.
Miss Valentina Woshner, Church of the

IN THIS MONTH'S ISSUE

Regional convention of mid-West chapters of the American Guild of Organists, held in Chicago, provides program of high value musically and otherwise.

Conventions in Little Rock, Ark., Wichita Falls, Tex., Seattle, Wash., and Asbury Park, N. J., bring organists of various states together.

Large organ is completed in the new edifice of the Brick Presbyterian Church, New York City, and stop specification is presented.

R. Huntington's Woodman's sixtieth anniversary as organist of the First Presbyterian Church of Brooklyn is observed by his church and fellow organists.

William B. Fleming, builder of the organ for the St. Louis Exposition and connected with its reconstruction for John Wanamaker of Philadelphia, dies in California at the age of 90 years.

Dr. Ray Hastings, prominent Los Angeles organist, taken by death.

Boston Symphony Orchestra to have an organ of classical design, built by the Aeolian-Skinner Company, for its festival in the Berkshires.

Study of mixtures constitutes latest chapter of treatise on organ design by J. B. Jamison.

Ten organists give Montreal program marking conclusion of third season of the Casavant Society.

THE DIAPASON.

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Resurrection, Pittsburgh — "Symphonie de L'Agneau Mystique" ("Images," "Rythmes," "Nombres"), de Malein-greau.

James C. Hunter, Trinity Lutheran Church, North Side, Pittsburgh—Toccata in F, First Movement, Third Trio-Sonata, and Fugue in D, Bach.

COURSE BY HUGH PORTER AT JUILLIARD SCHOOL IN JULY

The Juilliard School of Music in New York announces among its summer courses one in choral repertoire for the Protestant service, to be conducted from July 22 to 26 by Hugh Porter, of the Collegiate Church of St. Nicholas. The course will take up the discussion of materials for the church year, including the use of canticles from the Anglican service; chorales and cantata movements; early motets and unaccompanied anthems; modern anthems; use of oratorio, and material for children's choirs.

New Möller Replaces One Burned.

The new edifice of the First Baptist Church in Orangeburg, S. C., replacing the one destroyed by fire a year ago, was dedicated April 28. Like the original organ, the new instrument is a Möller. There are eleven sets of pipes and a Deagan chime of twenty-one bells, providing a total of twenty-five stops. The organ is contained in one expression chamber and all of it is under expression. A drawknob console has been installed.

Summer School at Coe College.

Coe College, Cedar Rapids, Iowa, announces a school for church music and worship for ministers, church musicians and lay leaders, June 17 to 21. Paul Schumann Ray, head of the Coe music department, is the director, and among others on the faculty are: Horace Whitehouse, Northwestern University; Donald Malin, educational adviser of Lyon & Healy, and Eleanor Taylor, organist.

**WOODMAN'S SIXTIETH
ANNIVERSARY MARKED**

GREAT RECORD CELEBRATED

**Prominent Colleagues Take Choirs to
First Presbyterian Church of
Brooklyn to Honor the
Distinguished Organist.**

R. Huntington Woodman, known to hundreds of his fellow organists as one of the most eminent men in his profession for a generation, known to thousands of others throughout the land by his compositions for the church service and for the organ, and pictured in one of the New York daily newspapers as "a genial, 79-year-old gentleman with a snowy Van Dyke beard," observed his sixtieth anniversary as organist of the First Presbyterian Church, Brooklyn Heights, Brooklyn, New York, May 5.

The ministers, choirs and congregations of two other Brooklyn Heights churches, the Episcopal Church of the Holy Trinity and the Unitarian Church of the Saviour, joined with those of the First Presbyterian in the evening for the tenth annual three-choir festival service and the observance of the anniversary of Mr. Woodman's ministry of music. Three guest conductors at the service whose compositions were included in the program are Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Episcopal Church; Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's Church, and Professor Philip James, chairman of the department of music of New York University.

In his home in Brooklyn Heights, a brownstone house filled with relics and mementos of Mr. Woodman's ancestors, the organist and composer recalled to a reporter for the *New York Herald Tribune* how he had made his debut at the organ in St. George's Church in Flushing, Queens, Jan. 18, 1874, his thirteenth birthday. Mr. Woodman's father, the late Jonathan C. Woodman, an eminent organist of his day, had injured his hand, and his young son and pupil proved himself an able substitute. When the elder Mr. Woodman learned that he had permanently lost the use of his hand, Raymond officially assumed his duties as organist at St. George's, while his father continued as choirmaster.

In 1879-80 young Mr. Woodman served as organist of Christ Church, Norwich, Conn. Then he returned to Brooklyn, his birthplace, and obtained the position he still holds in the First Presbyterian Church, where he presided over the organ for the first time at the age of 19 on May 4, 1880. Ten years later he became choirmaster.

Thus Mr. Woodman completed a cycle which constituted a remarkable parallel to his father's musical career. The father had been organist in the three churches where his son succeeded him, and had played in Packer Collegiate Institute, then the Brooklyn Female Academy, where the younger Mr. Woodman has been director of music since 1895.

Mr. Woodman's reminiscences included a story of how he received the support of the Rev. Charles Cuthbert Hall, the first minister under whom he served at the First Church, when the young organist early in his career committed what most of the congregation considered a musical *faux pas*.

"I played a Bach fugue as a postlude," Mr. Woodman related. "Some of the good old people thought it was noisy and sacrilegious. Dr. Hall backed me up, but I went back a little and played slower fugues and some not so brilliant, and after a while the people came 'round to our way of thinking."

Mr. Woodman has composed nearly 200 published anthems, cantatas, songs and pieces for the organ and piano. He played his Suite in G minor at the service May 5 and conducted the combined choirs in four other compositions, a processional hymn and three anthems, including a recent one, "Humanity Is One."

Mrs. Woodman, the former Ethel Field Righter, has been second soprano in the First Church choir for fifty-two years. Mr. and Mrs. Woodman have two daughters, both physicians—Mrs. Pierson Curtis and Mrs. Henry B. Wightman—and six grandchildren.

Mrs. Woodman attributes her husband's youthful vigor to his enthusiasm for sailing.

**HYDE COMPLETES 20 YEARS
AT ST. LUKE'S IN EVANSTON**

Herbert E. Hyde's twentieth anniversary as organist and choirmaster of St. Luke's Episcopal Pro-cathedral in Evanston, the cathedral church of the Chicago Diocese, will be observed June 2 with special music and with manifestations of the regard in which Dr. Hyde is held by his church. At the 11 o'clock service the special music will consist largely of Dr. Hyde's compositions. The prelude will be his, "Spring" and the postlude "Le Bonheur," both published by the H. W. Gray Company. The processional will be Hyde's "St. Luke's Hymn," the introit anthem "O Give Thanks unto the Lord" and the offertory anthem "O Praise the Lord of Heaven," written in 1922 for the dedication of the large four-manual organ in St. Luke's. At the afternoon services at 4:30 many former members of the choir will be present and Dr. Hyde will lead the congregation in singing special hymns in place of the usual sermon. A reception and tea in the parish-house will follow this service.

Herbert Hyde has been a prominent figure in the organ world of Chicago since the day when as a small boy he presided at the organ in the Church of the Ascension and attracted attention as a prodigy. His organ study was under Harrison M. Wild and Joseph Bonnet. Before going to St. Luke's he was at St. Peter's Church. He is a member of the faculty of the American Conservatory of Music in the organ department, lectures on the liturgy of the Anglican Church and conducts a choir training course at the Northwestern University School of Music and consists of 100 business men. He was for a number of years superintendent of the Civic Music Association and organist of the Chicago Symphony Orchestra. For two terms he was dean of the Illinois Chapter, A.G.O. The degree of doctor of music was conferred on him by Ripon College.

The organ at St. Luke's is a Skinner of seventy-two ranks of pipes and was designed by Mr. Hyde. His choir is a mixed chorus of fifty voices, with a quartet of soloists, supplemented by a junior choir of eighty under the direction of Dr. Hyde's assistant, Miss Lydia Koch.

**DICKINSON SCHOOL ALUMNI
HAVE BIG DAY IN NEW YORK**

The annual spring conference on May 20 of the School of Sacred Music of Union Theological Seminary, New York City, was a day filled with inspiration for the many returning alumni of the school. The conference began with a short business meeting of the alumni association, of which Harold Haugh is president. This was followed by a lecture on choral technique by Olaf C. Christiansen, who illustrated his many helpful points by conducting the group in several anthems. An innovation was introduced in the form of a talk on choral improvisation by Dr. Frederick Schlieder. This proved most interesting, and although there was not time for Dr. Schlieder to probe deeply into his subject, he convinced the group of the practical application of his ideas.

After luncheon, at which Dr. and Mrs. Clarence Dickinson, as directors of the School of Sacred Music, greeted the alumni and passed on welcome news of the activities of those alumni who could not attend the conference, the group gathered at the new Brick Church for the afternoon session. Dr. Helen A. Dickinson delivered a short lecture on "Symbolism in the New Renaissance Church," and Dr. Dickinson played the following program on the reinstalled and enlarged four-manual Ernest M. Skinner organ: Fanfare, Guy Weitz; "Erbarm' Dich," Bach, and Prelude, Choveaux. Ernest M. Skinner discussed the improvements in the organ. Dr. and Mrs. Dickinson were hosts to the group at tea in the lovely new parish-house of the church.

The evening featured a choral festival in the James Memorial Chapel of the seminary, at which the combined chancel and children's choirs of the Westminster Presbyterian Church of Bloomfield, N. J. (Roberta Bitgood, M.S.M., '35), of the Church of the Messiah, Paterson, N. J. (Marshall Bretz, M.S.M., '36) and of the First Presbyterian Church, Passaic, N. J. (Mary Ann Mathewson, M.S.M., '38) participated.

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**WILLIAM B. FLEMING,
ORGAN BUILDER, DEAD**

WILLIAM B. FLEMING

PASSES AWAY AT AGE OF 90

Built Famous Instrument for the St. Louis Exposition and Took Part in Its Reconstruction in Philadelphia Wanamaker Store.

William B. Fleming, one of the ablest of master organ builders of the last century in America, died at his home in Altadena, Cal., April 26 at the age of 90 years. Mr. Fleming was the original builder of the St. Louis Exposition instrument, afterward acquired by John Wanamaker and standing in the Philadelphia store, where it was greatly increased in size.

Mr. Fleming had been living in retirement for a number of years, but kept in close touch with organ developments up to the time of his death through THE DIAPASON, of which he had been a faithful reader for twenty-nine years.

Mr. Fleming is survived by a daughter, Mrs. Ethel Fleming Hibbard, Altadena; a son, Julian B. Fleming, Camarillo, Cal.; a nephew, Julian B. Robinson, South Pasadena; three grandchildren and one great-grandchild.

When Mr. Fleming was a boy he helped his father in metal work; this, with a course in mechanical drawing, laid the foundation for the mechanical ability he showed in the course of his long career. Later he became a carpenter and house builder in and around Boston. About that time, in the early eighties, his friend C. S. Haskell, an organ builder, had charge of the Roosevelt factory in Philadelphia, and it was through Mr. Haskell that he obtained employment in the Roosevelt plant. When Roosevelt closed the factory and combined it with the new one at 133rd street and Third avenue, New York, Mr. Fleming was taken to the new factory to install the equipment and supervise the mill-work. He continued there until the end of the Roosevelt activities in organ building. The Farrand & Votey Company of Detroit bought most of the Roosevelt concern's equipment, shipped it to Detroit and engaged Mr. Fleming to superintend its shop. It is here that many of his organ action inventions were made.

Mr. Fleming left the Detroit factory to go to Los Angeles to superintend the Art Organ Company of that city. In the Los Angeles factory the great St. Louis Exposition organ, then the largest organ in the world, was built, taking the title from the Sidney Town Hall organ in Australia, which had been conceded to be the largest. Mr. Fleming built several residence organs with double-roll player consoles, playing solo and accompaniment separately. The Aeolian Company claimed this to be an infringement of its device for playing solo and accompaniment on one roll. The issue was taken to court and the Aeolian Company won.

When the Art Organ Company gave up business Mr. Fleming organized a com-



pany to buy the Art Organ Company's equipment, moved East and started a factory in Hoboken, N. J. This venture was short-lived, building only two organs on the Fleming system.

During this period an organization called the "Big Organ Company" was formed to buy the St. Louis instrument and place it on exhibition at Coney Island, with Mr. Fleming as its supervisor. Fortunately the project fell through, as it would have provided a watery grave for the instrument. The organ remained in a St. Louis warehouse until John Wanamaker acquired it. After the instrument was safely shipped and stored in Philadelphia, Mr. Fleming was found to be working for Midmer Brothers in Brooklyn, N. Y. George W. Till, the organ man of the Wanamaker store, engaged Mr. Fleming to help him set it up, he having charge of the mechanical work, while Mr. Till did all of the tonal work.

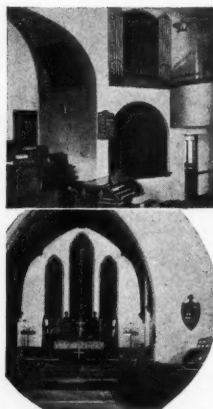
After setting up and completing the original organ Messrs. Till and Fleming organized and equipped a complete organ shop in the Wanamaker store to build a new five-manual console and add 8,000 to the 10,000 pipes in the original instrument. In this shop they also built the New York store organ, with 110 stops and over 7,000 pipes. After many recitals on the two organs, the second enlargement of the one in Philadelphia was undertaken, a six-manual console was installed and the instrument was brought up to 30,000 pipes. Mr. Fleming resigned Dec. 21, 1927. Since 1900 he had lived in California, retiring thirteen years ago.

Mr. Fleming reached the crowning point of his career when he built the St. Louis Exposition organ. While Dr. George Ashdown Audsley received the gold medal for designing the scheme and tonal effects, Mr. Fleming received one for building the organ.

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These and numerous other important churches have recently purchased Wicks Organs. We cannot stress this point too strongly: every Wicks Organ is built with the highest standard of quality and workmanship obtainable—regardless of size, whether it be the lowest priced instruments (well under a thousand dollars) or the most expensive.

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**ORGAN IN BERKSHIRES
FOR BOSTON SYMPHONY**

READY FOR AUGUST FESTIVAL

Aeolian-Skinner Company to Build Instrument Made Possible by Carnegie Gift — Biggs Will Play with Orchestra.

An organ has been presented to the Boston Symphony Orchestra for use at "Tanglewood," in the Berkshires. The gift has been made possible, it is announced May 2, by a fund of \$12,000 granted by the Carnegie Corporation of New York. The organ will be built by the Aeolian-Skinner Organ Company from the design of G. Donald Harrison, the company's president, and will be installed in time for use at the first sessions of the Berkshire Symphonic Festival, to be given Aug. 1 to 18 under the direction of Serge Koussevitzky.

Possessing an organ of its own at "Tanglewood," the Boston Symphony, which appears with its complete personnel at the Berkshire Festival, will be equipped for whatever instrumentation a symphonic score may demand. E. Power Biggs, announced as the organist for the festival, will play the organ in the performance of Bach's Mass in B minor and in other works to be announced.

The specifications of the organ have been determined in consultation by Dr. Koussevitzky, E. Power Biggs and Dr. Archibald T. Davison. The placement of the instrument has been subjected to the advice of Professor Richard D. Fay of the Massachusetts Institute of Technology, acoustical expert to whom the phenomenal sound properties of the "Tanglewood Shed" are due. The new organ will be semi-concealed and will be placed above the stage in a boxlike replica of the stage itself, designed both to project the sound to the best advantage and to enclose the delicate mechanism adequately against deterioration by weather conditions.

The new organ is designed to resemble in tonal scheme the Baroque period in-

strument which the same company built for the Germanic Museum of Harvard University. Variations in the design of the "Tanglewood" organ will be made principally to adapt it for combination with a full symphony orchestra. An enclosed section, not existing in the Germanic Museum organ, will be added for the purpose of obtaining greater flexibility of tone and to provide a real pianissimo required under certain conditions. Other stops in this section likewise will make possible a fullness and brilliance of sonority suitable to the larger auditorium. The organ is intended to be suitable not only in orchestral combination, but for solo use and for the purposes of the new music center.

The specifications are to be given out later.

**PHILADELPHIA CLUB PLANS
GOLDEN JUBILEE IN THE FALL**

The American Organ Players' Club, well-known Philadelphia organization, has completed fifty years of existence, having been founded in 1890. Dr. John M'E. Ward, for many years president of the organization, announces that a jubilee celebration will be held in October and will consist of a series of important events, arrangements for which are being made. The fiftieth annual meeting of the club was to be held May 28.

Pietro A. Yon Visits Boston.

Pietro A. Yon spent a busy three days May 11, 12 and 13. He played three times on Sunday at St. Patrick's Cathedral, finishing with a pontifical mass at 1 p. m. Then he took a plane to Boston, arriving in time for a rehearsal with the liturgical choir of the Church of the Immaculate Conception for a concert and recital at Jordan Hall in the evening. The choir, Leonard S. Whalen conducting, with William K. Rutledge at the organ, sang two groups. Mr. Yon played two groups on the organ and with the choir rendered his "Tantum Ergo," "Victimae Paschali" and Gloria from the "Missa Regina Pacis." A reception followed at the Copley-Plaza. On Monday Mr. Yon was entertained at luncheon by William Arthur Reilly.

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Puritan Procession (G.)

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Adoration (G.) Florentine Chimes (S.)

Lent and Holy Week

Chorale on St. Flavian (G.) Intercession (S.)
Night Sorrow (J.F.) Savonarola (S.)

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Bells of Riverside (J.F.) Primavera (S.)
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FINE PROGRAM MARKS SOUTHWEST MEETING

WICHITA FALLS, TEX., IS HOST

Three Days of Benefit to Organists of Texas, Oklahoma and Kansas—
Recital by Charles M. Courboin Is a Feature.

By MRS. A. H. MAHAFFEY

The Southwestern regional convention of the A.G.O. was held May 6, 7 and 8, at Wichita Falls, Tex., with the North Texas Chapter as host, the others participating being the Kansas Chapter, the Oklahoma Chapter (Tulsa), the Oklahoma City Chapter, the Texas Chapter (Dallas) and the Fort Worth Chapter.

According to enthusiastic expressions from the visiting delegates this second regional convention for the Southwest seems to have been a decided success, affording "both pleasurable and profitable use of three days away from our work" and "an inspiration that will last until we meet in Tulsa two years from now"—statements heard on the last night, following the recital by Dr. Charles M. Courboin, which was the highlight of the convention. The credit is due to Nita Akin, convention committee chairman, who, from her experience in previous conventions, her executive ability and inborn enthusiasm, knew how to plan.

The sessions opened Monday night with a welcome dinner at which Mrs. J. V. C. T. Christensen, dean of the North Texas Chapter, presided. This was followed by the Guild service at the First Methodist Church. G. Criss Simpson, A.A.G.O., from Kansas University, dean of the Kansas Chapter, and John McIntyre, professor of organ at North Texas State Teachers' College, Denton, were the recitalists. Dr. O. L. Shelton, pastor of the First Christian Church, Wichita Falls, and chaplain of the host chapter, was the speaker; the choir of the First Methodist Church, Pearl Calhoun Davis director and Nita Akin organist, sang the anthems.

Tuesday the session opened with a talk by Dr. E. W. Doty, dean of music of Texas University, on "The Role of the Organ in a University Music Program." A talk on "New Choral Materials" was given by Charles H. Finney, A.A.G.O., of North Texas Teachers' College, and Dr. C. P. Boner of Texas University talked on "The Wind Goes In and the Tone Comes Out," an interesting and humorous discourse on acoustics and pipes.

Marie M. Hine, A.A.G.O., dean of the Oklahoma Chapter, was the first recitalist Tuesday, playing the following numbers on the Reuter organ at the First Methodist Church: "Carillon," Mulet; Prelude on "Federal Street," Marie M. Hine, and Meditation on "Jesus, Saviour, Pilot Me," Hine.

This recital preceded a rose luncheon, at which William J. Marsh of the Fort Worth Chapter was scheduled to preside. In his absence Dr. Courboin graciously substituted.

Tuesday afternoon was devoted to recitals. John Huston of Dallas and Dubert Dennis of Oklahoma City played the Austin at the First Baptist Church. Mr. Huston's numbers were: Allegro from Concerto, "The Cuckoo and the Nightingale," Handel; Sonata, "The Ninety-fourth Psalm" (Adagio and Fugue-Finale), Reubke, Mr. Dennis played: "Soeur Monique," Couperin; "St. Anne" Fugue, Bach; "Idylle," Paolo Conte; "Carillon de Westminster," Vierne. At the First Presbyterian Church the Kilgen organ was used for the following program: Prelude and Fugue in D, Bach, and Excerpts from "Piece Symphonique," Franck (Amanda O'Connor, Oklahoma City Chapter); Dorian Toccata, Bach; "Redset," Edmundson, and Intermezzo, Reger (Louis Brewer, Dallas); Allegro, First Trio-Sonata, Bach; Allegro Vivace, Sammartini, and Scherzo from Symphony 2, Vierne (Kathleen Funk, A.A.G.O., Texas Chapter).

An interesting and informative feature of the convention was the impromptu choral rehearsal conducted by Dr. William C. Bain, dean of music of North Texas Teachers' College. Twenty-four voices had been chosen from Wichita Falls choir singers, including the choir directors, with whom Dr. Bain demonstrated his successful methods of obtaining a beautifully unified choral group. Tuesday closed with a "May magic"

dinner at which eighty persons were present.

Wednesday morning a business session took place, at which time Tulsa was unanimously chosen as the city for the next regional convention. Following this meeting, Dubert Dennis of Oklahoma City gave a talk on "Mutations and Mixtures," and Walter Hardy of Chicago, representative of the Aeolian-Skinner Company, talked on the "Modern Trend in Organ Building."

Recitals by delegates were continued at the First Presbyterian Church. "S mata Cromatica," Yon, was played by Frances Wellmon Anderson (Oklahoma Chapter, Tulsa) and the Prelude and Fugue in G minor, Bach, by Esther Handley, also of Tulsa. At the First Baptist Church "All Men Must Die," Bach; Funeral March and Seraphic Song, Guilman, and Minuet, William J. Marsh, were the selections played by Nathalie Henderson (Fort Worth Chapter), John Rogers of Shreveport, La., played: "Sleepers, Wake!," Bach; Fugue in D major, Bach; Adagio from Fifth Symphony, Widor; Toccata, Lanquetuit. Carl Wiesemann of Dallas gave an excellent program at the Church of the Good Shepherd (Episcopal) as a demonstration of the possibilities of a two-manual organ, this one being a new installation by the Wicks Company. Mr. Wiesemann's program included: Cathedral Prelude and Fugue, Bach; Chorale Fugue, "Be Merciful," Bach; Andante, Stamitz; Nocturne, Ferrata; Toccata, de Mereaux; Trumpet Tune, Purcell.

Social affairs arranged for the delegates on Wednesday included a "chicken in the skillet" luncheon, the one bit of informality and hilarity planned by the convention committee, to which the rain only added ease and informality. At 5 o'clock a "musical tea" was given at the beautiful home of Mr. and Mrs. John Hart Wilson. This was arranged by Mrs. F. R. Collard of the North Texas Chapter, the hostesses being the Musicians' Club and Harmony Club of Wichita Falls. The musical program was provided by members of the two clubs.

Dr. Courboin's recital Wednesday night was the climactic event closing a wonderful three days' association. His program follows: Trumpet Tune and Air, Purcell; "Dedication" ("Through the Looking-Glass"), Deems Taylor-Courboin; Serenade, Edwin Grasse; "Sarabande et Fugette," Couperin; Pastorale, Cesar Franck; Prelude to "November" (MS.), Clifford Lang-Courboin; Toccata and Fugue in D minor, Bach.

EMORY L. GALLUP WILL GO TO FIRST METHODIST, EVANSTON

Emory Leland Gallup, for the last sixteen years organist and choir director of the Fountain Street Baptist Church, Grand Rapids, Mich., will assume the position of minister of music at the large and prominent First Methodist Church of Evanston, Ill., Sept. 1, according to an announcement made by the Evanston church May 14.

Mr. Gallup, who will have a full-time relationship to the church, will carry on the work begun by LeRoy Wetzel, organist and director of music, and by Miss Sadie Marie Rafferty, director of music for the church school. One of Mr. Gallup's immediate tasks will be the formation of a school of sacred music within the church membership. This will provide for the integration of the present junior, junior high, high school and adult choirs.

His work at the First Methodist Church will return Mr. Gallup to the area in which he began his musical career. He was born in Park Ridge in 1895 and studied piano with Miss Nellie M. Orr when he was 5 years old. In 1901 he was enrolled in the Bush Conservatory of Music, studying under Robert Yale Smith for several years and then with Edgar Nelson and Hugh Kelso. His organ instruction was largely under Harrison M. Wild. He also studied organ with Marcel Dupré in France, voice with Maestro Morelli in Rome and organ with Lynnwood Farnam. Mr. Gallup held positions in several Chicago churches, including West End Church of Christ, Disciples; Calvary Presbyterian; the First Presbyterian Church, Maywood; St. Alban's Episcopal and St. Chrysostom's Episcopal, where he was for a long time before going to Grand Rapids.

Mr. Gallup is dean of the Western Michigan Chapter of the American Guild of Organists.

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In the First Lutheran Church of New Kensington, Pa., is a new three-manual Möller of twenty-seven straight stops and Deagan Chimes, built to specifications by Dr. Caspar Koch. Dr. Maitland, who played the dedicatory recital, offers his carefully considered opinion:

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May 8, 1940

M. P. Möller, Inc.,
Hagerstown, Md.

Attention: Mr. M. P. Möller, Jr.

Dear Mr. Möller:

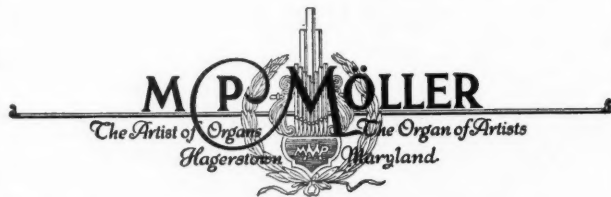
Having recently played the inaugural recital on the organ built by you for the First Lutheran Church of New Kensington, Pa., it gives me pleasure to write of the excellence of the instrument in every detail. Those who prefer the modern trend toward brilliancy and mixture work should be much pleased with the ensemble in this instrument. In addition the organ contains a number of stops producing a delightful variety of warmth and color; the Krummhorn is an especially beautiful and useful stop.

Mechanically the organ is also excellent; the key action is prompt and of the right weight, the swells are prompt and effective, and the combination action is also quick and reliable. I thoroughly enjoyed playing on the instrument.

Wishing you continued success, I am

Very sincerely yours,

ROLLO F. MAITLAND.



**Forces of University
and Fourth Church in
Impressive Program**

By WILLIAM D. BELKNAP

Seldom have the people of Chicago been given an opportunity to enjoy so fine a program of religious music as that presented Sunday afternoon, May 5, at the Rockefeller Memorial Chapel of the University of Chicago by the symphony orchestra and choir of the university, with the assistance of the choirs of the Fourth Presbyterian Church. It did not seem to matter whether the composer was Bach or Tallis, Vaughan Williams or Boulanger, the spiritual qualities of joy, faith, hope, peace and exaltation were expressed by all, be the medium ancient or modern.

It was interesting to watch the methods of the two conductors, working with the same material, and the unanimity of performance of all the organizations speaks volumes for the common purpose and ideals of Mack Evans and Barrett Spach. One feels that under the direction of Mr. Evans the music of the university is on a solid foundation and all his forces showed skillful training and great finish. To those long familiar with the flair for choral conducting that has characterized the work of Mr. Spach, it would be interesting to know what he would do further with a large orchestra; he might equal or even surpass the work of Eric DeLamarter, his distinguished predecessor at the Fourth Presbyterian Church. Anyway, the choirs were at his finger tips and the balance of parts, shading and nuance were remarkable.

It is impossible to single out any one soloist for special praise, for all were capable and worthy of note, but perhaps the music of the Vaughan Williams Magnificat gave the contralto, Miss Parzybok, a greater opportunity than any of the others, although the work of the tenor, Mr. Nettinga, and of the soprano, Miss Burmeister, in the "Eighty-sixth Psalm" by Gustav Holst was equally satisfying,

as was the work of Mr. Ross, the cantor, in the Kastalsky motet. The organ parts, where indicated, were played by Frederick Marriott, the capable and efficient organist and carrillonneur of the university, and were adequate without being obtrusive. Equally beautiful and unobtrusive was the singing of the chorus in the accompaniments to the solo voices.

The setting of the Twenty-fourth Psalm by Lili Boulanger deserves more than passing notice. Written when she was only 18 years old, it ranks with the writings of early genius of some of the great composers, and it is to be regretted that Mlle. Nadia Boulanger was not present to hear the fine performance of such a masterpiece of a sister greatly beloved and mourned.

The attendance was large, and with difficulty refrained from applause, as the sacred nature of the program and the place demanded.

**DOCTOR'S DEGREE TO TWO
GRAND RAPIDS ORGANISTS**

At the commencement exercises of the University of Grand Rapids May 24 President Paul Voelker conferred the degree of doctor of music on two Grand Rapids organists in recognition of their contribution to "music, culture and Christian character" in the city in which they live. The men so honored are Emory L. Gallup of the Fountain Street Baptist Church and C. Harold Einecke of the Park Congregational.

Both of these men are known far beyond the borders of Grand Rapids and the state of Michigan.

Moore Columbia Music Head.

Douglas Moore, American organist and composer, and associate professor of music on the Joline Foundation in Barnard College, has been appointed head of Columbia University's department of music and promoted to a full professorship. Professor Moore, a member of the university faculty since 1926 and chairman of the Barnard department of music, succeeds Daniel G. Mason, who will continue at Columbia as MacDowell professor of music.



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**ASBURY PARK IS HOST
TO NEW JERSEY RALLY
ANNUAL GATHERING IS HELD**

Recital by Roberta Bitgood a Feature of Day—Papers by Captain R. H. Ranger and Walter N. Hewitt — Election of Officers.

By RUBY J. HAYES

The annual rally of the New Jersey Council of the A.G.O. was held May 22 in the Methodist Church at Asbury Park, with approximately fifty members registered, representing four chapters in the state, and a number of friends in attendance.

After the welcome by Dr. Carlisle L. Hubbard, pastor of the church, and greetings by Dean Norman Landis, the program opened with a talk by Captain R. H. Ranger on the subject of "Tone Analysis in Chimes." Captain Ranger provided illustrations with the new amplified records he has designed and with various charts and mechanisms for analyzing and measuring tones. The next period of the morning session was devoted to a very interesting and valuable paper by Walter N. Hewitt, A.A.G.O. (Chm), on the topic "Tone Building and Blending for the Average Choir."

After luncheon at the Reformed Church the group was photographed and then went into the business session conducted by the dean. Reports were presented and the annual election of officers took place with the following results:

Dean—Norman Landis, A.A.G.O.
Sub-dean—Miss Roberta Bitgood, F. A.G.O.
Treasurer—Edward W. Riggs.
Recording Secretary—Mrs. Maud G. Benson.
Corresponding Secretary—Earl H. Ellwell, A.A.G.O.

Following the business meeting a very enjoyable program of baritone solos was presented by Robert Berry of Flemington.

The highlight of the rally, the recital by Roberta Bitgood, F.A.G.O., on the four-manual Austin organ, was next on the program. Miss Bitgood displayed her customary artistry, fine musicianship and technical ability. The registration employed was especially pleasing and the audience was inspired with the facility and ease with which she played and the fine effects produced. Her program, including numbers of classic and modern composers, was as follows: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Comest Thou Now, Lord Jesus," and "Before Thy Throne, O God, I Stand," Bach; "The Walk to Jerusalem," Bach; "The Cuckoo and the Nightingale" (Fifth Concerto for organ), Handel; Chorale in B minor, Franck; "Grand Choeur," Weitz; Cantabile from Second Symphony, Vierne; "Badinage," Bach; "Twilight at Fiesole," Bingham; "Carillon-Sortie," Mulet.

The closing dinner was held at the Montauk Hotel, with Warden Channing Lefebvre as guest of honor.

**"FOUR PSALMS" OF GRIEG ARE
GIVEN BY WARNER HAWKINS**

At the vesper musical service in Christ Church, Methodist, New York City, April 21, the Four Psalms by Grieg for baritone solo and mixed chorus *a cappella* were given. This was the last work to flow from the pen of the great Norwegian and was virtually unknown until recently a translation from the Norwegian was made by Percy Grainger. The music, while it presents problems for singers, is tremendously dramatic. In spite of vigorous modern harmonic dissonances there is the underlying feeling of the folk-melody and on occasion a freedom of rhythmic line suggesting the Gregorian. Percy Grainger was present at the performance and afterward wrote as follows to Dr. Warner M. Hawkins, the organist and director: "I want to thank you most

warmly for the great artistic treat you gave us yesterday and to congratulate you very heartily on the superb achievements you have accomplished with your sonorous, beautifully balanced choir."

**LATE ITEMS OF NEWS FROM
CHAPTERS OF THE A.G.O.**

Ithaca Chapter Closes Season.

The Ithaca, N. Y., Chapter held its last meeting of the season May 22 at the home of Mrs. Paul Thayer. A buffet supper was served by ladies of the Guild.

At the business meeting a code of ethics was adopted by the organization. The following officers were also elected for another year: Dean, Miss Louise C. Titcomb, F.A.G.O., organist at the First Methodist Church; sub-dean, Richard T. Gore, F.A.G.O., Cornell University organist; secretary, Harold C. O'Daniels, organist at the First Presbyterian Church; treasurer, Mrs. Paul Thayer, organist at the State Street Methodist Church.

The social activities of the evening consisted of a series of stunts performed by members of the group. A take-off on the popular radio program "Information, Please" was amusing as well as helpful. A piano quartet (four persons at one piano) was performed by Mrs. Holmes, Miss Titcomb, Mr. Gore and Mr. Driscoll. This very humorous number was composed by Professor Andrew C. Haigh of Cornell. Professor Gore gave a Gilbert and Sullivan sketch.

HAROLD O'DANIELS, Secretary.

Hartford Chapter.

Members and friends of the Hartford Chapter were enthusiastic in their praise of an organ-piano recital under the auspices of the chapter at the Wesleyan University Chapel in Middletown, Conn., Sunday, April 21. Professor Joseph S. Daltry, F.A.G.O., head of the music department at Wesleyan, first played the Bach B minor Prelude and Fugue. Egbert Fischer, also a member of the faculty of the music department and pianist at the recital, then presented with great skill the Etude in A flat major, Op. 25, No. 1, and Ballade No. 1, in G minor, by Chopin. An unusual but very effective performance of the Brahms Concerto No. 1 in D minor, Op. 15, followed, with Mr. Fischer playing the solo piano part and Mr. Daltry the orchestral part on the organ.

ETHEL S. BESTOR.

Wins Curtis Institute Scholarship.

William Johnston, a student of Dean Rowland W. Dunham of the College of Music, University of Colorado, was the only successful candidate in organ for admission to a scholarship at Curtis Institute of Music in Philadelphia. Mr. Johnston went to Boulder three years ago from Minneapolis to study with Dean Dunham, well-known organist, composer and educator.

Dolbeer Goes to St. Louis.

Arthur R. Dolbeer, for many years Chicago representative of the Estey Organ Corporation, Brattleboro, Vt., and more recently a salesman of the organ department of Lyon & Healy, has been appointed manager of the organ department of the Aeolian Company of Missouri, St. Louis. Mr. Dolbeer took over his new duties May 27. He is considered one of the best posted organ men in the United States. The Missouri firm will represent the Estey line.

Arrived: Arthur John Becker.

Arthur John Becker, heir to the musical talent and fortunes of Dr. and Mrs. Arthur C. Becker, made his appearance in Chicago May 11 and was welcomed by his distinguished parents. Dr. Becker is director of the school of music of De Paul University and organist of St. Vincent's Church and Mrs. Becker is a musician of standing in her own right.

The graduation service of junior choirs of St. Mary's-in-the-Garden, Manhattanville, New York City, has been postponed to June 16 at 4 p. m. because of illness in the parish.

**Noted Artists Heard
at Trinity College
in Season of 1939-40**

An array of organists of national reputation made the series of recitals on the large Aeolian-Skinner organ at Trinity College, Hartford, Conn., noteworthy and formed a chapter in the year's history of organ music. The first half of the series was played in October and November. Marcel Dupré gave the initial recital the second week in October. In February and March the series was resumed. Organists who appeared in the fall were William Self of All Saints', Worcester, Mass.; William E. Zeuch of the First Church in Boston and Ernest White of the Church of St. Mary the Virgin in New York. The spring recitals began with that of Vernon de Tar of the Church of the Ascension, New York, playing Feb. 19, followed by these performers: G. Huntington Byles, Trinity, New Haven; William Strickland, assistant organist of St. Bartholomew's, New York; Charles D. Walker and Ralph Grover, assistant organists at Trinity College, closing with a recital by Clarence Watters, organist of the Trinity College chapel and the inspirational force back of the entire organ program at the college.

Mr. de Tar's program Feb. 19 was: Sinfonia from the Cantata "Wir Danken Dir," Bach; Fantasia in A major, Franck; Chorale Preludes, "Kommst Du nun, Jesu, vom Himmel herunter" and "Jesu, meine Freude," Bach; Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Chorale Preludes, "Hilf Gott, dass mir's gelinge" and "Mit Fried' und Freud' ich fahr' dahin," Bach; Chorale in A minor, Franck.

Feb. 26 Mr. Byles presented this program: Prelude and Fugue in B minor, Bach; Minuetto from Concerto 2, Handel; Chorale in E major, Franck; "Spinning Song," from "Suite Bretonne," Dupré; Larghetto and Finale, Fifth Symphony, Vierne.

March 4 Mr. Strickland played: "Grand Jeu," Du Mage; Chorale Prelude, "Jesu Leiden, Pein und Tod," Johann Caspar Vogler; Chaconne in E minor, Buxtehude; Chorale Prelude, "Herzlich thut mich verlangen" (two versions), Brahms; Toccata on a Chorale ("L'Orgue Mystique"), Tournemire; Chromatic Study on the Name "Bach" (world premiere), Walter Piston; Prelude, Frederick Jacobi; Dirge (world premiere), Douglas Moore; Eclogue (world premiere), Bernard Wagenaar; "Dankpsalm" (Passacaglia), Reger.

March 11 Charles D. Walker and Ralph Grover alternated at the console for this program: Prelude and Fugue in B minor, Bach; Chorale Preludes, "Christ Lag in Todesbanden" and "Alle Menschen müssen sterben," Bach; Prelude and Fugue in C minor, Mendelssohn; Chorale in E major, Jongen; "Versets sur Ave Maris Stella," Dupré; Cantabile, Franck; "Clair de Lune," Karg-Elert; Allegro from Second Symphony, Vierne.

Mr. Watters' offering on March 18, which closed the season, consisted of his annual rendition of the entire "The Stations of the Cross" by Dupré. This difficult work has become truly popular at Trinity, an evidence of the manner in which Mr. Watters has been instrumental in establishing taste for the best organ literature.

Sings at Seton Hill College.

The liturgical choir of men and boys of St. Stephen's Church, Hazelwood, Pittsburgh, Pa., sang a high mass in the large chapel of Seton Hill College, Greensburg, Pa., on Trinity Sunday, May 19. Members of the choir were guests of the college for the day and in the afternoon an informal program was sung. The choir is trained and directed by Paul Bentley, Mus. M., master of the choristers.



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**RARE PROGRAM IN CINCINNATI
FOR ORGAN, PIANO AND CHOIR**

A unique musical offering was presented at Bethlehem Church, Cincinnati, Ohio, April 23 by Wayne Fisher, A.A.G.O., organist; Jacques Tait, pianist, and Eduardo Rael, baritone, with the assistance of the church choir. First on the program was a piano and organ performance of the Fantasia and Fugue in G minor by Bach, arranged for this combination of instruments by Mr. Fisher. A feature of the evening was Beethoven's "Choral Fantasy" for piano, chorus and organ, directed by Mr. Fisher. Other special numbers were DeLamar's solo cantata, "Psalm 144"; an ode for chorus, soloist and organ, Weber's "In Constant Order," and Lawrence Curry's "City Glorious," a choral fantasy on an old Welsh tune. Mr. Fisher played these organ selections: Allegro from Concerto No. 13 ("The Cuckoo and the Nightingale"), Handel; "Tambourine" (transcription by Karg-Elert), Rameau; Prelude and Fugue on "B-A-C-H," Liszt; Roulade, Bingham.

Program of Murphree's Works.

Claude L. Murphree, F.A.G.O., organist of the University of Florida, played a program of his own compositions for piano and organ in a recital under the auspices of the St. Cecilia Music Club at Lake City, Fla., on the afternoon of May 19. The recital took place at the First Baptist Church. Mr. Murphree's piano pieces were these three: "Tango Parisien," "Valse Joyeuse" and "The Lady of Shallott." His organ numbers included: Variations on an Old Hymn and "A Stephen Foster Suite," arranged by Mr. Murphree.

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EUNICE LEA KETTERING



Ashland College, at Ashland, Ohio, presented a program "In Praise of Johnny Appleseed" over radio station WTAM, Cleveland, April 14, including a setting for voices and piano of Vachel Lindsay's poem "Johnny Appleseed" by Miss Eunice Lea Kettering, F.A.G.O., M.S.M., head of the music department. It had been performed previously at Ashland College, where Mrs. Olive Lindsay Wakefield, sister of the poet, Vachel Lindsay, gave a lecture on her brother's poems.

April 24, at Trinity Lutheran Church, Ashland, the last faculty recital for the Ashland College school year was given by Miss Thelma Slack, reader, and Miss Kettering, organist. Miss Kettering's numbers, played from memory, were: "Storm King" Symphony, Dickinson; Caprice ("The Brook"), Dethier; "The Lord into His Garden Comes," Kettering; Concert Study, Yon. The organ is a three-manual Schantz.

Miss Kettering, who went to Ashland College in 1935, has been head of the music department for the last four years.

She was graduated from the Oberlin Conservatory of Music in 1929, with organ as her major. Her teachers there were George O. Lillich, organ; Bertha Hart, piano; A. E. Heacox, theory, and George W. Andrews, composition. In her junior year she passed the associateship examination of the American Guild of Organists with the highest grade in the written work. In her senior year she was elected to Pi Kappa Lambda and passed the fellowship examination of the Guild.

Miss Kettering taught piano, organ and theory for three years at Madison College, Harrisonburg, Va. Her organ works were played by Dr. T. Tertius Noble and F. Flaxington Harker at the annual music teachers' and music clubs convention and she became an artist member of the Virginia Federation of Music Clubs in organ. The summer of 1931 Miss Kettering traveled in Europe, and studied for two months with Bela Bartok in Austria.

The year 1932-33 was spent at the School of Sacred Music, Union Theological Seminary, and she was graduated with the degree of master of sacred music. Her thesis was on the subject "Sacred Folksongs of the Southern Appalachians." While in New York she studied organ with Dr. Clarence Dickinson and composition with Dr. Edwin J. Stringham. The next two years were spent as organist-director of a church in a suburb of New York City.

Miss Kettering has been interested especially in composition, with church organ work, teaching and collecting of folksongs as close seconds. Interest in folk music was aroused through John Powell in Virginia. She assisted Mary O. Eddy in her recently published "Folksongs and Ballads from Ohio" and they plan to collaborate on a second volume of Ohio songs and on a publication concerning Ohio folk hymns.

One of Miss Kettering's compositions has been published to date—"A-shining Far in the East"—a Christmas carol based upon two folksongs from the Southern Appalachians, published by H. W. Gray. One other has been accepted for publication by Gray—"Spring Journey," for women's voices.

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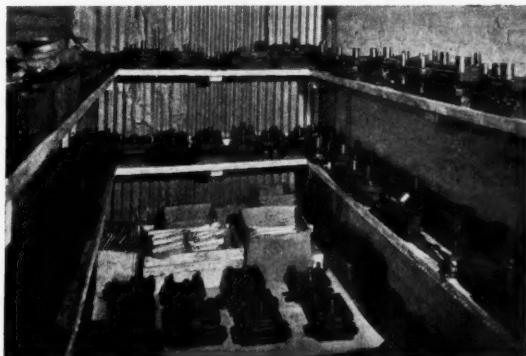
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TEN ORGANISTS HEARD IN CANADIAN FESTIVAL

CASAVANT SOCIETY EVENT

Montreal Organization Closes Third Season with a Performance in Which Composers of Dominion Are Well Represented.

By GEORGE M. BREWER

The Casavant Society of Montreal concluded its third season May 7 with an organ festival in which ten well-known organists of the city participated. As usual this was held in the Church of St. Andrew and St. Paul. The event was an interesting evidence of the bilingual character of Canada's metropolis, the program being printed in English and French, and five of the players being French and five English.

The layout of the program was a matter of consideration on the part of a small committee. Each player chose his own numbers, which were arranged in such an order as to preserve appropriate balance, cohesion and harmony of ideas. An interesting feature of the evening was a group of compositions by French-Canadian composers. Dr. Arthur Letondal, organist of the Roman Catholic Cathedral of St. James, was represented by a noble Toccata, played with dignity and well-graded registration by the blind organist, Armand Pellerin. Bernard Piché of the Cathedral of Three Rivers, Quebec, was heard in the capacity of composer in his "Rhapsodie sur Quatre Noels," a colorful and ingenious treatment, excellently handled by Hervé Cloutier. Dr. Eugène Lapierre, head of the Conservatoire Nationale of Montreal, played two compositions of his own in a decorative and brilliant style. Alfred Mignault performed his "Variations sur un Thème Canadien." The theme was the beautiful air "A la Claire Fontaine," which was treated programmatically and in a somewhat amusing and naive manner.

The Bach and Handel playing of John Weatherseed was healthy and vigorous. Georges Lindsay displayed good sense of color and considerable virtuosity. William Doyle gave evidence of understanding of form and design in his treatment of Bach and Couperin. Dr. Arthur Egerton captured the spirit of Elizabethan times in excellently arranged numbers from harpsichord music of that period. The registration in these was a triumph of color and balance. Hibbert Troop evidenced fine understanding of build-up and general nuance. Phillips Motley interpreted César Franck with nobility and an appreciation of the inherent mystic quality of the music.

The complete program was as follows: Allegro in B flat (Concerto No. 3), Handel, and Fugue in G, Bach (John J. Weatherseed, St. George's Anglican Church); Chorale Prelude, "Glory to God in the Highest," Bach, and "Variations de Concert," Bonnet (Georges Lindsay, Eglise St. Germain, Outremont); Prelude in F minor, Bach, and Musette (arranged by Harry Wall), Couperin (William Doyle, St. Patrick's Catholic Church); Four Elizabethan Pieces: Prelude, John Bull; "Rosa Solis," Giles Farnaby; "The Fall of the Leaf," Martin Peerson, and Fantasia, Farnaby (Arthur Egerton, Trinity Memorial Anglican Church); Allegretto in B minor, Guillemant, and Toccata, Letondal (Armand Pellerin, Eglise Ste. Cécile); "Rhapsodie sur Quatre Noels," Bernard Piché (Hervé Cloutier, Eglise du Gesù); "Pièce en Style Français" and "Marche en Forme de Fugue," Lapierre (Eugène Lapierre, Eglise St. Stanislas de Koska); "Variations sur un Thème Canadien," Mignault (Alfred Mignault, Eglise l'Enfant Jesu du Mile-End); "Ave Maria," Widor (Hibbert Troop, St. James' United Church); Chorale in A minor, Franck (Phillips Motley, First Baptist Church).

After the festival the annual meeting of the Casavant Society was held, at which the financial report was read and

ERNEST W. BRAY



ERNEST W. BRAY has been appointed organist and director of music of the prominent First Congregational Church of Toledo, Ohio.

Mr. Bray was for twelve years head of the piano department and professor of organ at Heidelberg College, Tiffin, Ohio. He was formerly a member of the faculty of the Felix Fox School of Pianoforte Playing in Boston, after having studied for many years with Mr. Fox. Later he became a pupil of Isidor Philipp in Paris. In organ he has been a pupil of Edwin Arthur Kraft of Cleveland and has taken choir training courses with John Finley Williamson of the Westminster Choir School and in boy choir work with G. Darlington Richards of New York. In 1935 Mr. Bray became a fellow of the American Guild of Organists.

adopted and the following officers were elected for the year:

Honorary President—Dr. Arthur Letondal.

President (English Section)—Dr. Arthur Egerton.

President (French Section)—Raoul Paquet.

Secretary-Treasurer—George M. Brewer.

CROLEY PLAYS ENLARGED FISK UNIVERSITY ORGAN

As a rededication of the three-manual Möller organ at Fisk University, Nashville, Tenn., Arthur Croley, organist of the university, gave a recital April 21 which was the impressive concluding event of the spring festival of music and fine arts. Mr. Croley played: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; "The Cuckoo," Louis d'Aquin; "Noel" and Variations, d'Aquin; Sketch in C minor, Schumann; "Now the Sun Recedeth," Simonds; "Comes Autumn Time," Sowerby; "Wind in the Grass," Gaul; "Ave Maria" (for soprano, viola and organ), Harold Schmidt; Toccata, "From Heaven Above," Edmundson; Fugue in E flat ("St. Anne"), Bach; Chorale, "Now Thank We All Our God" (trumpets, tympani, chorus, organ and audience), Bach.

This organ originally was used by the Nashville Conservatory of Music and was installed at Fisk University in 1937. Its effectiveness has been increased by displacement of the heavy plaster grilles behind which the instrument was placed and the substitution of wooden grilles and the addition of an unenclosed positif division of five ranks by Walter Holtkamp.

On Sunday, May 12, Mr. Croley played the orchestral parts to the Grieg Concerto with Gwendolen Belcher at the piano. During the winter, as university organist, Mr. Croley gave monthly recitals which were well attended.

PACIFIC COAST REGIONAL CONVENTION PASADENA CHAPTER

California, June 24, 25 and 26

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Mrs. Esther Wright (Pittsburgh)
W. Brownell Martin
Clarence Mader
Herbert B. Nanney

Lecturers

Professor E. C. Watson, Cal-Tech
Dr. John Anderson
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LILIAN CARPENTER HEARD IN CALVARY CHURCH, NEW YORK

Miss Lilian Carpenter, F.A.G.O., gave a recital at Calvary Church in New York City April 29 before an audience that included many distinguished musicians. The program opened with a finished, robust performance of the Con Moto Maestoso from Mendelssohn's Third Sonata—a fine piece of organ literature that should be played more often. A group of Brahms' chorale preludes followed, in which the mood of each was expressed through artistic registration and nuances. The complete Second Symphony of Vierné was given an inspired performance marked by technical precision and fine orchestral effects.

The recital throughout gave evidence of Miss Carpenter's sound musicianship and her complete mastery of registration and the mechanical aspects of the organ. Outstanding were her ability to portray the changing moods of the compositions and her artistic use of the swell pedal.

The complete program follows: Con Moto Maestoso, Third Sonata, Mendelssohn; Chorale Preludes, "O wie Selig," "Herzlich tut mich verlangen" and "O Welt, ich muss Dich lassen," Brahms; "I Am Black, but Comely" and Toccata on "Ave Maris Stella," Dupré; Second Symphony, Vierné.

CHOIRS UNITE IN FESTIVAL SERVICE AT WORCESTER

A choral festival service in which two outstanding choirs, aggregating eighty-five voices, were united, was held on the afternoon of April 21 at All Saints' Church in Worcester, Mass. The musical forces of All Saints' under the direction of William Self were supplemented by the choir of Emmanuel Church, Boston, directed by Thompson Stone, organist and choirmaster of Emmanuel Church and for many years conductor of the Handel and Haydn Society. William E. Zeuch, organist of the First Church in Boston, gave a short recital before the service, playing two movements of the Concerto in B flat of Handel and the Chorale from Widor's "Symphonie Romane."—Mr. Stone conducted the choirs and Mr. Self was at the organ for the service. A spring snowfall did not keep a large congregation from coming out to hear the service and the work done was received with such enthusiasm that it is planned to repeat the combination next year.

The anthems included the following: "Hear My Prayer," Arkadelt; "Almighty and Everlasting God," Gibbons; "God Be in My Head," Davies; "Let All the World," Chapman; "Judge Me, O God," Mendelssohn; "As When at Evening," Robertson; "Gladness Radiance," Gretchaninoff. Willan's Magnificat and Nunc Dimittis in B flat were used.

Alexander Gretchaninoff was the guest of All Saints' choir Sunday, May 12, and sang a special program of his composi-

tions at the 5 o'clock vesper service. The program included the Magnificat which he wrote for the Worcester choir and the first performance of an anthem, "I See Thy Kingdom, Saviour Mine," which he has dedicated to Mr. Self.

WALDENWOODS SCHOOL HAS FACULTY OF HIGH STANDING

Under the direction of a faculty composed of nationally-known teachers, church musicians from a dozen mid-western states and from Canada will have ten days of intensive musical training in the tenth annual school of sacred music at Waldenwoods, near Hartland, Mich., from July 22 to Aug. 1.

Founded by Nellie Beatrice Huger, Mus. M., head of the sacred music department at the Detroit Institute of Musical Art and voice teacher, the Waldenwoods school offers practical and inspirational training to the musician interested in raising the standards of church music. This year's faculty is headed by R. Deane Shure, nationally-known composer and director of the choir school of the Mount Vernon Place Methodist Church, Washington, D. C., who will teach courses in general methods, harmony, counterpoint, composition and instrumentation. Arthur Croley, Mus. M., head of the organ and theory department of Fisk University, concert organist and teacher of organ, will be in charge of the courses in organ and will give private lessons. He has an enviable record as a church organist and choirmaster. Special attention will be given to voice training under the supervision of Dr. Kenneth Westerman of the Detroit Institute of Musical Art. Evan Edwards, choirmaster and organist of the First Presbyterian Church, Rome, N. Y., completes the 1940 faculty in the field of church music and worship. Mr. Edwards, known for his work as minister of music and director of the Orpheus Male Chorus, will teach courses in hymnology and advanced conducting. Miss Huger, director of the school, also will teach courses in conducting technique. She is president of the Guild of Church Musicians, Detroit Council of Churches, and state chairman of church music of the Michigan Federation of Music Clubs.

In addition to the courses listed, the school will provide classes in junior and senior choir organization and rehearsal methods, sacred music materials analysis and a model choir class. Special events scheduled for the ten-day period include the presentation of Deane Shure's "Sermon with Music," featuring his suites "Through Palestine" and "Across the Infinite"; an organ recital by Professor Croley, a service on the lake, choir clinics, stumf night and a student recital.

Waldenwoods, a beauty spot on Walden Lake, fifty miles northwest of Detroit, provides an ideal setting. Complete information may be obtained by writing to Nellie Beatrice Huger, 74 Windemere, Detroit.

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DESIGN FOR THREE-MANUAL

Careful Attention to Acoustics in the Edifice of St. Andrew's Catholic Parish Near Site of the New York World's Fair.

Casavant Freres of St. Hyacinthe, Que., are building a three-manual organ for the new edifice of St. Andrew's Catholic Church in Flushing, L. I., N. Y., near the site of the world's fair. The pastor of the church is Monsignor F. J. Oechsler and the organist is Michael A. Greene, A.A.G.O. The sale was made through Wilfred Lavallee, New York representative of the Casavant factory. Careful attention has been given to acoustic conditions in the plans for the installation of the instrument. The church edifice was designed by Henry McGill, who planned Father Coughlin's church at Royal Oak, Mich. The work is to be completed in November. The organ will be in the gallery, behind grilles, with more than 50 per cent openings.

The resources of the instrument are shown by the following stop list:

GREAT ORGAN.

1. Flute Conique, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Violon Diapason, 8 ft., 61 pipes.
4. Hohl Flöte, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Flute Triangulaire, 4 ft., 61 pipes.
8. Super Octave, 2 ft., 61 pipes.
9. Trompette (French), 8 ft., 61 pipes.
10. Mixture, 5 rks., 305 pipes.
11. Clarion, 4 ft., 61 pipes.

SWELL ORGAN.

12. Bourdon, 16 ft., 73 pipes.
13. Violon Diapason, 8 ft., 73 pipes.
14. Lieblich Gedeckt, 8 ft., 73 pipes.
15. Viola da Gamba, 8 ft., 73 pipes.
16. Voix Celeste (from GG), 8 ft., 66 pipes.
17. Violina, 4 ft., 73 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Flautino, 2 ft., 61 pipes.
20. Cornet, 5 rks., 305 pipes.
21. Oboe, 8 ft., 73 pipes.

22. Vox Humana, 8 ft., 73 pipes.
- *23. Double Trumpet, 16 ft., 73 pipes.
- *24. Trumpet, 8 ft., 73 pipes.
- *25. Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

26. Geigen Diapason, 8 ft., 73 pipes.
27. Melodia, 8 ft., 73 pipes.
28. Viole d'Orchestre, 8 ft., 73 pipes.
29. Quintadena, 8 ft., 73 pipes.
30. Dulciana, 8 ft., 73 pipes.
31. Unda Maris, 8 ft., 61 pipes.
32. Flute d'Amour, 4 ft., 73 pipes.
33. Flageolet, 2 ft., 61 pipes.
34. Clarinet, 8 ft., 73 pipes.
35. Chimes (Deagan class A), 25 bells.

PEDAL ORGAN.

36. Open Diapason, 16 ft., 32 pipes.
37. Bourdon, 16 ft., 32 pipes.
38. Flute Conique (from No. 1), 16 ft.
39. Gedeckt (from No. 12), 16 ft.
40. Flute (20 from No. 36), 8 ft., 12 pipes.
41. Violoncello, 16 ft., 32 pipes.
42. Stopped Diapason (20 from No. 37), 8 ft., 12 pipes.
- *43. Trombone, 16 ft., 32 pipes.
- *44. Trumpet (20 from No. 43), 8 ft., 12 pipes.

Chimes (from Choir). Stops marked with asterisks are to be on high pressure.

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Day Spent in Princeton Proves an Inspiration for Large Group of Organists

On May 11 a large number of organists, including members of the Pennsylvania, Lehigh Valley and Wilkes-Barre Chapters, the New Jersey Council and the American Organ Players' Club, journeyed to Princeton for what proved to be one of the most delightful events of the season. At 2 o'clock Harold W. Gilbert, Mus. B., organist-choirmaster of Old St. Peter's Church and director of the Mendelssohn Club, Philadelphia, conducted a conference on choral rehearsing and conducting. A mixed chorus of thirty was used by way of illustration.

At 4 o'clock a concert of organ and choral music was presented in the chapel of Princeton University. Choral numbers were sung by the choral club of the Camden Musical Art Society under the direction of Henry S. Fry, Mus. D. Organ music was played by Lindsay A. Lafford, F.R.C.O. (CHM), A.R.C.M., L.R.A.M., organist of Princeton University; Theodore H. Keller of the New Jersey Council, A.G.O.; Charles Henderson of the Wilkes-Barre Chapter, Thomas Matthews, F.A.G.O., representing the American Organ Players' Club, and Walter T. Chambers, A.A.G.O., of the Pennsylvania Chapter.

Everyone was highly enthusiastic in commendation of the entire program, which was topped off with a delicious dinner served at the Methodist Church.

May 2 ushered in the month's activities of the Pennsylvania Chapter, when the first of a planned series of annual Guild services on Ascension Day night was held in Grace Church, Mount Airy. A full choral evensong service was sung by the combined choirs of the church under the direction of the dean, Newell Robinson. Academic members of the chapter marched in the procession. The secretary, Howard L. Gamble, was guest organist for the occasion. The musical part of the service was beautifully rendered, the sermon was appropriate and helpful and the service throughout was impressive.

ADA R. PAISLEY.

Illinois Chapter's Annual Meeting.

The Illinois Chapter held its annual meeting and dinner May 13 at the Southern tea-room, Chicago, with a very representative attendance. The election took place and all the officers of the last year were retained, as follows: Dean, William H. Barnes, Mus. D.; sub-dean, Walter Flandorf; secretary, Edith Heller Karnes; treasurer, Alice R. Deal; registrar, Ernest H. C. Melbye. For the executive committee the following new members were elected for a term of three years: Kenneth Cutler, Robert Kee and Mrs. Harold B. Matory.

After announcement of plans for the regional convention the officers made reports. Mrs. Karnes, the secretary, reviewed the work of the year and reported a total membership of 183. Sub-dean Flandorf, who is chairman of the program committee, reported the manifold activities of the season and the treasurer, Miss Deal, reported the finances in excellent condition.

The speaker of the evening was Cecil Smith, an active organist and music critic of the *Chicago Tribune*. Mr. Smith made some thought-provoking remarks on the responsibilities of the organist, illustrating them with anecdotes of his own experiences. He pleaded for a more

serious treatment of church music and tried to impress on his audience the organist's responsibility for making the music of the service match in importance music in general.

Virginia Chapter Convention Host.

The Virginia Chapter and the Petersburg branch chapter were hosts to the Chesapeake Chapter from Baltimore and the District of Columbia Chapter from Washington, D. C., April 16 and 17 at a regional convention in Richmond. Headquarters were at the John Marshall Hotel.

Interesting papers were read by Mabel Maxon Stradling of the Virginia Chapter, Dean A. W. Howes, Jr., of the District of Columbia Chapter and Miss Mary Minge Wilkins, also from the District of Columbia. Visiting recitalists were Samuel Shanks of Westminster Choir College, Iona Burrows Jones of Bruton Parish Church in Williamsburg, Pa., Ralph H. Rexroth, secretary of the Chesapeake Chapter, and Edmund Sereno Ender of Baltimore.

The convention closed with a Guild service at All Saints' Episcopal Church, conducted by the chaplain, the Rev. Vincent C. Franks, D.D. The boy choir under the direction of Charles W. Craig, organist and choirmaster, sang.

Officers of the Virginia Chapter are: Mrs. S. C. Swann, dean; James R. Sydnor, sub-dean; Mrs. Edith Pfeiffer Hoskins, secretary; Miss Beulah Hatcher, treasurer. Howard Freas is the regent of the Petersburg branch chapter.

San Diego Chapter.

The monthly meeting of the San Diego Chapter was held May 6 at the home of Mr. and Mrs. William S. Phillips in Chula Vista. Madalyn Phillips presented an instructive paper entitled "Instrumental Music in the Church," which she wrote for her thesis when doing graduate work in Chicago. She also played records of some of her compositions: "Rockabye Babe," "Ever Waiting," sung by Russell Horton, with Mrs. Phillips at the piano, and "Christmas Song" from an organ suite, also sung by Mr. Horton. Then followed "Igor's Song," a Russian number, "Postscript" and "I Am King," also Russian, all sung by Arthur Lang.

Mrs. Nyla Lawler, the dean, presided at the meeting and welcomed two new members—Mrs. H. P. Requa of National City and Mrs. Sheila DuPuy of Chula Vista. She also congratulated the following new officers elected for the ensuing term: Mrs. Marguerite Barkelew Nobles, dean; Mrs. Carl Dewse, sub-dean; Mrs. Herbert James, secretary-treasurer, and Mrs. Hazel S. Walton, publicity chairman. The new board of directors will consist of Charles Shatto, Mrs. Ethel Widener Kennedy and Mrs. Nyla Lawler. HAZEL SCOFIELD WALTON, Secretary.

Metropolitan New Jersey

The Metropolitan New Jersey Chapter elected new officers for the 1940-41 season at the annual business meeting May 13 in the Westminster Presbyterian Church, Bloomfield. Those taking office are: Dean, Roberta Bitgood; sub-dean, William J. Hawkins; secretary, David R. Adamson; treasurer, Edwin Jacobus; registrar, Clarence Robinson; auditors, Walter N. Hewitt and D. Arthur Straight; executive committee, Jane Whittemore, Ruth Bradbury and Mrs. V. Maltby. The business meeting was preceded by a dinner and followed by a recital by F. Broadus Staley, assisted by a trio composed of Roberta Bitgood, violin; Alba Pascale, harp, and Clarence Robinson, organ.

DAVID R. ADAMSON, Registrar.

Hymn Festival Stirring May Event of Western Pennsylvania Chapter

The Western Pennsylvania Chapter had for its May event one of the outstanding programs of the year—a hymn festival at the Shadyside Presbyterian Church in Pittsburgh May 6. The great hymns representing different periods of church music history were selected, and they were sung by a large congregation, assisted by a gallery choir of eighty voices which provided antiphonal responses, descants and free accompaniment to unison singing. In the chancel a festival choir of seventy-five voices, under the direction of Julian R. Williams, sang Whitehead's "Praise to the Lord" and Baird's "The King of Love My Shepherd Is." Charles Shotts played the Bach Prelude and Fugue in G major for the prelude and Russell Wichmann, organist-director of the Shadyside Church, played the service accompaniment, the offertory and the "Carillon-Sortie" by Mulet for the postlude. Dr. Hugh Thompson Kerr, pastor of the church, conducted the service, while the address was made by Dr. William Chalmers Covert, vice-president of the Hymn Society of America.

Preceding the hymn festival dinner was served in the church dining-room for about seventy. The annual chapter business meeting was held prior to the program, at which time officers for the year were elected. They are:

- Dean—G. Logan McElvany, A.A.G.O.
- Sub-dean—Russell Wichmann.
- Secretary—Valentina Woshner.
- Treasurer—Charles Shotts.
- Registrar—Florence Kinley Mercer.
- FLORENCE MERCER, Registrar.

Memorial Service for Mrs. Heiden.

The Wisconsin Chapter sponsored a memorial service at Kingsley Methodist Church in Milwaukee May 12 for Mrs. Irene Heiden, who recently passed away. Assisting organists were Winogene Hewitt Kirchner, Herman Nott, Mrs. Chester Muth and the Kingsley Church choir under the direction of Gola Cofeldt. Mrs. Muth also accompanied the choir. Pastor Levi A. Brenner, D.D., in a memorial address paid a tribute to Mrs. Heiden for her twenty years' inspiring and faithful service as organist.

Minnesota Chapter.

The Minnesota Chapter held its annual meeting at the University of Minnesota May 14. After dinner Dean G. H. Fairclough called the business meeting to order. Annual reports were made by the secretary and the treasurer. Officers elected for 1940-41 are:

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

Secretary—Henry Engen.
Treasurer—Leah May Stephens.

We then adjourned to the music building for an informal recital by Anita Leonard and Myra Doolittle, senior organ students of Arthur B. Jennings, A.A.G.O., university organist. Playing without score, they gave an artistic performance of the following selections: Chorale and Variations from Sixth Sonata, Mendelssohn; "Benedictus," Reger, and Prelude, Fugue and Variation, Franck (Miss Leonard); Toccata, de Meraux; "Clair Le Lune," Karg-Elert; Humoresque, "The Primitive Organ," Yon, and Finale from Seventh Symphony, Widor (Miss Doolittle).

HENRY ENGEN, Secretary.

News of the American Guild of Organists—Continued

Pacific Coast Organists Offered Varied Program at Pasadena Convention

Plans are well under way for the Pacific coast regional convention of the Pasadena and Valley Districts Chapter of the A.G.O., and judging from the many inquiries that have been received from the country as a whole the meeting promises to be a great success. The dates are June 24, 25 and 26, with headquarters at the First Methodist Church in Pasadena. This church contains a fine seventy-stop memorial organ built in 1925 by Ernest M. Skinner, and is considered one of the finest in the Southland. Herbert B. Nanney is organist and Dr. Frederick Vance Evans is director of an eighty-voice choir, one of the best in the city.

Registration will open at 2 p. m. Monday, June 24. This will be followed by a recital by W. Brownell Martin, organist of the First Congregational Church, Los Angeles. In the evening Clarence Mader, A.A.G.O., choirmaster and organist of Immanuel Presbyterian Church, Los Angeles, will present a program. Mr. Mader has appeared at several conventions and is an outstanding performer.

Tuesday at 10 the convention will visit the California Institute of Technology. Professor E. C. Watson, C.I.T., will deliver an illustrated lecture on "The Nature of Sound" in the Norman Bridge Astrophysical Laboratory. This will be followed by a visit to the 200-inch telescope being built for Mount Palomar. Dr. John Anderson, astronomer, will present the subject of the world's largest telescope. Luncheon will follow in the Athenaeum. A return to the church will be made for a recital by Esther Wright of Pittsburgh. This will be her first appearance in southern California. Dinner will be served in the parish-house, after which Dr. Alexander McCurdy of Philadelphia and of Westminster Choir College is to give a recital.

On Wednesday a lecture will be delivered on "The Art of Choral Technique" by Benjamin Edwards, M. Mus., a graduate of the St. Olaf Choir and director of U.S.C. A Cappella Choir and the Ellis and Lyric Clubs of Los Angeles. This will open the session. A message from the warden, Dr. Channing Lefebvre, F.A.G.O., on "The Ideals of the A.G.O." will be presented by the dean. This will be an opportunity for members to discuss the problems that confront the Guild in the West.

In the afternoon at 3 Herbert B. Nanney will play his complete Organ Symphony. This was finished last fall and has elicited much favorable comment.

In the evening a hymn festival is to be held with massed choirs of the Pasadena churches, under the direction of Dr. Frederick Vance Evans. This will include junior as well as senior choirs. The performance will probably be broadcast. Miss Florence Jubb is chairman of the event and Reginald L. McAll has done a great deal to help make the festival a success.

Further information may be obtained by writing to the dean, V. Gray Farrow, 1755 New York avenue, Altadena, Cal.

Los Angeles Manuscript Program.

The Los Angeles Chapter met May 6 for a dinner and business meeting at René and Jean's French restaurant, Dean William Ripley Dorr presiding. As there were no additions to the nominating committee's slate, the secretary was instructed to cast a unanimous ballot for the following persons: Dean, William Ripley Dorr; sub-dean, Edward Shippen Barnes; secretary, Courtney F. Rogers; treasurer, Edward B. Gowan; executive committee, William G. Blanchard, Ernest Douglas and Raymond Hill; registrar, Irene Robertson; librarian, Anne Aaronson.

After adjourning members and guests went to the auditorium of the First Unitarian Church to hear the annual manuscript program of compositions by members of the chapter. I believe that this was our finest program; the compositions showed great ingenuity (startling in some cases) and were generally free from hackneyed harmonic methods and structure. The program consisted of pieces by

Ernest Douglas, Edward Shippen Barnes, Horace Alden Miller, Louise Stone, Albert Tessier, C. Albert Tufts, F. Rayner Brown and Brown-Martin-Barnes. The last three composers contributed a highly interesting three-movement suite on "Abcrystwyth," each movement written by a different composer. The second movement, Scherzo, was an especially clever bit of twentieth century writing, in orchestral style.

The chapter will close its summer season with an outing at Montecito, visiting the Aeolian organ presided over by Dion W. Kennedy at Santa Barbara.

COURTNEY F. ROGERS, Secretary.

Annual Service at St. Bartholomew's.

The annual service under the auspices of the A.G.O. took place May 2 at St. Bartholomew's Church on Park avenue, New York City. The four choirs joining that of St. Bartholomew's were from Calvary, under Harold W. Friedell; Church of the Ascension, under Vernon de Tar; Church of the Saviour, Brooklyn, under Morris Watkins, and St. Nicholas' Collegiate, under Hugh Porter. The choral works given by the combined groups were the "Te Deum Laudamus," by Seth Bingham, "An Apostrophe to the Heavenly Hosts," by Healey Willan, and "In the Year That King Uzziah Died," by David McK. Williams.

That these perennial events are appreciated by Guild members and others is proved by a huge audience which filled every available space—in the face of most inclement weather. The Te Deum was written by Mr. Bingham for the one hundredth anniversary of his church. The voices were entrusted with the melodic ideas, while the organ carried out a series of running figures—very effective, and, above all, definitely virile. "Whatsoever Is Born of God," by Walford Davies, was poetic, with a sense of fitness of words and music worthy of a Goss. The Willan work was an admirable choice for utilization of many voices, requiring a double chorus with mysterious echoes of smaller groups. This work proved an ecstatic paean of truly stupendous effect and the choirs sang it magnificently. The final work was the not unfamiliar "In the Year That King Uzziah Died," by Dr. Williams, a most colorful and dramatic setting.

In closing one must pay tribute to the genius and artistry of Dr. Williams. We noted again in his fine improvisational flares, sometimes skillfully counterpointed against a unison hymn. Dr. Williams' musicianship is so sensitive and so all-pervasive that any artistic shortcomings in any direction would seem an impossibility.

WARNER M. HAWKINS.

Buffalo Junior Choir Festival.

The Buffalo Chapter's second annual junior choir festival took place May 21 in the Central Presbyterian Church. About 200 children took part. Stephen Palmer, organist-choirmaster of the church, directed and Helen G. Townsend, organist-director at the Parkside Lutheran Church, was at the organ. The combined choirs sang as an opening chant "The Lord's Prayer" by Merbecke, the choral hymns "O Sacred Head Now Wounded" by Bach and "O What Their Joy" (plainsong), and the following anthems: "O Bread of Life from Heaven," Franck; "Beautiful Saviour," Christiansen; "List to the Lark," Dickinson, and "Angels Ever Bright and Fair," Handel. Miss Townsend's organ numbers were: Adagio and Allegro from "Sonata Romantica," Yon, and Andante from "Piece Symphonique," Franck. The address of the evening was made by the Rev. L. V. Buschmann, D.D. Participating choirs and their directors were: Christ Lutheran Church, Robert F. Sweet; Church of the Good Shepherd (Episcopal), Abram Butler, Jr.; Central Presbyterian, Stephen Palmer; Grace Lutheran, Edna L. Springborn; Kenmore M. E., Helen A. Maxwell; Parkside Lutheran, Helen G. Townsend; St. John's Lutheran, Frederick C. Wunsch; St. Paul's Cathedral (Episcopal), DeWitt C. Garrettson, and Salem Lutheran, Gertrude J. Weyand.

Officers of the chapter for 1940-41, elected at the annual meeting preceding the choir festival, are: Dean, Edna L. Springborn; sub-dean, Gilbert W. Corbin; secretary, Squire Haskin; treasurer,

REGIONAL CONVENTIONS

Regional conventions of the A.G.O. still to be held include the following:

- Atlanta, Ga.—June 12 and 13.
- Columbus, Ohio—June 18 and 19.
- Pasadena, Cal.—June 24 to 26.
- Portland, Maine—Aug. 20 to 22.

Reports of several of the regional conventions held in May will be found in the news columns of this issue.

Harry W. Whitney; registrar, Rosalie G. Tucker; librarian, Minnie C. Schultz; auditors, Edna Safford SaGurney and Frances Gerard; chaplain, the Rev. J. Wesley Searles; executive committee, Edith L. Becker, Abram Butler, Jr., and Clara Mueller Pankow.

Six Choirs United in Buffalo.

The Buffalo Chapter announces that Harry Wells Gilbert of St. Peter's Choir School, Philadelphia, will conduct the 1940 summer school in Buffalo the week of June 24. The work will be entirely choral. Further details may be obtained by writing Mrs. Clara M. Pankow, 26 Holland place, Buffalo.

Six volunteer choirs took part in the choral vesper service sponsored by the Buffalo Chapter at the Kenmore Methodist Church April 30. The Rev. John G. Fleck, D.D., of the Parkside Lutheran Church, chaplain of the chapter, conducted the service, with Helen A. Maxwell, organist of the Kenmore Church, at the organ. The following anthems were sung: "Hallelujah to the Lord," Christiansen, and "Lo, God Is Here," Mueller (Kenmore choir); "O Sacred Head," Bach-Lorenz (Christ Evangelical and Reformed choir, Susa Heller Spaulding, director); "Let All the World" and "The Lord's My Shepherd," Marosa, arranged by Jacobs (Grace Lutheran choir, Edna L. Springborn, director); "A Chorister's Prayer," Mueller (Central Presbyterian choir, Stephen Palmer, director); "Souls of the Righteous," Noble; "Emitte Spiritum Tuum," Schuetky, and "Great and Glorious," Haydn (massed choir, Squire Haskin, director). The choirs of Emmaus Lutheran Church, Clara M. Pankow, director, and of Kenmore Presbyterian Church, Ransom C. Hall, director, also participated in the massed choir.

Ender Elected Chesapeake Dean.

The Chesapeake Chapter held the final meeting of its 1939-40 season May 6. Members of the chapter were guests of Mr. and Mrs. Howard R. Thatcher at their home in Baltimore. Reports for the year were presented by officers and committee chairmen, and the annual election of officers was held. The result was as follows:

- Dean—Edmund S. Ender.
- Sub-dean—Howard R. Thatcher.
- Registrar—Miss Hattie R. Shreeve.
- Secretary—Ralph H. Rexroth.
- Treasurer—Mrs. A. Carl Atlee.

Members of executive committee—Mrs. Rhoda B. Tyson, A.A.G.O., C. Louis Grim and Robert Kilbourne.

The Guild service was to be held at Brown Memorial Church, Baltimore, Sunday afternoon, May 26.

RALPH H. REXROTH.

Texarkana Chapter.

The Texarkana Chapter met March 27 at St. James' Episcopal Church with David Witt, dean, presiding over the business session. Our annual hymn festival was set for April 14. It was also voted that the chapter send a contribution to the Metropolitan Opera Association.

The Rev. David Holt, guest speaker, made an interesting and informative talk on the services of the Episcopal Church. Mrs. Irene Dycus gave a group of organ numbers, as follows: Sonata No. 1, Allegro Maestoso and Adagio movements, Mendelssohn; "The Legend of the Mountain" and the "Reed-Grown Waters," Karg-Elert.

MRS. ROY POLLARD, Secretary.

Columbus Will Be Host to Regional Convention; Fine Program Prepared

Members of the Central Ohio Chapter will be hosts at a regional convention in Columbus June 18 and 19. Participating chapters are: Michigan, Western Pennsylvania, Northern, Southern and Central Ohio. Headquarters will be at the Deshler-Wallick Hotel.

On Tuesday, June 18, registration at 10 in the morning will be followed by a luncheon at the Deshler-Wallick Hotel. At 2 o'clock the first session will be held at the Tenth Avenue Baptist Church, with a paper by Paul Allen Beymer of Cleveland on "Choirs on a Volunteer Basis" and a recital by Carl F. Kuchner of Cincinnati. An informal dinner will be served at the Hotel Seneca.

On Tuesday evening at 7:45, in the Broad Street Presbyterian Church, the second session will begin with a service of dedication. Organists are requested to bring their robes. The Rev. Newland C. Roy, minister; Herbert Huffman, minister of music; John M. Klein, A.A.G.O., organist, and the choir of the church will participate. The choir will sing two selections from the Fauré Requiem. Following the service Marshall Bidwell, A.A.G.O., of Pittsburgh, will play a program of compositions by Bach.

On Wednesday morning, June 19, at 9 o'clock, the third session at Trinity Lutheran Church will feature a paper by Charles A. H. Pearson of Pittsburgh, "The Organist and Choir Director in the Reformed Synagogue," and a recital of chamber music for organ and strings, played by Walter Blodgett of Cleveland and a double string quartet of Columbus musicians. This unusual combination of instruments will play compositions by Handel, Corelli and Toselli. Luncheon will be served at the Maramor.

The fourth session, at 2 o'clock Wednesday, in the First Congregational Church, will include a paper by Henry Woodward, A.A.G.O., of Oxford, Ohio, on "Planning the Organ Recital Program"; a paper by Dom Anselm Hughes, O.S.B., of London, England, on "Principles of Church Music," and a recital by Allen B. Callahan of Detroit.

The Central Ohio Chapter held its annual banquet May 20 at the Beechwood restaurant, Columbus. Plans for the coming regional convention were discussed and there was held the election of officers for the year.

WILLIAM A. BURHENN, Secretary.

Gulf Coast Branch.

The Gulf Coast branch of the Florida Chapter was organized with the idea of including members from several of the Gulf coast cities. The thirteen charter members should assure good luck for this new branch. Mrs. Harold Lenfestey of Tampa was elected regent, Miss Edith Albaugh of Tarpon Springs secretary and Mrs. Isla Liles Garcia of Tampa treasurer.

Feb. 26 the members met at the home of Mrs. Leonard McManus, Davis Island. After the business session in the music room, which contains a six-rank Möller organ with Deagan chimes of twenty-one notes, Mrs. Lenfestey played the "Suite Gothique" by Boellmann.

Edgar A. Ford, organist at the Tampa Theater, was host at the March meeting. This luxurious theater, one of the South's finest, afforded a beautiful setting for the following program played by Mr. Ford: Prelude and Fugue in D major, Bach; "Carillon," Sowerby; Intermezzo from Symphony, Op. 5, Barie; "Piece Heroique," Franck.

Sunday afternoon, March 3, the branch presented Margaret Whitney Dow, F.A.G.O., organist at the Florida State College for Women at Tallahassee, in a vesper recital at the First Christian Church. Miss Dow conducted the organ forum at the state music teachers' convention in Tampa March 4 and 5.

These splendid programs during the first two months have been a great inspiration to our membership and we are looking forward to a progressive future.

IVA A. LENFESTEY, Regent.

News of the American Guild of Organists—Continued

Convention of Arkansas

Forces in Little Rock;

Mrs. Farell Made Dean

The Arkansas Chapter held a one-day convention in Little Rock April 27. At the business meeting the following slate of officers was elected for 1940-41:

Dean—Mrs. Conrad Farell, organist of Christ Episcopal Church.

Sub-dean—John Summers, organist and director at First Methodist Church.

Recording Secretary—Mrs. T. W. Herscher, First Christian Church, North Little Rock.

Treasurer—Miss Christine Raetz, First Methodist Church, North Little Rock.

Corresponding Secretary and Historian—Mrs. Irene M. Mathis, First Presbyterian Church and Temple Israel, Little Rock.

Members voted to seek action by the American Guild of Organists, through headquarters, toward recognition, by the American Association of Colleges, of associate and fellowship certificates awarded by the Guild.

The convention program was opened with a recital by Mrs. J. L. Harmon of the College of the Ozarks, who played: Bach's Fugue in D major, Prelude to "Lohengrin," Wagner, and Toccata, Widor. A discussion of secondary choirs was led by Henry Sanderson, organist and choir-master of Trinity Cathedral, and Edgar Ammons, organist and director of the Lakeside Methodist Church, Pine Bluff, Ark.

Reginald Martin, Mus.D., A.A.G.O., of John Brown University, Siloam Springs, then gave a recital featuring American composers, playing first a sonata he had composed especially for the convention, in three movements—Allegro, Moderato Adagio and Allegro Vivace. Mr. Martin's other numbers included: "Up the Saguenay," Russell; Concert Overture, Rogers; "A Vesper Prayer," Diggle; Finale, Dougas.

At Christ Episcopal Church the Hammond electronic organ was used, Mrs. Conrad Farell playing three chorales—"Hark, a Voice Saith, All Are Mortal," Bach-Schreiner; "If Thou Art Near," Bach, and "Jesu, Joy of Man's Desiring," Bach-Grace.

A discussion of choir accompaniment with illustrations was given by Robert C. Clarke, organist and director at the First Methodist Church, Eldorado, followed by a discussion on registration and possibilities of the Hammond by Mrs. Irene Mathis of Little Rock, who also played: Fifth Concerto, Handel, and Solemn Prelude, from "Gloria Domini," Noble.

A fellowship dinner at Christ Church followed, after which a recital was given at the First Methodist Church by Mrs. Sidney Nutt of the First Baptist Church, Hot Springs. She was assisted by the choir of the First Methodist Church, John Summers directing. The program included: "God Be in My Head," Davies; Second Concerto in B flat (Allegro), Handel; "Adoramus Te," Palestrina; Little Fugue in G minor, Bach; Sinfonia to "I Stand with One Foot in the Grave," Bach; "In dulci Jubilo," Bach; "O Glad-some Light," Sullivan; Chorale in B minor, Franck; "Souls of the Righteous," Noble; Toccata in G, Dubois.

PATSY C. FARELL, Secretary.

Election Held in Pasadena.

On the evening of May 13 members and guests of the Pasadena and Valley Districts Chapter met at the First Congregational Church of Pasadena for dinner. Following this enjoyable hour the following officers were elected for 1940-41:

Dean—Florence Jubb.
Sub-dean—Karl O. Staps, A.R.A.M.
Secretary—Verdell Thompson.

Treasurer—John Clarke, A.A.G.O.

Registrar—Mildred Saunders.

Librarian—Lora P. Chesnut, A.A.G.O.

Auditors—Elizabeth Farrow and Paul Goodman.

New members of executive committee—V. Gray Farrow and Helen Root Wolf.

The program for the evening opened with the processional and invocation, "Hear, Lord, Our God," Tchaikovsky,

sung by the choir of the First Congregational Church, Helen Root Wolf, organist-director. Other choral numbers by this choir, whose work is always a joy to hear, were: "Cherubim Song," Tchaikovsky; "God Is My Shepherd," Dvorak-Clokey, and Jennings' "Springs in the Desert." Of special interest was a group of three chorales by James H. Rogers, who was in the audience. These lovely Latin numbers were sung by a double quartet and directed by Mrs. Wolf. The organists who each delighted us with a group on the Austin organ were Inez Flannigan and Karl O. Staps. Mrs. Flannigan is organist at Central Christian Church and organist-director at the Advent Christian Church in Pasadena. Mr. Staps recently came to our chapter from Denver, where he was organist and choir-master at St. John's Episcopal Cathedral.

With the convention coming next month, this was our last formal recital of the year, which has been one of progress and happy fellowship.

EVELYN ELLISON, Librarian.

New Haven Chapter Vespers.

On the afternoon of April 21 a musical vesper service was presented for the New Haven Chapter at the new St. Thomas' Church in New Haven. The service was sung by the boy choir of St. Thomas', under the direction of Charles R. Fowler, organist and choir-master. Anthems on the theme of the death and resurrection of Christ were sung. The service was conducted by the rector, the Rev. Robert S. Flockhart, D.D. The prelude, Aria by H. L. Baumgartner, and the postlude, the first movement of Widor's "Symphonie Romane," were played by Mr. Baumgartner, dean of the chapter, and H. Frank Bozyan, former dean. The three-manual organ recently installed by the Hall Organ Company was heard to good effect.

After the service tea was served in the church parlor by the St. Elizabeth Guild and the rector's aid.

On the evening of April 22 a meeting of the chapter was held in Sprague Hall to elect officers for the year. The present officers were unanimously re-elected.

MARY CLAPP HOWELL, Secretary.

Northern Ohio Chapter.

A large number of members and guests of the Northern Ohio Chapter were present at the April 29 meeting, held in the Walworth Swedish Methodist Church, Cleveland, where a smorgasbord dinner was served by the ladies of the church.

The chapter had as its guest speaker Dr. F. Karl Grossman of Western Reserve University, director of the Cleveland Philharmonic Orchestra and of the choir of the large Lakewood Methodist Church. His subject was the relationship of the orchestra to the chorus, and he covered the history of various musical instruments from the earliest records to the present time. He closed his talk by saying that the orchestra should be to the singer what the pedestal is to a statue.

The Northern Ohio Chapter is sponsoring a summer school for organists, choir-masters and teachers from June 24 to 29, conducted by Father Finn, director of the famous Paulist Choristers.

Youngstown Sub-Chapter Election.

The final meeting for the season of the Youngstown sub-chapter April 30 was marked by a supper at Crandall Park, after which election of officers was held. The regent, Mrs. Laura Belle Hornberger, A.A.G.O.; the sub-regent, Bernice Price; the secretary, D'Nelle Riley, and the treasurer, Clarence Barger, were re-elected. The executive committee elected consists of Homer Taylor, Walter Hirst and Frank Fuller. Piano, organ and choir recordings made by members of the sub-chapter were a diversion later in the evening.

D'NELLE RILEY, Secretary.

Oklahoma City Chapter.

The forty-seventh recital of the Oklahoma City Chapter was held May 6 at St. Luke's Methodist Church as a part of the national observance of music week. The following program was given: Chorale, "My Heart Is Filled with Longing," Bach; Prelude, Clerambault, and Scherzo in G minor, Macfarlane (Margaret Melead); Toccata and Fugue in D minor,

Bach, and "Caprice Viennois," Kreisler (Robert Swan); "Songs of Praises," arranged by G. J. Jones; "All in the April Evening," Hugh Robertson, and "A Violin Singing in the Night," Ukrainian Folk-song (Central High School A Cappella Choir, Miss Eva Lee, director); Meditation, Faulkes; Allegro in A minor, Guil-mant, and "Prayer," Warner (Mrs. W. L. Musser); Prelude to "Parsifal," Wagner-Reimann, and "Chanson du Soir," Mathews (Raymond Ryder).

The Oklahoma City Chapter had five representatives at the Southwest regional convention in Wichita Falls, Tex., and they reported the best convention they ever attended.

May 14 the chapter held the annual election of officers after dinner together, and reports on the convention were heard. Dubert Dennis is dean, E. A. Flinn sub-dean, Nancy Laughbaum secretary and registrar, Mary Haley treasurer and Amanda O'Connor historian.

The Guild closes one of the best years of its history, with added membership, regular meetings and a good outlook for the year's work.

MRS. D. W. FAW, Secretary.

Election by York Chapter.

Election of officers and the appearance of Miss Rebecca Lewis, a York girl, who is the leading harpist in the Indianapolis Symphony Orchestra and instructor at the Jordan Conservatory of Music, Indianapolis, featured the banquet of the York Chapter May 14 at the Y.W.C.A. house, York, Pa. Miss Lewis was the guest of honor. At the dinner several solos were sung by Mrs. W. L. Sanders, soprano, and Charles W. Hullman, baritone, accompanied by Miss Violet M. Hoke and Mrs. Alvin H. Sowerwine.

At the business session these officers were elected for the new year:

Dean—Mrs. Edythe Wareheim.
Sub-dean—Mrs. Catharine M. Chronister.

Secretary—William G. N. Fuhrman.
Treasurer—Mae S. Gillis.
Registrar—Miss Margaret L. Jacobs.
Executive Committee—Professor Walter L. Rohrbach, Professor S. Paul Lynerd and Miss Ruth A. Jones.

Several members of the York Chapter are planning to attend the banquet at the Colonial Country Club June 17 in honor of the Harrisburg Chapter, which is observing its fifth anniversary. The next meeting of the York Chapter will be held at Mrs. Catharine M. Chronister's summer home June 18 and a picnic will be held.

WILLIAM G. N. FUHRMAN.

Harrisburg Chapter.

The Harrisburg Chapter presented seven of its members in a piano and organ recital April 23 in the Fourth Reformed Church. This was the final recital of the season and was thoroughly enjoyed. The organists were assisted by Miss Marie Yestadt, mezzo-soprano. The program was as follows: Grand Aria and Fantasia, Demarest (Laura M. Zimmerman, pianist; Arnold S. Bowman, organist); "My Master Hath a Garden," Thompson, and "Ave Maria," Bach-Gounod (Marie Yestadt, soprano); Adagio and Finale from Concerto in D minor, Mendelssohn (Mrs. Harold Busey, pianist; Irene Bressler, organist); "Exultation," Weaver (Rhoda Desenberger, pianist; Helen Runkle, organist).

The annual election of officers was held May 14 at Emanuel Presbyterian Church. The results are as follows:

Dean—Arnold S. Bowman.
Sub-dean—Marguerite Wharton.
Registrar—Dorothy Peters.

Secretary—Mrs. Marshall E. Brown.

Treasurer—Doris Stuart.

Assistant Treasurer—Mrs. Joseph Steele.

Auditors—Sara Spotts and Henry Van Pelt.

Executive Committee—Mrs. Russell Miller, Dr. Harry D. Rhein and Clarence Heckler.

The annual banquet will be held at the Harrisburg Country Club June 17 and will celebrate the fifth anniversary of our organization. On that evening our guest and speaker will be Warden Channing Lefebvre, Mus.D., F.A.G.O.

FLORENCE M. BROWN, Secretary.

Junior Choir Festival

Sponsored by the Guild

Prominent Utica Event

An interesting event for Utica was the junior choir festival held May 7 in the First Presbyterian Church under the auspices of the Central New York Chapter. Two hundred children formed a colorful procession as they marched behind the flagbearers and Dean Slater to the chancel of the church. Splendid co-operation and support was rendered by the directors, who worked successfully with their choirs preparing the anthems. Mr. Slater conducted and Miss Margarethe Briesen and George Wald were at the organ. Eight choirs participated. They were the following: First Presbyterian, George Wald, director; Church of the Redeemer, Clara Magendanz and Charlotte Keller, directors; Westminster Presbyterian, Margarethe Briesen, director; Grace Episcopal, Beatrice Slater, director; Stone Presbyterian, Clinton, N. Y., Muriel Jones, director; First Methodist, Rome, N. Y., Horace Douglas, director; Tabernacle Baptist, F. P. Cavallo, director; Bethesda Presbyterian, Beatrice Slater, director.

This was an outstanding event of music week and a congregation of more than 500 was present to enjoy the lovely singing of the children. Already Guild members are seeing evidences of added interest in junior choirs and a keener interest on the part of the members of the choirs.

Members of the Central New York Chapter were in a festive mood when they assembled for dinner in the Hotel Utica May 13. The junior choir festival the preceding Tuesday evening was a thrilling experience and surpassed our fondest hopes from a musical standpoint as well as that of public interest and support. George Wald, Mrs. Ross Helmer and Mrs. James Doyle were in charge of the dinner. Directors of the junior choirs participating in the festival were guests of the evening. Speakers included the Rev. Harold Sawyer, rector of Grace Episcopal Church and chaplain of the Guild; Dr. F. P. Cavallo, choir director at Tabernacle Baptist Church, and George Wald, organist and choir-master at the First Presbyterian Church.

J. L. Slater, the dean, presided at the business meeting. The invitation of the Buffalo Chapter to join with the Eastern and Western New York Chapters for a regional convention was received and a motion was carried to join, suggesting September as a suitable date.

The nominating committee presented the following slate of officers:

Dean—J. Laurence Slater.
Sub-dean—Miss Margarethe Briesen.
Secretary—Mrs. Robert Bothwell.
Treasurer—Paul Buhl.

Registrar—Horace Douglas.
Mr. Slater, being duly installed by the Rev. Mr. Sawyer, expressed his appreciation of the achievements of the past season and thanked all who had helped to make the year successful. Looking ahead, he made suggestions for the 1940-1941 program, which will include two public recitals by visiting organists and another junior choir festival. Educational programs will be introduced at the monthly meetings to inspire members to work toward the examinations.

Mrs. E. R. Coe, press reporter and loyal friend of the Guild, invited the members to "The Playhouse," Barneveld, N. Y., for a picnic. "The Playhouse" is Mrs. Coe's summer home.

LUCRETIA BOTHWELL, Secretary.

Wins Maine State Contest.

Fred L. Mitchell was the winner in the state contest for young organists sponsored by the Maine Chapter and held May 10 in Immanuel Baptist Church at Portland. There were six contestants and the judges were Homer Humphreys of Boston and Miss Gertrude Buxton and Leon Lancy. Mr. Mitchell's piano and organ study have been with John E. Fay, A.A.G.O. The required piece was the Prelude and Fugue in E minor (Cathedral) of Bach and Mr. Mitchell selected "Nun Danket" by Karg-Elert as his other number.

HOWARD W. CLARK, Secretary.

News of the American Guild of Organists—Continued

Convention in Seattle
Marked by Organ Recitals
Varied with Other Music

By WALTER A. EICHINGER

The Northwest regional convention of the American Guild of Organists was held in Seattle, Wash., Monday and Tuesday, May 20 and 21.

Registration opened Monday morning at 8:30 in the Edmond Meany Hotel. The first recital was given at 10 by D. Robert Smith, A.A.G.O., organist and instructor at the College of Puget Sound and organist and choirmaster of the First Methodist Church, Tacoma, Wash. This recital was on the four-manual Casavant organ in the University Christian Church and consisted of the following numbers: Concerto I, Bach; Passacaglia, Symphony in G major, Sowerby; "Corrente e Siciliano," Karg-Elert; Fantasie in A, Franck; Meditation on the Hymn-tune "Softly and Tenderly," V. D. Thompson; Prelude and Fugue in G minor, Dupré.

Another recital was played at 11:15 by Walter A. Eichinger, M. Mus., organist and instructor at the University of Washington and organist and choirmaster of the University Temple, Seattle. This program was given on the four-manual Kimball organ in the University Temple and consisted of the following: Fugue in D major, Bach; Second Sonata for Organ, George Frederick McKay; "Primavera" ("Harmonies of Florence"), Seth Bingham; "A Gothic Prelude," Eric DeLamarter; "Pageant of Autumn," Leo Sowerby.

Luncheon at the hotel was followed by a round-table at which Mrs. Esther Cox Todd, sub-dean of the Oregon Chapter, presided. The topics were "Music as an Aid to Worship," Edward Parsons, Metropolitan United Church, Victoria, B. C.; "Contemporary Trends in Organ Literature," George Frederick McKay, University of Washington School of Music; "The Theoretical Training of the Organist and Church Musician" (illustrated by projected musical examples), Rouen Faith, Portland, Ore.

Another recital was played by Frederick Chubb, Mus.B., F.R.C.O., organist and choirmaster of Christ Church Cathedral, Vancouver, B. C. Mr. Chubb's program consisted of his own Sonata in C minor (four movements); Prelude on a Bach Chorale, Respighi; Offertoire on "O Sons and Daughters," Georges Guiraud; "Choral Varie," Georges Hue; Chorale (Canon), Joseph Jongen; "Paeon," Basil Harwood.

A Guild service was held in the evening at the First Methodist Church. Walter G. Reynolds, A.A.G.O., organist of the First Methodist Church, Seattle, Wash., and Einar Lindblom, choirmaster, arranged the service, which included the following organ numbers: Cantilena ("Song of Devotion"), Guilman, and "Benedictus," Edmundson. The anthems sung by the First Methodist choir were: "Blessed be Thou, Lord God of Israel," H. Alexander Matthews; "Ave Maria," Schubert-Riegger; "La Processione," Cesar Franck-Einar Lindblom; "A Song in the Night," R. Huntington Woodman. An informal reception at the home of Mr. and Mrs. Reynolds concluded the first day of the convention.

Tuesday opened with a recital by Lauren B. Sykes, A.A.G.O., organist and choirmaster of the Hinson Memorial Baptist Church, Portland, Ore., on the four-manual Skinner organ in Plymouth Congregational Church. Mr. Sykes played the following numbers: Prelude, Fugue and Chaconne, Buxtehude; Andante (Concerto, Op. 7, No. 1), Handel; Alla Toccata (Secular Cantata "Amor Traditore"), Bach-Grace; Chorale in A minor, Franck; Scherzo (Five Pieces), Percy Whitlock; March, Op. 27, No. 2, Dupré; Serenade, Op. 38, Edwin Grasse; "An Easter Spring Song," Edmundson; Toccata on "Leonie" (Hebrew Melody), Bingham. Another recital was given at 11:15 by Mildred Waldron Faith, B.A., B.M., organist of the First Unitarian Church, Portland, Ore., on the three-manual Austin in the First Christian Church. Mrs. Faith's program included: Toccata in D minor, Bach; Little G

ORGANISTS OF NORTHWEST IN CONVENTION AT SEATTLE, WASH.



In the front row from left to right are: Carl Paige Wood, F.A.G.O., Edward Parsons, Walter A. Eichinger, Ada Heppenstall Miller, Esther Cox Todd, G. E. Roeder, Mrs. Winifred Worrell, Mrs. Catherine E. McGarry, D. Robert Smith, Oddvar H. Winther.

minor Fugue, Bach; Cantabile, Second Symphony, Vierne; Chorale, "O How Vain, O How Fleeting," Rouen Faith; "Vault," Rouen Faith; Fugue, Gordon Phillips; "Song of May," Jongen; Toccata and Chorale, Karg-Elert; "Pastel" in F sharp, Karg-Elert; "Benedictus," Reger; Toccata, Reger. Immediately after this recital luncheon was served in the church parlors.

The next recital was given at St. James' Cathedral by John McDonald Lyon, L.T.C.L., L.R.S.M., organist and choirmaster of the cathedral and instructor in music at Seattle College. The gallery organ in St. James' is a four-manual Hutchings-Votey and the sanctuary organ is a two-manual Casavant, both organs being playable from the master console in the sanctuary. Mr. Lyon's program consisted of: Prelude and Fugue in B minor, Bach; "Bible Poems," Weinberger ("Abide with Us," "Lord Jesus Walking on the Sea," "Marriage in Cana of Galilee," "Hosanna," "The Last Supper," "Hear, O Israel"); Introduction and Allegro Moderato, Ropartz.

Following this recital a drive was taken along Lake Washington and through the University of Washington campus, ending at Johnson Hall on the campus, where a program was presented by the University of Washington School of Music, Carl Paige Wood, director.

A banquet at the Edmond Meany Hotel concluded the convention. Carl Paige Wood, F.A.G.O., was toastmaster and Edward Palmason, tenor, sang several solos, accompanied by Oddvar H. Winther.

The convention executive committee consisted of Walter A. Eichinger, general chairman; Oddvar H. Winther, program chairman; Helen L. McNicoll, entertainment and reception chairman; Talmage F. Elwell, finance chairman; Louise Mercer Schenken, printing and advertising chairman, and Harry Burdick, transportation chairman.

Massachusetts Chapter Elects.

The closing event of the Massachusetts Chapter for the current season was a dinner, with entertainment and speaker, held May 15 at the Second Church in Boston. About sixty persons sat down to a banquet served by the women's alliance of the church.

This was followed by the annual business meeting and election of officers, at which John Hermann Loud, chairman of the nominating committee, presented a slate of officers for 1940-1941. All were elected unanimously. The following will aid in the future destiny of the Massachusetts Chapter: Homer Humphrey, dean; William Burbank, sub-dean; Gardner Evans, secretary, and Maurice Kirkpatrick, treasurer. A vote of appreciation and confidence in these officers was passed.

Mrs. Abbie Rice, contralto, sang a group of German songs and was well received; mention should be made of her fine presentation of "The Erl-King." She

was excellently accompanied by William Burbank.

Ernest M. Skinner, the speaker of the evening, gave reminiscences of his contact with many important and interesting men, contemporaneous and otherwise, musical and non-musical, and included stories of Coolidge, Bryan, Ravel, Gabrilowitsch and Holst. He spoke briefly on the much-mooted subject of voicing of organs, wind pressures, etc., and generally entertained the gathering.

G. Huntington Byles, organist of Trinity Church, New Haven, Conn., gave an hour's recital on the Aeolian-Skinner at Harvard University Memorial Chapel April 29. He played numbers by Bach, Handel, Franck and Dupré, and two movements of the Vierne Fifth Symphony.

GARDNER EVANS, Secretary.

Festival Service at Worcester.

Six choirs gave a festival evening service for the Massachusetts Chapter April 24 at Wesley Methodist Church, Worcester, Mass. An extended and varied program was thoughtfully planned and reverently executed, covering the literature of choral music from early composers through the Russian and contemporary school. The "Piece Heroique" of Franck was played as a prelude by Dowell McNeil, sub-dean of the chapter, and showed careful preparation and authority. Homer Whitford played Karg-Elert's "Benedictus" and an improvisation on the hymn-tune "St. Catherine" by Dr. Carl McKinley for the offertory. We have never heard these played with more sympathy. The postlude was played by Francis Mahler, organist of the Basilica Church of the Holy Name, West Roxbury.

Some of the choirs were 100 per cent volunteer, but all showed careful training and respect for the dynamics of the music. Wesley Methodist Church is less than fifteen years old and is a beautiful Gothic structure with all the facilities that go to make up the modern church. The organ is a four-manual Skinner.

The following choirs took part: Central Congregational, Miss Mabel Reed, director; First Unitarian, Clifford Fowler, director; First Lutheran, Arvid Anderson, director; All Saints' Episcopal, William Self, director; Wesley Methodist (two choirs), Donald C. Gilley, director.

GARDNER EVANS, Secretary.

Maine Chapter Annual Dinner.

The Maine Chapter held its annual dinner at the Columbia Hotel in Portland May 21. The officers elected for the coming year are:

Dean—Alfred Brinkler, F.A.G.O.
Sub-dean—John E. Fay, A.A.G.O.
Treasurer—Fred L. Hill.
Secretary—Howard W. Clark.
Executive Committee—Helen Hill, Virginia Douglass and Phyllis Cobb.
HOWARD W. CLARK, Secretary.

Sixty Years in One Church
Is Record of One Member
of the Macon, Ga., Chapter

The Macon, Ga., Chapter has, as a loved and honored member, one of the most remarkable organists in the country—a man with a record of sixty years at one church. He is J. G. Weisz, who has held the post of organist and choir director at St. Joseph's Catholic Church, Macon, since 1880. In all this time he has missed only one Christmas service and that was because of illness.

St. Joseph's parish celebrated Mr. Weisz's sixtieth anniversary with a pontifical high mass May 16, with the Right Rev. Gerald P. O'Hara, D.D., bishop of Savannah, as celebrant. The music of the mass was of Mr. Weisz's own composition. A dinner was given in his honor the same evening. Mr. Weisz is 83 years old and is still playing at the church he has served so long and faithfully.

The May meeting of the Macon Chapter was held on the evening of May 7 at the Christ Church parish-house. It was the last meeting until October. Reports of the treasurer and secretary were made and the year's work was reviewed. Officers for next season were elected as follows: Mrs. Hal King, dean; Mrs. W. W. Solomon, treasurer; Mrs. Arthur Lee, secretary; Miss Dorothy Simmons, sub-dean; Mrs. Monroe G. Ogden, corresponding secretary.

The chapter presented Virgil Fox in a recital on the evening of April 24. Mr. Fox gave a brilliant performance. Nearly a thousand people attended the recital and gave Mr. Fox an enthusiastic reception.

The Macon Chapter is planning to attend the regional convention in Atlanta and hopes to have a large delegation on hand.

MRS. MONROE G. OGDEN,
Corresponding Secretary.

South Carolina Chapter.

The South Carolina Chapter met May 6 at Rice Music Hall, Columbia, with organists from all sections of the state in attendance. At the business session officers for the year were elected as follows:

Dean—Dwight Steere, Hartsville.
Sub-dean—James M. Bergen, Columbia.
Secretary-Treasurer—Mrs. Curran L. Jones, Columbia.

Dinner was served at the Friendly cafeteria. In the evening James M. Bergen, organist and choir director of Trinity Episcopal Church, assisted by Mrs. Richard I. Lane, soprano, presented the following program: Prelude, Clerambault; Chorale Prelude, "We Greet Thee, Gracious Jesus," Bach; "Tidings of Joy," Bach; Passacaglia and Fugue in C minor, Bach; "Clair de Lune," Bonnet; Chorale in A minor, Franck; Adagio, Enesco; Intermezzo from Third Sonata, Borowski; Nocturne, Ferrata; Symphonic Fantasy, Cole.

On Sunday evening before the opening session a beautiful choir festival, arranged by Fred H. Parker, at the First Presbyterian, was heard. The festival was given in observance of national music week and in honor of the visiting organists. MARIE M. JONES, Secretary.

Eastern New York Chapter.

The Eastern New York Chapter had a luncheon meeting May 18 in Albany, at which time officers for the year were elected. Mrs. E. S. Osgury continues as dean, Mrs. J. D. Krause is sub-dean, Mrs. F. M. Walker treasurer and Harold Stevens secretary. Mr. Gillespie was elected as program chairman in place of Mr. Bliss. Assisting Mr. Gillespie will be Mrs. O. A. Tilton and Mr. Lansing.

The program committee plans to meet this summer to make out a schedule of activities for the coming year.

In memory of departed Guild members flowers are to be placed in the churches Sunday, June 30. This will be done every year. There will be a conference sometime during the year, lasting one day, to which other chapters in this region will be invited.

HAROLD STEVENS, Secretary.

News of the American Guild of Organists—Continued

Miami Chapter's Latest
Recital by Dean-Elect,
Mrs. Alvah R. Grafflin

Another of the monthly organ recitals sponsored by the Miami Chapter was given Sunday afternoon, April 28, in Gesu Church. Alvah Robinson Grafflin, who gave the program, studied in Chicago and coached with Dom Adelard, O. S. B., and she has served as organist in the Gesu Church for the last sixteen years. She is a pianist, organist and accompanist, but after graduation from high school decided to major in organ. Mrs. Grafflin is the newly-elected dean of the Miami Chapter. Her program was as follows: Fantaisie and Fugue in B flat major, Boely; Aria and Allegro, Handel; "Benedictus," Edmundson; "Canyon Walls," Clokey; "Rimembranza," Yon; Scherzo, Widor; Chorale Improvisations, "Asperges me," "Veni, Veni Emmanuel" and "Gloria in Excelsis Deo," Kreckel; Meditation, "Notre Dame de Consolation," Silver; Toccata, Raffy. Marie Murray, soprano, was heard in a solo.

GERTRUDE TALBOT BAKER, Secretary.

The Miami Chapter was entertained at the home of Mrs. D. Ward White of Miami Beach on the evening of May 14. At the business meeting it was decided to invite the Florida state convention of the A.G.O. to Miami for 1941, to engage an outstanding organist for a recital for the coming season and to hold a series of noon recitals at downtown churches during the winter.

Invited guests were then asked to join the Guild group for installation of the new officers, which was ably conducted by Mrs. Gertrude Baker. The officers are: Mrs. C. F. Grafflin, dean; Mrs. D. Ward White, sub-dean; Ralph Roth, secretary, and Mrs. Norman Riles, treasurer.

A program was given by Mrs. Lewis Moore, contralto; Mrs. Irene Wolfe, soprano, and Eleanor Linton, pianist. Refreshments were served by the hostess and a social hour was enjoyed.

RALPH ROTH, Secretary.

St. Petersburg, Fla., Outing.

A delightful outing was enjoyed May 9 when the St. Petersburg branch met at the home of Mrs. Hiram Farrand, Pass-a-Grille, with Mrs. Benjamin Brann as co-hostess. Twenty members and friends enjoyed bathing in the gulf, followed by luncheon on the porch of the Farrand home. With the dessert was served a chocolate-covered cake with the letters "A.G.O." in white, contributed by Mr. and Mrs. Charles Buddin. A business session was held in the afternoon and a surprise bit of entertainment was a flute solo by Mrs. Farrand, accompanied by Mrs. Brann.

The St. Petersburg, Fla., Chapter had a luncheon April 15 at the Shrine Club. Following this the members went to the home of Mrs. A. D. Glascock for a business meeting.

April 28 a console meeting was held at the North Side Baptist Church, with Mrs. Glascock as hostess. At this meeting the Guild honored Gurdon Fory, well-known musician of the city, who is leaving soon for Santa Monica, Cal. The program included organ numbers by Mrs. Glascock and Louis Hollingsworth, a soprano solo by Mrs. Morris Spooner and baritone solos by Badrig V. Guevchenian, accompanied by Mrs. Guevchenian.

HELEN McCLELLAN, Secretary.

Activities of Jacksonville Branch.

The April meeting of the Jacksonville branch, held April 18, was a public program, given at a new church—St. Paul's Catholic, one of the handsomest churches in Jacksonville and containing a small but effective two-manual Moller. The choir of the church, under the direction of Mrs. Jesse Elliott, sang a group of selections, including "Agnus Dei," Bizet; Seraphic Song, Rubinstein, and excerpts from the Jubilate Mass by Gruber. Miss Tommy Ruth Blackmon of Gainesville played an organ group consisting of: "Piece Heroique," Franck, and Intermezzo, Callaerts, and Claude L. Murphree, organist of the University of Flor-

ida, played: Adagio and Scherzo, from Guilman's Fifth Sonata, and the Chorale in A minor by Franck. A large crowd was in attendance.

The March meeting took the form of a luncheon at the home of Mrs. Robert Lee Hutchinson, vice-regent. Mrs. Estella Bowles reported on the Bach festival at Rollins College, Winter Park, Fla., which featured the Bach Mass in B minor, sung in its entirety, probably for the first time in the South. Claude L. Murphree, the regent, told of the convention of the Florida State Music Teachers' Association, held in Tampa in March.

Tallahassee Branch.

On the afternoon of May 5 the Tallahassee branch of the Florida Chapter enjoyed its annual picnic at beautiful Wakulla Springs near Tallahassee. At this time the annual business meeting was held and the following officers were elected:

Regent—Miss Margaret Whitney Dow.
Vice-regent—Dean Ella Scoble Opperman.

Secretary—Miss Jeanne Compton.
Treasurer—Miss Edith Pfarr.

On Saturday evening, May 18, the school of music of Florida State College for Women presented Miss Mary Margaret Rinck, pupil of Margaret Whitney Dow, in her graduation recital. The program was as follows: Prelude and Fugue in B minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; "Variations on a Noel," d'Aquin; Allegro Assai from Fourth Sonata, Guilman; Chorale Improvisation, Karg-Elert; Chorale in A minor, Franck.

After the recital Miss Dow entertained members of the Tallahassee branch at a reception in the beautiful sunken gardens near her residence. During the evening Miss Dorothy Sanford and Miss Margaret Rinck were presented with insignias of the American Guild of Organists from the local chapter in recognition of their recitals. The reception closed the activities for the local branch for the school year.

DOROTHY SANFORD, Registrar.

Tampa Branch Annual Service.

The Tampa branch held its annual Guild service April 21 at the First Christian Church, presenting the Southern Singers from Florida Southern College, Lakeland, Fla., with Dr. John A. M. Stewart as director; Dr. Nella A. Crandall, accompanist, and James A. Bock, a new Guild member and a talented young organist. Mr. Bock's program included two movements of Rogers' Suite, the "Suite Gothique" by Boellmann and a Prelude by Debussy.

A special meeting for the election of officers for the Tampa branch was held May 1 at the home of Dr. Nella A. Crandall, who is rapidly recovering from an automobile accident last July. The following officers were elected:

Regent—Mrs. Julia Hayman.
Vice-Regent—Dr. Nella A. Crandall.
Honorary Vice-Regent—Mrs. Lee A. Wheeler, Lake Wales.
Secretary—Mrs. Nella Wells Durand.
Treasurer—Mrs. William Douber.
Historian—Mrs. Sam Kellum.

Extension Activity Committee—Mrs. May Paine Wheeler, Lakeland; Miss Eunice Davis, Bartow, and Dr. Nella A. Crandall.

NELLA WELLS DURAND, Regent.

Utah Chapter News-Notes.

The Utah Chapter takes its music and its food seriously. After a fine dinner at the famed old Lion House in Salt Lake City May 4, members turned their attention to the annual election of officers. A. A. Selander was elected dean for a second year with the following staff:

Sub-dean—Elizabeth Dee Shaw.
Secretary—Gwen Summerhays.
Treasurer—Ruth Rees.
Registrar—Alfred M. Durham.
Librarian—Agnis Duffin.

Auditors—Tracy Y. Cannon and Lorin F. Wheelwright.
Executive Committee—Virginia Freber, Frank W. Asper and Alexander Schreiner.

After the election the members went to the L.D.S. assembly hall to hear various original compositions played. Being the last meeting of the season, it was devoted

to manuscript playing. The following compositions were heard: Theme in E flat, Alfred M. Durham; Scherzo in B minor, Alexander Schreiner; "Symbols" (song), Lorin F. Wheelwright (sung by Miss Georgia Ostler); "Bryce Canyon Suite," Seldon Heaps; Passacaglia in D minor, Frank W. Asper. Each composer played his own work excepting Mr. Durham, whose work Alexander Schreiner played. The compositions were well received. Mr. Heaps' "Navajo Trail" has already been published by the Theodore Presser Company.

B. F. PULHAM, Registrar.

Orlando Branch Meets.

Members of the Orlando-Winter Park branch gathered for their last meeting before the summer holidays at the home of Mr. and Mrs. C. Earnest Willard May 14. Supplementing the business meeting with a steak fry, the organists spent the first two hours socially, seated around tables in the garden, which was lighted with gayly-colored lanterns. At the business meeting officers elected were: Mrs. C. Earnest Willard, regent; Mrs. I. N. Burtis, vice-regent; Miss Iris Daniels, secretary, and Mrs. Margaret George, treasurer. Besides the twelve members present there were seven guests. Out-of-town members were Mrs. I. N. Burtis of Clermont, Clifford Fraime of Daytona Beach, Robert Ferguson of Carbondale, Ill., and Mrs. Crow of Atlanta, Ga.

FLORENCE H. WILLARD, Secretary.

Oklahoma Chapter

The Oklahoma Chapter held its annual meeting the night of May 13 in the guild hall of Trinity Episcopal Church, Tulsa. Following dinner the meeting was called to order by the dean, Marie M. Hine. Of great interest were the reports of the delegates to the Southwestern regional convention, held at Wichita Falls, Tex. An invitation to hold the 1942 convention in Tulsa was accepted by the convention and the consensus of opinion was that Oklahoma should proceed immediately with plans for this convention.

Officers elected for the year are: Dean—Marie M. Hine, A.A.G.O.
Sub-dean—Carl Amt, A.A.G.O.
Secretary—Martha Blunk.
Treasurer—Ethel Kolstad.
Registrar—Mrs. W. L. Doering.
Librarian—Oliver H. Kleinschmidt, A.A.G.O.

Auditors—Harry W. Kiskaddon and Fanniebelle Perrill.

Executive Committee Members—Ruth Blaylock and Esther Handley.

Chaplain—The Rev. E. H. Eckel, Jr.

As previously announced, the organist for the closing recital of the season at Philbrook was Frances Wellmon Anderson, the date having been postponed to Sunday afternoon, May 26. Mrs. Anderson played the following numbers: Symphony, D minor, first movement, Franck; Prelude and Fugue in D minor, Bach; Cantilene, Bach; "Twilight Moth," Clokey; "Starlight," Karg-Elert; Prelude and "Liebestod," from "Tristan and Isolde," Wagner; "Ave Maria," Schubert; Nocturne in D flat, Debussy; "Schoen Rosemarin," Kreisler; "Sonata Cromatica," Yon.

JOHN KNOWLES WEAVER.

Five Choirs in Erie Festival.

Five junior choirs under the direction of members of the Erie Chapter were presented at Sarah Hearn Memorial Church on Sunday, Mother's Day, May 12. The program was as follows: Concert Variations, Garth Edmundson, and Arioso in A, Bach, played by Mrs. W. A. Jameson; "Alleluia," Reiman, and "Prayer of the Norwegian Child," Kountz-Deis, sung by the Simpson Methodist junior choir, Doris M. Faulhaber, organist and director; "Praise We Our God," Vulpius, and "O Saviour Sweet," Bach, sung by the Church of the Covenant chapel and Cecilian choirs, Edward H. Johe, director, and Dorothy Dunn, organist; Berceuse, Rebikoff, played by Katrina B. Metzner; "Fairer Lord Jesus," sung by the massed choirs, Mrs. W. A. Jameson director and Doris M. Faulhaber organist; "In Pastures Green," Bixby, and "Lord, We Have Gathered in Thy Temple," Sykes, by the St. Paul's Evangelical choir; "O Come Let Us Sing," Carl F. Mueller, and "Adoramus Te Christe," Bach-Dubois,

by the Sarah Hearn Memorial Church choirs, Mrs. Jameson, director, and the postlude, Chorale Trio, "For Thee My Spirit Longs," Bach, played by Edward H. Johe.

MYRTLE W. DUFFY, Secretary.

Choir Festival at Wilkes-Barre.

The Wilkes-Barre, Pa., Chapter held its second annual junior choir festival April 30 in St. John's Lutheran Church. The procession was formed by a choir of nearly 300 young voices, representing eleven churches of the Wyoming valley. The service was devoted entirely to music; especially noted were the "150th Psalm" of Cesar Franck and "Open Our Eyes" by Macfarlane, done *a cappella*. The choir sang an offertory hymn with descant and young Frank Kelley was soprano soloist of the evening. Marian E. Wallace directed the choirs, accompanied by Alberta Zimmerman. Carl F. Roth played the service. This choral festival has become an annual occasion for the Wyoming valley, having worked out successfully for two years.

On May 6 Albert Freitag of Scranton addressed the Wilkes-Barre unit on modern organs. His explanation of tone production and complexities of the organ was thorough and his illustrations were delightful. Mr. Freitag has the care of many organs in eastern Pennsylvania.

Newly-elected chapter officers are:

Dean—Louise Blackman.
Sub-dean—Mamie Robertson Bare.
Secretary—Ruth Reynolds.
Treasurer—Carl Roth.
Chaplain—The Rev. Robert Graham.
Registrar—Dorothy Hick.
Publicity—Alberta Zimmerman.
Auditors—Mildred Prynne and Horace Kramer.

ALBERTA ZIMMERMAN.

Central New Jersey Chapter.

The Central New Jersey Chapter met in the Third Presbyterian Church, Trenton, Tuesday evening, May 7. A very enjoyable program was presented by George I. Tilton, organist of the Third Church, assisted by the Trenton Central High School orchestra and chorus under the direction of J. Russell Parker.

The annual business meeting was held after the program. The following officers were elected for 1940-1941:

Dean—Mrs. Wilfred Andrews.
Sub-dean—Mrs. Norman Hartman.
Treasurer—Edward W. Riggs.
Secretary—Mrs. Leon E. Anderson.
Registrar—Miss Ella M. LeQuear.
ELLA M. LEQUEAR, Secretary.

Maine Chapter.

The Maine Chapter met at Dean Brinkler's studio April 15. George W. Stanley, Jr., former dean of the Rhode Island Chapter, spoke on organ construction, with special regard to wind-chest mechanics and pipes.

Joseph Bonnet has been engaged for a recital Oct. 1 on the Kotschmar memorial organ in the City Hall Auditorium.

On Sunday, April 21, the chapter sponsored a Guild service in Immanuel Baptist Church. Miss Susan Coffin is organist and director and the choir sang Mozart's Twelfth Mass and Mendelssohn's "He Watching over Israel." Clear diction with careful contrasts of power and accurate pitch made an impressive contribution to the service. The Arioso in E flat, Bach, was used by John Fay as a prelude. Howard Clark played "Hymnus," by Truette, as the offertory and Mrs. Maude Haines the Prelude, Op. 37, No. 1, by Mendelssohn as the postlude.

Central Tennessee Chapter.

The annual banquet and election of officers was the feature of the monthly meeting of the Central Tennessee Chapter, held in May at the Centennial Club in Nashville. Miss Marie Hayes, dean, was toastmaster and presided over the business session which followed the dinner. The following names were presented by the nominating committee and unanimously elected for the year: Miss Marie Hayes, dean; W. S. Haury, sub-dean; Miss Rose Ferrell, treasurer; Mrs. Pollard Parsons, secretary, and Miss Louise Billings, registrar.

Handicaps Overcome by Determined Spirit of Organist in Capital

In Mrs. John Milton Sylvester the organ fraternity of the District of Columbia has a notable example of what a willing spirit can do to overcome the weaknesses of the flesh when there is a determination to develop one's talent and to win name and fame in spite of physical obstacles. Handicapped since early childhood, Lena Sims, born in Lancaster, Wis., the daughter of a Methodist minister and direct descendant of a pirate, has turned to good advantage the courage inherited from both sources, and has made a record that is the envy of many a sturdier body. She was never able in her girlhood to attend school a full day. Despite this disadvantage she was educated in the public schools of Wisconsin and Iowa. About the time of her graduation from high school at the age of 18 she was entirely blind for a year because of a nervous collapse and the remedies applied. College plans were abandoned and the private tutor method was adopted for all subsequent scholastic work.

Miss Sims completed courses in piano, voice and theory as a private pupil of Dr. Charles Baetens, an associate of Theodore Thomas in the Cincinnati Conservatory of Music. Organ studies were with James H. Simms, prominent Omaha, Neb., organist. Later work in piano, theory, voice and choir conducting has been under teachers of the Middle West and East, including Dr. Frederick Schlieder of New York.

Miss Sims was married to John Milton Sylvester Oct. 6, 1897. Five of her greatest joys today are her daughter, Mrs. Charles Herbert Miller of Collegeville, Pa., and four grandsons.

Mrs. Sylvester has held positions as organist in the Broadway Methodist Church, Council Bluffs, Iowa; the Presbyterian Church and Central Methodist Church, Manila, P. I., and Petworth Methodist and Calvary Methodist Church, Washington, D. C. The last ten of the nineteen years in the Petworth position were as "organist and supervisor of church music," including direction of a solo quartet, supervision of senior and junior choirs, supervision of a course in hymn study in the church school, delivery of a course of lectures on hymnody and special subjects before the senior and intermediate departments of the church school, and the production of special oratorio and cantata programs throughout the year.

After an automobile accident in 1928 Mrs. Sylvester retired from church activity and organized a group known as "The Madrigal Singers," which has remained under her direction continuously. The history, structure and rendition of sixteenth and seventeenth century madrigals is studied every year, and programs in the costume and manner of these periods have been given frequent public performances, including programs before nearly every club in the District of Columbia.

Mrs. Sylvester is a member of the "Writers' League" of Washington and

MRS. JOHN MILTON SYLVESTER



has produced a number of papers on music and other subjects. One, on "Christmas Carols and Their Origins," has been published twice in the *Washington Evening Star*, has been quoted in several other periodicals and was delivered before a dozen or more organizations, with another hearing booked for next December.

For twenty-one consecutive years Mrs. Sylvester has been re-elected registrar of the District of Columbia Chapter, American Guild of Organists, and she is on the slate again this year. So valuable has she made herself that the chapter has been quick to avail itself of her services. Not only has she kept her own minutes in perfect order, but she has organized all that could be found of those written before her incumbency and had them all bound in volumes.

SEMINARY AT SPRINGFIELD, ILL., TO DEDICATE NEW ORGAN

On June 9 a service of more than passing interest will be held at Concordia Theological Seminary, Springfield, Ill. At the annual commencement exercises at 7:30 p. m., a new organ will be dedicated. This instrument replaces a tracker 75 years old. It was obtained as a student project following the remodeling of the chapel of the seminary, the students collecting the entire fund. The student council was represented in the negotiations by Frank J. Schultz, the organist. The new organ is a rebuilt two-manual Austin, completely revoiced for its present purpose, and including two new ranks. The work was done by the Midwest Organ Service of Granite City, Ill., district representatives of the Reuter Organ Company.

The music to be used at commencement includes: "Jubilate Deo," Silver; Meditation, Sturges; Third Sonata, Guilman; Serenade, Widor; Allegro, Fourth Concerto, Handel; Toccata in D minor, Bach; duet, tenor-baritone, "The Lord Is My Light," Schultz; "Postludium Pomposo," Schultz.

NEW KENSINGTON, PA., CHURCH
DEDICATES MÖLLER WORK

The First Lutheran Church of New Kensington, Pa., dedicated its three-manual organ, built by M. P. Möller, Inc., on April 17. Dr. Rollo Maitland, the Philadelphia organist, was at the console.

The tonal design of this instrument is indicated by the following stop list:

GREAT (Enclosed separately).

Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Hohlfötte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes (from Choir).
Tremolo.

SWELL.

Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohrfötte, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Rohrnasat, 2 2/3 ft., 61 pipes.
Krummhorn, 8 ft., 73 pipes.
Chimes, 21 Deagan tubes.
Tremolo.

PEDAL.

Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 56 pipes.
Lieblich Gedeckt (from Swell), 16 ft.
Octave (extension Diapason), 8 ft.
Flute (extension Bourdon), 8 ft.
Gedeckt (from Swell), 8 ft.
Flute (extension Bourdon), 4 ft.
Trombone (extension Trumpet), 16 ft.
Chimes (from Choir), 8 ft.

Dr. Maitland played the following compositions to demonstrate the resources of the new organ: Concert Overture in C major, Hollins; Chorale Prelude, "Ich Ruf' zu Dir," Bach; Fugue in D major, Bach; "The Bells of St. Anne de Beaupre," Russell; Allegro from Sixth Symphony, Widor; Theme and Variations from Serenade Trio, Op. 8, Beethoven; Evensong, Martin; Scherzo, Parker; Improvisation on Familiar Hymns, Maitland.

ELMORE TO PLAY PREMIERE OF WORK BY ROBERT PRUITT

On June 26 Robert Elmore will give the first performance anywhere of a suite for organ by Robert Pruitt, Philadelphia composer, entitled "Buck Hill Falls." The occasion will be an alumni program in connection with the bicentenary of the University of Pennsylvania. On the same program Mr. Elmore will play his own Sonata for organ. Two performances of Elmore's "The Prodigal Son" with the Civic Symphony Orchestra, Sabbatini conducting, and the Girard Trust Glee Club will take place in June—on the 16th a concert performance at Irvine Auditorium and on the 19th a radio broadcast. Also in June Mr. Elmore will hold special intensive rehearsals of Holy Trinity choir as groundwork for next season, when a heavy schedule of oratorios and cantatas is contemplated.

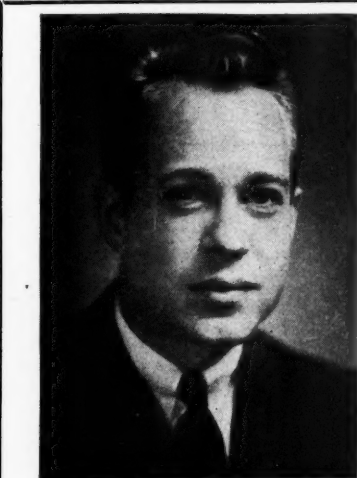
JOSIAH SMITH



AFTER TWENTY-FIVE YEARS' service in Pittsburgh churches, Josiah Smith assumed the post of organist-director at the Brighton Road Presbyterian Church in June, 1939. He was commissioned to select his own quartet and after careful consideration presented to the music committee and congregation a group of enthusiastic young singers who never tire of rehearsing. The quartet is as follows: Ivernia Teather, soprano; Dan Motley, alto; George Peacock, tenor, and Joseph Candia, baritone. Mr. Smith has worked in close contact with the minister, Dr. William V. Parsons, in presenting a wide variety of anthems. Originality has been injected into the work. For instance, in singing Nevin's "Jesus, My Saviour, Look on Me," it was transposed from E flat to F, being better suited for the voices. In the interlude before the second soprano solo a modulation was made to the key of C and the solo was given to the alto, thus lending variety. After the solo a modulation was made back to F for the quartet part. Both quartet stanzas were sung a *cappella*, with the organ coming in very softly on the last note.

Like so many other fine church musicians, Josiah Smith is a native of Pittsburgh. He was born Dec. 26, 1895, studied piano before he entered school, sang in a boy choir at the age of 10 and held his first church position when still in high school. Mr. Smith's earliest study of piano and organ was with Harry G. Archer. Later he studied organ, counterpoint and harmony under William K. Steiner, voice with J. L. Rodrigues and choral conducting with Harvey B. Gaul. His church positions before going to the Brighton Road Presbyterian were as follows: Watson Presbyterian Church, two years; Bellevue Presbyterian, six years; Second U. P. Church, Wilkensburg, two years; Dormont Presbyterian, ten years, and East End Christian, four years.

Mr. Smith has served as treasurer of the Western Pennsylvania Chapter, A.G. O., and also on the executive committee. He is secretary and one of the founders of the Pittsburgh Organ Players' Club.



PAUL CALLAWAY

ORGANIST OF WASHINGTON CATHEDRAL

TWO RECENT COMMENTS

BALTIMORE—(The Sun) "Paul Callaway offered some of the most forceful and satisfying organ playing heard in Baltimore for a long time. This outstanding performer has a strongly developed rhythmic sense and beautifully clean technique... possessed of a most interesting color palette, as well as fine feeling for climax... building up the rhythmic force of the final movement with tremendous driving power."

WASHINGTON—(Times-Herald) "Callaway plays Bach simply, with subtle imagination for its proportions and a willingness to add a bit of modern color. He played the important Sowerby work with amazing technical facility that spun its cloud-like sounds into integrated melodies and let them dissolve again into mysterious dissonance." (Glen Dillard Gunn).

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CHICAGO, JUNE 1, 1940.

The fires of madness kindled over a period of years in Europe are burning at their fiercest as this issue goes to press and the civilized world is waiting anxiously to see whether or not civilization is to live. All that religion and art have done to raise man from the estate of the savage appear at times to have been for naught. Yet there are still many who hope and believe that the powers of darkness cannot prevail for long. Even though adherents of every faith have felt the sting of persecution and though innocent neutrals have suffered along with the others, though all sense of right and wrong appear to be ignored by men who have the ambition to place the entire earth under their heels, those who know history and who are confident of the ultimate triumph of right have not lost hope. The Hitlers have had their prototypes in the Pharaohs and the Napoleons of another day. Sooner than we dare expect at this writing we may be able to sing "O where are the kings and empires now of old that went and came?"

ADVANCING BACKWARD

In view of the fundamental truth that there is nothing new under the sun, coupled with the craving of the human race—especially the younger generation—for something new, we have to move in cycles. *Vide* the fashions of today—or any other day or era—in women's hats. So we must be prepared to view with patience the restless reaching out for that which seems new, even though it be old. And as we are, at least in America, greatly prone to forming cults—perhaps even more so than the Athenians to whom Paul addressed himself—we must adjust ourselves to the situation when we find cultists in the organ profession. It is a sign that we are not getting into a rut and that thinking and the talent for debate are not lost. We are not, like the poor German people, compelled to subject our thoughts to the will of a dictator. THE DIAPASON being a representative of all organists, and obligated to reflect not the editor's prejudices, but the opinions of his clientele, with only such editorial expressions as may stimulate straight thinking, we make this publication the forum in which over a period of more than thirty years many lines of thought have found expression and have provoked healthy discussion. Necessarily we differ widely in some instances from opinions presented over the signatures of our readers.

All this is preliminary to comment on a communication in this issue from a very capable and very earnest organist of the young generation who comes forward to offer a plea for a return to the tracker action. Those of us who for years played organs with tracker action; who wiped the perspiration from our brows on a warm day after finishing a hymn or any full organ passage; who yanked out re-

calitrant stops in damp weather, finally getting them out to their full six-inch limit; who had no registrational helps beyond a few iron pedals with fixed great or swell piano, or mezzo, or forte combination; who knew nothing of adjustable combinations; who enjoyed such steadiness of wind pressure as the throbbing of a water motor or a strong boy at a pump handle could produce; who had to stop for a few moments to make any extensive change of registration, no matter how skilled we were or how agile; who—but why make this sentence any longer? Those with years of experience back of them and who possess good memories can complete it for us. Those who have become enamored of everything that was done from fifty to three hundred years ago will not be convinced.

It does seem rather incongruous that a generation so blessed as to have facilities at its disposal for organ playing that were unknown in the tracker era should be so ungrateful as to plead for the "good old days." Our correspondent speaks of personal contact with the pipes. With such actions as are built today by all the organ builders of standing, almost any organist will testify that he is totally unaware as he plays of the means by which his finger on a key actuates the sound of the pipe. The faults of early electric actions have been almost wholly eliminated.

As for echo divisions, they are generally rated as luxuries—a dessert that rounds out the meal. If the echo organ should be condemned because it "serves no other purpose than that of providing sentimental old ladies with a good excuse for weeping," then what of the antiphonal choir? And if sentiment and feeling are to be entirely taboo in organ music we might as well cease building organs or learning to play them.

As for the misuse of the speed in playing which the electric action has made possible, we agree with the writer in saying that there is too much fast stunt playing of the classics, just as there is too much speeding in automobiles. This latter hardly would be deemed a logical reason for going back to the horse and buggy, which, in addition to being short on speed, had the advantage of seldom getting out of order, except when the horse developed colic, whereas an automobile, even in its present state of advancement, sometimes will have engine trouble.

Some of our fine young men who advocate a return to everything that Bach had to endure should not be encouraged to spread a gospel that could easily be commercialized to a point where traditionally innocent organ purchasers might be influenced. There has been too much of that sort of thing, as we all know.

Any musician who fails to realize what electricity has done for him lays himself open to the charge of ingratitude.

BROWSING AMONG ORGANS

Perusal of the annual report of the Organ Club of London always is interesting. This organization, whose activity consists largely of visits by its members to various organs, remains unique. According to figures presented at the annual meeting Jan. 20, eleven trips were made in 1939 and seventeen organs were heard and inspected, including new and old instruments, large and small ones. For example, last March Westminster Abbey was visited and the large Harrison & Harrison organ was the object of examination, while in June the organ in the home of Sir James Jeans and Lady Jeans was the subject of attention. To succeed the late Donald Penrose, Dr. H. Lowery, principal of the Southwest Essex Technical College, was elected president of the club. In the course of his brief presidential address Dr. Lowery gave some definitions of the organ and made the interesting assertion that the best one he had ever seen was by H. Statham, who stated that "the organ is an instrument capable of sustaining notes for any length of time." Therefore, he said, the

club's interests should not be limited to pipe organs.

Henry Willis, the distinguished organ builder, presided over the meeting and reports of officers showed that the organization has a present membership of 145.

As we have a multiplicity of organizations, and many resultant annual dues to pay, THE DIAPASON refrains from suggesting that something like the Organ Club be formed in America, but there is no doubt that the A.G.O. or its individual chapters might well incorporate in their programs activities similar to those of the English organization. There is nothing more interesting to the enterprising organist, or more informative, than to browse among the instruments which his fellows play and to obtain firsthand information on the tonal resources and the console "feel" of noteworthy organs of various designs and sizes. There is hardly a better way of increasing interest in the work of a chapter than to arrange trips such as those which the Organ Club plans every year.

Letters from Our Readers

Finds New Music Lists Helpful.

Wichita Falls, Tex., March 11, 1940.—Dear Mr. Gruenstein: I wish to tell you how much I enjoyed THE DIAPASON this month. The new music listed has been very interesting and helpful to me in my work as an organist.

Very sincerely yours,
BLANCHE POTTER KUYKENDALL.

Jamison Articles "Tops."

Garden City, N. Y., April 10, 1940.—Dear Mr. Gruenstein: THE DIAPASON is getting better each issue. Jamison articles are "tops." Best regards from
JEAN PASQUET.

[Additional communications are published on page 24.]

BOY CHOIR FESTIVAL HELD AT ST. JAMES', PAINESVILLE

The first Whitsunday boy choir festival held at St. James' Church, Painesville, Ohio, in 1938 was directed by Sir Sydney H. Nicholson, head of the School of English Church Music, with four choirs participating. The third festival was held May 12, 1940, with the following six choirs participating, all affiliated with the S.E.C.M.: Christ Church, Shaker Heights, Adolphus C. Evans, choirmaster; St. Alban's, Cleveland Heights, Stephen E. Cool, organist; Grace Church, Willoughby, Florence Boddy, organist; Christ Church, Hudson, David C. Bower, organist; St. Christopher's-by-the-River, Gates Mills, J. Lewis Smith, choirmaster; St. James', Painesville, Paul Allen Beymer and Laurence Jenkins, choirmasters. Laurence Jenkins directed the combined choirs and Paul Allen Beymer was at the organ. The evening service was preceded by an organ recital by the visiting organists. The processional was "Hail Festal Day." Mr. Jenkins and Mr. Apple, as cantors, in the church balcony, sang the nine verses, and the choirs, as they entered the church, sang the chorus, with full organ. The offertory anthem, "O Praise God in His Holiness," by Macpherson, was the climax of the evening.

GRADUATION AT ST. JAMES' METHODIST CHOIR SCHOOL

The choir school of St. James' Methodist Church, Chicago, under the leadership of Bethuel Gross, organist and director at this large church, had its commencement from May 20 to 26, with piano, organ and vocal recitals and various demonstrations of the work being done under the patronage of the church. The novel movement launched at St. James' a few years ago is explained in a statement published in the commencement program over the signature of Mr. Gross, who writes:

Because the administration of St. James' Methodist Church recognizes that all social orders are inevitably subject to change, the officers of the choir school have been permitted to administer the five arts to anyone, regardless of age or church affiliation, and free of any compulsory fee. Realizing that the five arts—music, drama, literature, painting and aesthetic dancing—embody the highest aspirations and the truest emotional expressions of which the

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

TWENTY-FIVE YEARS AGO, IN ITS issue of June 1, 1915, THE DIAPASON reported the following events:

The American Organ Players' Club of Philadelphia celebrated its twenty-fifth anniversary with a public service at St. Clement's Church May 4. Henry S. Fry directed the choirs, the hymns were sung to tunes composed by Dr. John M'E. Ward, president of the club, and David E. Crozier, and H. Alexander Matthews accompanied his own anthem, "Blessed Be Thou, O God of Israel." Several members of the club played original organ compositions.

New organs the specifications of which were presented included the one in the Mormon Tabernacle at Salt Lake City, being reconstructed by the Austin Company; a four-manual Casavant in St. Joseph's Catholic Cathedral, Buffalo, and a four-manual Austin for St. Paul's Episcopal Church, Chicago.

Three hundred organists and their friends were guests of Ex-Senator William A. Clark at his palatial Fifth avenue home in New York April 22 and heard a recital by Arthur Scott Brook, Senator Clark's private organist, on the great Aeolian organ.

Hope Leroy Baumgartner won the annual prize competition in organ playing at Yale University.

The annual meeting of the American Guild of Organists was held in New York May 20 and the officers re-elected included: Warden, J. Warren Andrews; sub-warden, S. Lewis Elmer; general secretary, Harold V. Milligan; general treasurer, Dr. Victor Baier.

TEN YEARS AGO EVENTS RECORDED in the June, 1930, issue of THE DIAPASON, included:

Colonel Jacob Gray Estey, president of the Estey Organ Company for twenty-eight years, died at his home in Brattleboro, Vt., May 20 of heart disease. Colonel Estey was born in 1872 and was the oldest son of General Julius J. Estey. He was the last of the third generation of the Estey family to be connected with the organ industry which his grandfather founded nearly a century ago.

Large new four-manual organs, completed or under construction, described in THE DIAPASON, included: A Kimball for the First Congregational Church, Columbus, Ohio; a Pilcher for the Hebrew Benevolent Congregation, Atlanta, Ga., and a Kilgen for St. Paul's Episcopal Church, Lynchburg, Va.

Warren R. Hedden, F.A.G.O., a former warden of the Guild and for many years chairman of the examination committee, died May 2 in New York.

human mind is capable, the choir school is confident that in this new emphasis of religious administration the church is meeting the changing social and economic tempers of the day. When only 6 per cent of our populace can afford university training and when the great theatrical presentations of the arts are in the majority of cases financially prohibitive, what better service could organized religion render than to make a study of the arts available to all and at the same time be in a position to remind those who take advantage of these opportunities that all the moral values embraced in religious creeds are still inescapable for the most effective living?

Record of Harold Tower's Forces.

Harold Tower has finished his twenty-fifth season in Grand Rapids as an organist and director of choirs and an influence for good in the community whose rarely fine work is recognized by all churches. At Trinity Methodist Church this is Mr. Tower's fifth year and his report to the parents of the choir members shows the singing of forty-five anthems and five cantatas in the last year. The choir has sung in a number of places outside the church in the course of the season and rounded out its work with a presentation of the opera "The Pirates of Penzance," which drew 1,167 people to the three performances. The financial report of the choir shows that it has earned from its singing this season a grand total of \$437.85, which is deposited with the choir mothers' guild.

THE FREE LANCE

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

Last Christmas brought me a card from Herbert Peabody, who used to neighbor me from Fitchburg; born with a pen in his hand, grounded in the Faith and as good a church musician as they make 'em, Pittsburgh grabbed him. This card was embellished with a cut showing a bit of a church interior; in the foreground a richly carved pulpit. Over the top of the pulpit, in the middle distance, clusters of organ pipes forming the imposing front of an organ, are to be seen. Pulpit and Organ, Minister (Priest, if you prefer) and Choirmaster. In the cut the organ is shown, bracketed high on the wall of the nave, in the upper spaces. Parson AND organist. Does anything occur to you?

Another excellent friend, Arthur George Colborn, in the ancient city of Bristol, writes me: "I've just come across a note that Stainer was born on June 5, 1840; his centenary should not pass unnoticed." John Stainer (later Sir John) was contemporary with Sir Joseph Barnby, born in 1838, and with Sir Arthur Sullivan, born in 1842. These three organists and composers were very active as church musicians in the Victorian epoch and for some time thereafter. On the whole I think we may rank the three in this order—Sullivan, Barnby, Stainer. Stainer's "Crucifixion," however, if one counts its genuine religious feeling and its strong appeal to all kinds of churchgoers as factors indispensable in good church music, is, in my opinion, the most satisfactory work for the church by any one of the group. Barnby's "Rebekah" is pleasant to the ear, but not deeply felt. Sullivan's "Prodigal Son" is another matter—well worth a director's attention. An accompanist who can play the accompaniment to the baritone solo, up to time, with absolute clearness and with a respectable suggestion of orchestral color, has a right to feel proud of himself. Friend Colborn believes that Stainer's tune to "Cross of Jesu, Cross of Sorrow" (often hymnals use the tune for "Come, Thou Long-Expected Jesus") ought to be in every hymn-tune book. Ignoring for the moment all modern ideas as to what constitutes a first-rate tune, I think it is one of the best of the well-constructed and interesting tunes of the period. Stainer's hymn-tunes have been collected—158 is the number—and published by Novello (1900); if studied they will make clear Stainer's capabilities and limitations. His collection of Christmas carols has been enthusiastically worn nearly threadbare; and his organ primer (both of these books are Novello) is a sterling work, having much to recommend it even today. "The Daughter of Jairus," a short work, has a certain value for a vesper hour. You can get two books of organ music by Stainer containing a few pieces of considerable interest, the best being "On a Ground-Bass."

Stainer was a good man for his day and generation.

It is encouraging to find organ programs that are plainly intended to give the organ recital lover pleasure; such programs often represent a great deal of careful thought and planning for aesthetic effect. It takes much taste and good judgment to make up a series of recitals that shall first of all give the listeners personal satisfaction. This thought is suggested by examining four admirably planned programs sent me by Dion Kennedy, All Saints-by-the-Sea, Santa Barbara, Cal.

Of course there are other motives—legitimate, too—that inspire the building of programs. A young musician conscious of his abilities and eager to demonstrate them may well use a series of recitals from the classics, Buxtehude down to Widor and Cesar Franck, but carefully avoiding the music of today's American composers. Har! Har! Another time let him champion the American composer of organ music, always combining the best of foreign works with those of U.S.A. origin. On the whole I think that it is not entirely satisfactory to isolate national groups of compositions, either in order (a) to demonstrate real national

power or (b) to show racial characteristics. I think I am probably in a minority in this.

In a small town possessing a nucleus of natural music-lovers a recitalist may consecrate his talents to teaching his fellow townsmen something of the wide range of beautiful music by using freely arrangements of the classical orchestral music, particularly the slow movements; it may not be necessary to attempt orchestral color, although on no account should the study of the *partitur* be neglected; This recommendation of mine may be objected to on the ground that our numerous orchestras have acquainted the musical public with the symphonies and overtures of Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Schubert and others of the immortals, making transcriptions superfluous. That seems to me a feeble objection. Take, for example, Boston, with a great orchestra giving forty-eight concerts a season for a population of 800,000. Are we to consider that that number of people are indoctrinated in the classics and take a Haydn slow movement with their breakfast cereal? Not a bit of it! Symphony Hall Boston, seats (let us say) about 2,600 people, two concerts weekly for twenty-four weeks; allowing for the sharing of tickets by two or three people, we may figure at least 7,000 who acquire a vague sort of musical culture by listening to the symphony in Boston. That leaves about 793,000 people in Boston who do not, at least directly, benefit from the concerts.

Our young organist friend, then, may well consider himself a sort of John Eliot ministering to the Indians, that is, the musically-unwashed of his town. He thus undertakes a most difficult task and will at first get little professional credit. First and finally he must avoid slovenly playing, unrhythmical playing, dull registration; and even more, he must not attempt his apostolic mission unless he has an organ that is a benison to the ear. Theoretically a first-rate player will inevitably strike twelve by his effective tempo, sympathetic phrasing, all under the control of an emotionalized intelligence; but my spirits have gone down steadily in listening to even good playing on an old instrument destitute of the stops that people like to hear.

We used to think that music was the art of beautiful sounds.

**PRIZE OF \$100 FOR SONG;
TEACHERS' GUILD CONTEST**

The Chicago Singing Teachers' Guild announces its fourth annual competition for the W. W. Kimball prize of \$100, which this season is to be awarded to the composer submitting the best setting for solo voice of a text to be chosen by the composer himself. In addition to this award, the guild guarantees publication of the winning manuscript. Full information concerning the competition may be obtained by addressing Walter Allen Stults, president, Box 694, Evanston, Ill., with stamped and self-addressed envelope. Manuscripts are to be mailed not earlier than Oct. 1 and not later than Oct. 15 to Mr. Stults.

The last competition of the guild was won by an organist, Raymond McFeeters of Pasadena, Cal., whose winning song, "A Psalm of Praise," on a text adapted from Psalm 100, is soon to be published by Carl Fischer, Inc.

**HONOR I. H. BARTHOLOMEW
ON HIS 37TH ANNIVERSARY**

In celebration of his thirty-seventh anniversary as organist and choir director of Holy Trinity Lutheran Church, Bethlehem, Pa., I. H. Bartholomew was guest of honor at a surprise dinner May 5 in the Old Sun Inn. He also received many telegrams and greeting cards. Present were a number of former soloists and choir members. After dinner the Rev. Benjamin Lotz introduced Dr. Gomer S. Rees of Allentown, who spoke on "The Music of the Church." Charles T. Eberts, vice-president of the church, brought greetings from the office of the church and Miss Bartsch extended felicitations from the choir. A movement was started to organize an alumni association among former choir members. At the morning service the Rev. Mr. Lotz referred to Mr. Bartholomew's faithful service and the church bulletin made congratulatory reference to the anniversary.

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Important Cantatas; Other Compositions Come from the Press

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

A century ago Elder Joseph Thomas roamed the Southern Appalachians, a John the Baptist of the Mountains, preaching repentance. When he died he left behind him the memory of an inspired prophet who always dressed in white, and a song entitled "The White Pilgrim." The author of the words is unknown; the tune is related to the Scottish "Braes of Balquidder."

The most interesting and beautiful cantata I have seen in a long time is one entitled "The White Pilgrim" (Gray), composed by Lewis Henry Horton of Kentucky, assisted by Buell H. Kazez. Throughout the forty-four pages the melodies are those old "white spirituals" whose recovery is the most thrilling chapter of the recent history of ecclesiastical music. Professor George Pullen Jackson of Vanderbilt University, our leading authority on these old tunes, vouches for the cantata; its melodies and discreet harmonizations speak for themselves. Every university in North America should produce this folk cantata and I hope that hundreds of churches will find it worthy of production also. The music is not difficult. There are solos for the four voices and admirable variety of choral treatment within the desired limits. You can use a chorus of women and another of men.

A much more difficult work, but a noble one, is "The Light of Tomorrow," by Philip James (Gray), a short cantata of thirty pages with accompaniment *ad lib.* The truly imaginative and buoyant text was written by Velma Hitchcock, a young woman whose recent death was a loss to poetry. At first the text was intended for singing at the New York World's Fair, but Dr. James quite properly decided that the work should have wider use at a time when so hopeful a vision is desperately needed; and a few words were changed to make this—what it already was—a splendid song of the future of this continent and of mankind. The music is not easy; it broadens toward the end to a hymn which may be sung by congregation or "ripieno chorus" against the main chorus. The work has that combination of surprise and assurance which is part of the composer's great gift.

I mention with these two remarkable works, the product of the folk and of a notable modern artist, a somewhat old-fashioned long anthem, which is really a short cantata in eighteen pages: "Lead, Kindly Light" (Ditson), by the late Dr. Herbert Sanders. Before the Canadian composer's lamented death I had published in this journal an entire article devoted to his works. He assured me that better things were to come, and this was one of the new works he planned. It is certainly one of his half-dozen best. You need a baritone soloist. The work is not difficult and is melodious throughout.

Good New Anthems

If I were asked to name the best recent anthem, my choice would fall among three. One is Dr. Noble's manly accompanied work, "Lord of the Worlds Above" (Galaxy), which has a soprano solo *ad lib.* and marches along in that valiant, healthy fashion which we expect from Dr. Noble. It is especially appropriate for a church festival, but it also has firm assurance for wartime. Californians will be interested to know that it was composed at Santa Monica last summer. I recommend this for any type of choir singing SATB.

The second is a splendid setting by Webbe of Alexander Pope's great paraphrase of Isaiah's prophecy, "Rise, Crowned with Light" (Gray), a poem which ranks near the top in all English attempts to celebrate the might, majesty and dominion of God. The anthem is accompanied; there are two bits for bass solo *ad lib.* At his best Mr. Webbe is certainly one of our best composers, and he is at his best here.

The third anthem is a graceful little one by Walker Robson called "Idyllium," or "Christ Hath a Garden" (Novello). It opens with an unaccompanied soprano solo which has the charm of a folksong. This will be just the thing for summer services.

Speaking of summer services, there is a

tuneful new anthem by Gustav Klemm called "God Who Made the Mountains" (Galaxy). It is easy and lyrical in quality, not very original, but pretty; it might well be arranged as a solo, but meanwhile I recommend it especially to mixed quartets.

Kenneth Runkel has had the excellent idea of arranging some anthems for the three choirs often found nowadays in one church: SATB, the junior choir (usually in SAB), and the children who sing in unison or in two parts. For Summy he has edited Goss' "O Taste and See" and Roberts' "Seek Ye the Lord." For Witmark he has composed a pretty Easter carol-anthem, "Christ and the Birds," ending with alleluias. He has also an anthem, "God, the All-Glorious" (Witmark), for two choirs, junior and senior—another tuneful number.

People go on making arrangements of the folklike middle theme in Sibelius' "Finlandia." Arthur Dana has a good one called "Lift Up Your Hearts" (Schmidt), which has sections for T-B and for S-A, then the chorus or mixed quartet. George Matthew's arrangement is called "Song of Faith" (Summy); it starts with tenor solo, goes to unaccompanied quartet and ends with full unison—a pleasant idea.

Numbers for Women and Men

Among the numbers for women's voices you might like Beethoven's "O God, Thy Goodness Reacheth" (E. C. Schirmer), SA, a short accompanied prayer, easy; Miss Davis' edition of "Ye Watchers and Ye Holy Ones" (E. C. Schirmer), SA, accompanied; Dr. Lefebvre's edition of an "Alleluia" from Bach's cantata "For Us a Child Is Born" (Galaxy), SSA, accompanied, short.

The same Bach "Alleluia" is also arranged for men (Galaxy). Dr. Lang has a good short anthem for TTBB accompanied, "Rejoice in the Lord Alway" (Novello).

As usual, the pickings among vocal solos are not good. I mention two numbers that may be useful. Walter Golde has a setting of "The Lord Is My Shepherd" (J. Fischer, two keys); it has variety and some originality. "Children of Light" by Genevieve Davis (C. Fischer, 1939, medium voice) is pleasantly Mendelssohnian.

There is a new book called "The Sacred Hour of Song," edited by Mack Harrell (C. Fischer), for medium voice; the songs are from such classical composers as Bach, Mendelssohn, Haydn, Mozart and Schubert. There are about twenty songs for a dollar—a bargain for anyone who hasn't most of the songs already, as experienced church singers probably have.

Two unusual numbers are solo cantatas by Jaromir Weinberger (Gray), entitled "The Way to Emmaus" and "Psalm 150," both for high voice and organ. They are fairly original and will need good singing. The high price indicates that the publisher does not expect a large sale.

New Organ Compositions

I mention only four numbers. Dr. Whitehead's "Prelude on a Theme by Orlando Gibbons" (Gray) is four pages of truly elevating music for a church service. The "Three Short Pieces" by Eugene Hill (J. Fischer) are all pleasant; the "Melody" is delightful—a cousin of the "Londonderry Air." Dr. Diggle's "Toccata Pomposa" (Galaxy) is an admirable example of the form, brisk and cheery. Dr. Dickinson has added to the "Historical Recital Series" (Gray) a "cute" little piece by B. Cosyn called "The Goldfinch," composed about 1600.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Three Psalm-Preludes (Second Set) for organ, by Herbert Howells; published by Novello & Co.

Dissonant music of widely varied rhythms, of biting intensity, of dramatic urge, is to be found in the three pieces issued in three separate numbers, but grouped as a cyclic set under the collective title chosen by the composer. This is big music—not immediately likable, perhaps, but music certain to take on real meaning and significance on acquaintance and study. The first, dedicated to John Dykes Bower, is tied up with Psalm 130, the "De Profundis" verse. The second, inscribed to William H. Harris, is prefatory to verse 11 of Psalm 139. This is probably the simplest, most convenient,

FATHER RICHARD GINDER



Richard Ginder, Priest and Organist, Serves Church in Dual Role

In Father Richard Ginder, F.A.G.O., the church has a man who serves it with distinction in a dual capacity. This young priest-organist studied for orders at the same time that he prepared for the A.G.O. examinations. On June 10 he will be ordained to the priesthood of the Roman Catholic Church, having completed his studies at the Sulpician Seminary in Washington, D. C. During his preparatory years in Pittsburgh he was an organ student of Earl Collins and Dr. Caspar P. Koch.

One day, back in 1935, a tall young man approached the dean of the Guild in Washington and casually asked to be registered as a candidate for the approaching examinations.

"All right," she said, adding jocosely, "but I do hope you know your counterpoint, Mr. Ginder!"

"I guess I know enough to stand the test."

"Who tutored you?"

"No one. I picked it up myself."

Mr. Ginder passed his examination that year and the examination for fellowship the next year in just that way. He "picked up" counterpoint, form and orchestration by himself.

Confronted at an early age with a passion for music—and with a coincident love for the church and devotion to her mission—Mr. Ginder made his choice on entering college, deciding that he would be a priest. But he realized he need not give up his music; it could be his hobby.

On entering the Basselin Foundation at the Catholic University, he saw his opportunities for formal training at an end. He was now leading the semi-cloistered, rigidly disciplined life of a Catholic seminarian. Because of the seminary rule of silence, even instrumental practice had to be reduced to a minimum. Father Ginder made a virtue of necessity and concentrated on theory. Between lectures on St. Thomas Aquinas and the philosophy of the schools—seminars on Plato and Aristotle—reports on Kant and the Idealists—Father Ginder surrounded himself with the Novello manuals on theory and the Goetschius handbook. A *cantus* might be crowded in before spiritual reading and a thorough-bass after night prayers.

On completing his philosophical studies, the Catholic seminarian enters his four years of theology. Father Ginder continued at the Catholic University, but because of the intensive study required by his "dogma" and "moral," music had to trail along as best it could. All during the time of his studies he propped himself financially on his pen. Articles by him on music and matters of current interest came out month after month in *Columbia*, *The Sign*, *The Catholic World* and other Catholic periodicals. Only a few weeks ago a 6,000-word pamphlet defending the authenticity of the Gospels appeared under his name.

Meanwhile he was acquiring a greater surety with his musical pen—writing instrumental studies and motets and experimenting with the free rhythm of plainchant. Last year the Art Society of his native Pittsburgh gave him a second prize for his setting of the 137th Psalm in mixed free and measured rhythm. This year Father Ginder's entry took the Leiser prize of \$100—awarded, again, by the Pittsburgh Art Society—and the McLaughlin & Reilly Company of Boston has just published his "Missa Dominicalis," for four male voices, written especially for choirs in seminaries and boys' boarding schools. The mass had its premiere May 23 at St. Matthew's Cathedral in Washington under the direction of Malton Boyce, dean of the Catholic University Music School and choirmaster at the cathedral. G. Schirmer, Inc., recently accepted his "Mass in Honor of the Paraclete," a more ambitious work, for three male voices.

of the three pieces. The last of the series is the biggest of the trio, both in bulk and importance. Dedicated to Percy C. Hull, it has a text, verse 3 of Psalm 33, "Sing unto Him a New Song." Fittingly it is an allegro—a joyously virile movement. The composer has much to say, has a technique competent to meet his needs, and understands the instrument for which he elects to write. This is music that will "come off" without fail. It will sound well and with stirring results.

Prelude on a Theme by Orlando Gibbons, by Alfred Whitehead; "Sheep May Safely Graze," aria by J. S. Bach, arranged for the organ by E. Power Biggs; published in St. Cecilia Series by the H. W. Gray Company, New York City.

Two short organ numbers of practical value. The first-named will prove of use as a dignified prelude. The Bach is a lilting pastorella—a transcription of the soprano aria from the Leipzig composer's "Birthday Cantata," commemorating the natal day of Herzog Christian zu Sachsen-Weissenfels. In its new dress it is effective, easy and interesting.

Fantasia on "The Garden Hymn," by Arthur Shepherd; published by the H. W. Gray Company.

From a first-rank native composer comes this extended essay in contrapuntal style. We are given fifteen pages of erudite and individual variation and development on the folk-tune-like original melody. The result is a beautifully written work. It seems a little on the long side for such detailed development as given. The theme, not the treatment, is the fault; the composer has done wonders with it.

"Meditations; Twelve Pieces for the Organ," by Josef Rheinberger; edited by Harvey Grace; published by Novello & Co., London.

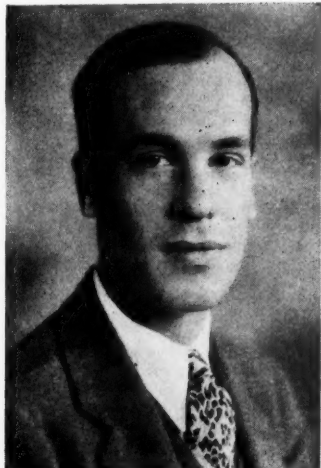
This set of short pieces, in varied moods, is listed as opus 167 in the works of this great (and under-appreciated) German composer. In the new edition, as a result of the editorial efficiency of Dr. Grace, the lovely and effective music will come to a proper valuation because of its intrinsic worth, now obvious when freed from the trammels of the older editing—marked by carelessness, inaccuracies and clumsy layout. The twelve pieces, of widely different types and moods, are individually well described by the titles; we list these for reference and identification values: (1) "Entrata," (2) Agitato, (3) Canzonetta, (4) Andantino, (5) "Preludio," (6) Aria, (7) Intermezzo, (8) "Alla Marcia," (9) "Tema Variato," (10) Passacaglia, (11) Fugato, (12) Finale.

Miss Sackett Is Recovering.

Miss Edith Elgar Sackett, minister of music at Christ Lutheran Church, Baltimore, Md., who was taken ill on Good Friday, is making a full recovery and hopes to resume her duties in the fall. Miss Sackett then expects to conduct several of her summer courses which had to be temporarily postponed.

Stanley E. Saxton
PIANO-ORGAN RECITALS
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CLARENCE WATTERS



CLARENCE WATTERS, whose work at Trinity College, Hartford, Conn., where he has given organ recitals of outstanding character, has attracted attention throughout New England and the East, has won new recognition, as shown by the announcement that he has been appointed full professor of music, on permanent tenure. One immediate result of this promotion is that Mr. Watters will have more time to devote to composition than in past years.

NEW YORK CHOIR CONTEST
AIMS TO IMPROVE STANDARD

The Westminster Presbyterian Church choir of Bloomfield, N. J., directed by Roberta Bitgood, and that of Trinity Lutheran Church of New York, directed by Ernest Brennecke, Jr., won cups as leaders of their respective divisions May 8 at the final hearing for senior choirs by the Music Education League in St. Thomas' Church, New York. Miss Isabel Lowden is president of the league and Dr. T. Tertius Noble has been chairman of auditions since its inception in 1923.

The purpose of the league is to help create a higher standard of singing. Contests are held annually to encourage and aid the directors and choirs to achieve this goal. Each group receives a confidential, constructive written criticism and suggestions from the judges that will help raise standards of performance. The judges are Herbert Sammond, Duncan McKenzie and Andrew Tietjen.

The participating groups in the senior choir were: Westminster Presbyterian Church, Bloomfield, N. J.; Bloomfield College Seminary; Parkville Congregational Church, Brooklyn; Trinity Senior Choir of Queens, N. Y., and the choir of Trinity Lutheran Church, New York.

The finals for the junior choirs were held at Union Theological Seminary May 11. Choirs participating were: Summerfield M. E. Church, Port Chester; St. Cecilia Choir of St. Luke's Church, New York, and Trinity Junior Choir of Trinity Reformed Church, Ridgewood, Brooklyn.

OFFER WEALTH OF FEATURES
AT WA-LI-RO CHOIR SCHOOL

Completed plans for the boy choir conference at Wa-Li-Ro, the summer choir school in the diocese of Ohio, at Put-in-Bay, in Lake Erie, are announced. The conference opens Monday evening, July 1, with a talk on "What a Rector Expects of His Choirmaster," by the Very Rev. Kirk O'Ferrall, D.D., dean of St. Paul's Cathedral, Detroit. A full musical service will be conducted on each of the three following days, that on Tuesday being morning prayer under the direction of Paul Allen Beymer and Laurence Jenkins, with emphasis on speech-rhythm Anglican chanting, including the Venite, a Psalm, the Te Deum and the Benedictus.

The Wednesday service will be choral evensong, prepared and conducted by William Ripley Dorr of California. This service will include the traditional choral responses, Magnificat and Nunc Dimittis, with *fauxbourdons* by Alec Rowley and the sixteenth century anthem "Call to Remembrance" by Farrant.

The service on July 4 will be that of

communion, directed by Dom Anselm Hughes, O.S.B., of Nashdom Abbey, England. Walter Blodgett will be at the organ. The music will include Canon Douglas' plainsong "Missa Dominicals" and Vittoria's four-part setting of "Therefore We before Him Bending."

A large part of the time will be spent in actual rehearsing and preparation of the music for these services, giving the students the practical experience of the work. The Rev. John W. Norris of Philadelphia will talk on the new hymnal and Mr. Dorr will give talks on "The Boy Alto or Counter-Tenor," "How to Secure Almost Perfect Attendance on a Voluntary Basis" and "Vocalization for Perfect Intonation." A voice clinic will be held Friday morning at which each boy sings alone and his voice is studied by all present. For the demonstration choir boys are picked from the fifteen choirs that attend Wa-Li-Ro during the summer.

The choir school, directed by Paul Allen Beymer and Laurence Jenkins, is in its seventh season.

MOVE TO MAKE CUMBERLAND
FAMILIAR WITH BACH WINS

Presenting a two-hour program of organ compositions by Johann Sebastian Bach at the Center Street Methodist Church of Cumberland, Md., May 7, John S. Gridley completed one-sixth of the "labor of love" he set for himself two years ago—the presentation of the complete organ works of Bach in twelve annual recitals. Counting those who heard a "dress rehearsal" performance the preceding Sunday afternoon, close to 200 people came out to hear this year's program.

Mr. Gridley presented the Passacaglia et Thema Fugatum in C minor and eight preludes and fugues. Commenting on the performance at length, a Cumberland newspaper critic makes these remarks:

"Although Mr. Gridley indicated that his performances would be by no means perfect when he announced his plan last year, it is a well-known fact that his study and interpretation of the famous composer is being watched with interest far beyond the environs of Cumberland. * * * It is safe to assume that once Mr. Gridley has completed his study of Bach ten years from now, the praise of other able musicians will completely dwarf his own modest estimate of his accomplishment."

Chicago Club of Woman Organists.

The monthly meeting of the Chicago Club of Woman Organists was held at Vivian Martin's studio, 1120 Kimball building, April 1. Guest artists were Julia Snodgrass, soprano, and Ruth Sherrill Wreden, pianist. Organ groups were played by Vivian Martin and Ora Johnson Bogen, members of the club. The May meeting consisted of a recital by new members at the American Conservatory organ salon. The following program was performed: Prelude, Bolzoni, and Adagio in B major, Widor (played by Helen Paul); "Andante Seraphique," Debat-Ponson (Bertha Hiscott); "Fantasy of Moods," Ford; "Clair de Lune," Karg-Elert, and "Carillon," Mulet (Evelyn Tannehill); Larghetto from the Clarinet Quintet, Mozart, and Festival Toccata, Fletcher (Grace Symons). The annual dinner and election of officers will be held Monday, June 3, at the Woman's University Club, 410 South Michigan avenue. The program is in charge of Ruth Baginski, social chairman, and a very interesting evening is being planned.

ORA E. PHILLIPS, Vice-President.

Bach B Minor Mass in Utica.

For the second year the Bach Choir of Grace Episcopal Church, Utica, N. Y., sang the entire B minor Mass Sunday, April 21. The service began at 3 o'clock and took the place of the usual evensong. A chorus of seventy voices under the capable direction of J. Laurence Slater did a magnificent piece of work. A small orchestra with George Wald at the organ and Clara Magendanz at the piano for the *continuo* accompanied the chorus and soloists. In spite of snow and rain, a large congregation was present. The Bach Choir under Mr. Slater's direction is doing remarkably fine work and its yearly rendition of the B minor Mass draws music-lovers from some distance. This year delegations came from Albany, Schenectady, Watertown, Syracuse and Oneonta, as well as the Hamilton College Choir from Clinton, N. Y.

NEW WORKS FOR ORGAN BY
GARDNER READ OF CHICAGO

Passacaglia and Fugue, Op. 34, by Gardner Read, the young Chicago organist and composer, was played by Edwin Arthur Kraft at Trinity Cathedral, Cleveland, May 6, and at Lake Erie College, Painesville, Ohio, May 8, on the last program of Mr. Kraft's series devoted to works by American composers. Mr. Read's Chorale Prelude, "Jesu, meine Freude," Op. 32, No. 2, will be published in the early fall by the Clayton F. Summy Company of Chicago. The composer is now at work on a Chorale Fantasia for organ, based on the traditional Christmas carol "Good King Wenceslas."

Choir Festival in Binghamton, N. Y.

Sixteen choirs, aggregating more than 450 voices, took part in a beautiful junior choir festival held April 27 at the West Junior High School of that city under the sponsorship of the New York Federation of Music Clubs, the Binghamton A. G. O. Chapter and the public schools of the city. William Gompf was guest conductor and Albert Goldsworthy was at the organ. One of the compositions sung was Mrs. Allene K. Bixby's "Sing Alleluia Forth."

Good Work at Champaign, Ill.

Rossini's "Stabat Mater" was sung at the First Presbyterian Church of Champaign, Ill., Sunday evening, April 28, under the direction of LeRoy S. Hamp, with Mrs. Elisabeth Hamp at the organ. Those who heard the performance gave high praise to the chorus as trained by the Hamps. The church was nearly filled. Distinguished soloists took part and to open the service Mrs. Hamp played these organ numbers: Allegro Vivace, Sammartini; Prelude and Sarabande, Corelli, and Air, Tartini.

Medal for Laurens Hammond.

Among those receiving the 1940 medal awards presented by the Franklin Institute of the State of Pennsylvania on May 15, Laurens Hammond, president of the Hammond Instrument Company, Chicago, is the only person whose award came as the result of an achievement in the field

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of music. Mr. Hammond received the John Price Wetherill medal, founded in 1925 and bestowed annually on a person of outstanding achievement "for discovery or invention in the physical sciences, or for new and important combinations of principles already known." According to an announcement from the Franklin Institute, Mr. Hammond receives the award "in consideration of the inventive skill displayed in the development of the Hammond organ, a practical musical instrument for the production of tones of a wide range and pitch, intensity and quality by electrical means, and for the combination and manipulation of these tones with the speed, certainty and flexibility demanded in the production of musical compositions."

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- Te Deum in A minor.....C. S. LANG .25

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

By J. B. JAMISON
[Eighth Installment.]

For the benefit of those who have not made a study of mixtures, and with apologies to those who have, a short explanation of the harmonic series and the terms used to express it may be in order.

Mixtures are compound stops composed of ranks of pipes tuned to the natural harmonics of the keyboard notes operating them. The fundamental or pitch note is, for convenience, assumed to be 8-ft. tone and is designated by 1. The octave, which is seven whole notes higher, is called 8, the twelfth 12, the fifteenth 15, etc. The harmonic series, for all practical organ purposes runs: 1-8-12-15-17-19-21-22-23-24-26-29. Some mixture-work extends as high as the thirty-sixth, or even higher. The twenty-ninth, however, is the usual top. Harmonics of the 32 and 16-ft. series are usually designated as "sub," though of course there is no such thing as a sub-harmonic if one begins with the correct low fundamental. The excuse for the term "sub" lies in the 8-ft. pitch governing or beginning the customary series.

Expressed in parallel columns are the harmonics (and their designations) usually encountered in organ work:

32 ft. (octave of 64 ft. series)				C
21 1/3 ft. (12th of 64 ft. series)				G
16 ft. (1 of 16 ft., 8 of 32 ft.)	Sub or "S"	sub-unison		C
10 2/3 ft. (12 of 32 ft.)	(5)	sub-quint		G
8 ft. (8 of 16 ft., 1 of 8 ft.)	1	unison		C
6 2/5 ft. (17 of 32 ft.)	3	third		E
5 1/3 ft. (12 of 16 ft.)	5	quint		G
4 4/7 ft. (21 of 32 ft.)	7	seventh (flat)	Bb	
4 ft. (8 of 8 ft.)	8	octave	C	
3 1/5 ft. (17 of 16 ft.)	10	tenth or gross tierce	E	
2 2/3 ft. (12 of 8 ft.)	12	twelfth	G	
2 2/7 ft. (21 of 16 ft.)	14	fourteenth (flat)	Bb	
2 ft. (15 of 8 ft.)	15	fifteenth	C	
1 3/5 ft. (17 of 8 ft.)	17	seventeenth or tierce	E	
1 1/3 ft. (19 of 8 ft.)	19	nineteenth or larigot	G	
1 1/7 ft. (21 of 8 ft.)	21	flat twenty-first or septieme	Bb	
1 ft. (22 of 8 ft.)	22	twenty-second	C	
7/9 ft. (23 of 8 ft.)	23	twenty-third	D	
4/5 ft. (24 of 8 ft.)	24	twenty-fourth	E	
2/3 ft. (26 of 8 ft.)	26	twenty-sixth	G	
1/2 ft. (29 of 8 ft.)	29	twenty-ninth	C	

Makeup of Harmonic Series

If the student will keep in mind that, considering any pitch as the fundamental, or 1, the harmonic series runs 1-8-12-15, etc., as above given, he will see that designations as 3 must correspond to the seventeenth of a pitch two octaves lower than our chosen fundamental, for the E partial does not enter the series earlier than seventeen whole notes above its fundamental; that 5, or the G partial, is the actual twelfth of a fundamental an octave lower than our standard, and that 7 is really the twenty-first of a fundamental two octaves lower, for the G partial enters twelve whole notes above the fundamental and the flat B twenty-one notes. The fourteenth is likewise the twenty-first of a fundamental an octave

lower. The necessity for these arbitrary designations of "sub-harmonics" arises in writing out the composition of mixtures, which "break back" to lower pitches at various points in their compass. Different partials have individual coloring or "flavoring" effects on combinations of which they form a part. Thus it is well known that a bell-like quality results from 8-17. A 4-ft. flute and a flute tierce bring this out especially well in the high octaves. This property of the E harmonics is shared to a lesser extent by the third and tenth and equally with the seventeenth by the twenty-fourth.

The G partials lend mass, solidity and glitter. They are the cleanest and firmest in their effect on chorus work. The flat twenty-first is very pungent. A little of this "seventh" tone goes far. In the third and fourth octaves a mixture containing 21-22 will buzz like a bee when the vibrations of the two partials are "close." Beginning with treble C, or from the thirty-seventh to the fortieth note, it is therefore customary to break back to the fourth-tenth. No partial adds more richness to basses than does the twenty-first. The ninth, or D harmonic, enters the series at the twenty-third whole note above the fundamental and, though much neglected,

and middle (where the clean Schulze timbre can stand such attention) and add mass to the treble, where this is equally desirable. The unisons dominate the quints just enough to yield melodic line, and with the individual registers of 8 ft., 4 ft., etc., produce no blurr.

The secondary ensemble runs: Sub-1-5-8-12-15-19-22-26. The full mixture supplements this with (from middle C) 1-8-12-15, and the tierce adds a seventh-tenth throughout. The full mixture puts middle ground predigested weight (two octaves "wide," not lumpy) into full great right where it needs it. The dominance of the octave rank of this mixture provides a full great uplift. The strong twelfth and fifteenth add glitter and power. The tierce imparts the bell tone and after the German fashion a reed-like clang. If the full mixture and tierce are rightly balanced a single note of the two stops around treble C will sound suspiciously like a trumpet.

With the timbres and qualities of each chorus well in mind, let us arrange them in harmonic symbols, octave by octave, and see what we get. First the primary chorus:

Single registers.	Mixture.	Combined.
13 to c S-1-8-12-15	19-22-26-29	S-1-8-12-15-19-22-26-29
12 to c S-1-8-12-15	15-19-22-26	S-1-8-12-15-19-22-26
12 to c S-1-8-12-15	12-15-19-22	S-1-8-12-15-19-22
12 to c S-1-8-12-15	8-12-15-19	S-1-8-12-15-19
12 to c S-1-8-12-15	5-8-12-15	S-1-5-8-12-15

Remembering that the unison dominance is only moderate, we can judge from this what we actually hear, octave by octave. Next the secondary chorus:

Single registers	Mixture.	Combined.
13 to b S-1-5-8-12-15	19-22-26	S-1-5-8-12-15-19-22-26
12 to c S-1-5-8-12-15	15-19-22	S-1-5-8-12-15-19-22
12 to c S-1-5-8-12-15	12-15-19	S-1-5-8-12-15-19
12 to f S-1-5-8-12-15	12-15-19	S-1-5-8-12-15-19
7 to c S-1-5-8-12-15	8-12-15	S-1-5-8-12-15
12 to c S-1-5-8-12-15	8-12-15	S-1-5-8-12-15

The full mixture, beginning at middle C: 13 to C, 1-8-12-15; 12 to C, 1-8-12-15; 12 to C, 1-8-12-15.

The tierce runs unbroken throughout.

Interesting Picture of Full Great

Combining both choruses, the tierce and the full mixture, we get a picture of full great, that so far as pitch goes, and the number of voices of which it is composed, is most interesting:

13 to c	S-S-1-1-5-8-8-12-12-15-15-17-19-19-22-22-26-26-29
12 to c	S-S-1-1-5-8-8-12-12-15-15-15-15-17-19-19-22-22-26
12 to c	S-S-1-1-1-5-8-8-8-12-12-12-12-15-15-15-15-17-19-19-22
5 to f	S-S-1-1-1-5-8-8-8-12-12-12-12-12-15-15-15-15-17-19-19
7 to c	S-S-1-1-1-5-8-8-8-8-8-12-12-12-12-12-15-15-15-15-17-19
12 to c	S-S-1-1-1-5-5-8-8-8-8-8-12-12-12-12-12-15-15-15-15-17

The bass octave has two doubles, two unisons, two octaves, two fifteenths, plus a quint, and a fairly strong representation of twelfths, seventeenth, nineteenth and higher partials. This octave is, therefore, definite, pointed, clear. The tenor octave drops the twenty-ninth and one of the twenty-sixths, but still has two twenty-seconds and gains two fifteenths. This is a little more compact, but still very clear, on account of the strong fifteenth tone. The middle octave sees the introduction of the full mixture, with its added low-pitched stops. Here body is gained where it is needed. This weight of body is kept clear by addition of

commensurate octave and fifteenth power, and is fattened by three more twelfths, which further increase the weight of the chorus. The twenty-second still tops the ensemble.

In the next octave more 4-ft. tone is gradually added and the twenty-second disappears. It is time for it to go, for carrying it higher would cause shrillness. In the top octave an additional quint appears, adding gravity and weight to the treble. The highest pitch is the fifteenth, as the tierce either leaves off at A or is broken to a tenth at C-3.

There are twenty-three ranks of pipes sounding for each key depressed, above middle C. Unison tone is discreetly weakened below that point. As none of the mixture ranks of similar pitch have the same scales or voicing, this diversity of timbre enriches the texture by a vast overlay of harmonics from within each pipe. Not only has this complex, interesting and musical texture been achieved—a texture that will continue to fascinate because it cannot be analyzed by ear (charm endures while it cannot be defined and vanishes when it can)—but the

build-up and variety of full great are excellent. The doubles, unisons, octaves, fifteenths and mixtures all differ in quality and power and insure a gradual accumulation of shimmering and changing tone that is far more beautiful than can be had from constant tone in a box, by opening shades. When the great acts this way there is little excuse for en-

closure of any part of it. Finally, we have a needless, though very powerful, great that will contrast in telling fashion with the swell.

Graph of Powers of Each Rank

There is still another way of looking at this picture that is not usually shown. This is a graph of the powers of each rank, octave by octave, illustrating the changes within each chorus as the keyboard is ascended. It is difficult to apply to more than one chorus at a time, but it will assist a comparison of the varying and balancing Schulze, Silbermann and

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is colorful and valuable. It is strange that quite a lot of it, comparatively, can be added to a chorus without harm.

In general it is good judgment to inject into a chorus, by means of mixtures, only those harmonics that are noticeably innate to the chorus timbre used. For instance: A Schulze diapason does not generate the seventeenth audibly, but the twelfth is prominent. So the Schulze mixture omits the tierce and is composed of unison and quint tone only. French builders using forced slotted montres, which show their tierce content in their horn-like timbre, use E tone mixtures successfully.

Such distinctions, however, are largely a matter of taste or choice, for, starting with flutes or full-toned diapasons, the gamut of artificial harmonics can be added in correct proportions with fine results. It is a typical German habit to compose a "Scharf Mixture" 22-24-26-29 in which the twenty-fourth is as loud as the twenty-second and louder than the twenty-sixth or twenty-ninth! Such a mixture acts almost like a tuba. German reeds are not in the class of German mixtures and wonderful "clang" tints are derived from these apparently unbalanced and peculiar compound stops, which are unexcelled for building up a rich ensemble. It is for this reason that the "Silbermann Kornett" of our scheme, abridged to our "full mixture," has the powerful "full organ" tierce available to be drawn with it, though on a separate knob. The quint, though theoretically louder than the tierce, is far softer, being more useful at the lesser power. The clang is retained through the big tierce.

Design of Schulze Chorus

In the Schulze chorus of our great we have the series sub-1-8-12-15-19-22-26-29. The mixture has five sections of four ranks each and breaks on every C sharp. High-pitched in the bass, it drops half an octave at every break and two full octaves in the sixty-one notes of the keyboard. The unisons in the bass are a little louder than the quints and this proportion is kept up fairly well throughout its compass. So the fifth sounding ranks fatten and enrich the bass

John Finley Williamson, Mus.D., LL.D.

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Stop.	Scale.	M. W.	C. U.	Octaves.				
				1	2	3	4	5
Double	46	2/9-1/4	2/7	65	70	75	75	75
Unison	43	2/9-4/15	2/7	95	100	100	100	95
Mixture Quint	49	2/9	1/3					55
Mixture Octave	45	4/15	2/7	85	90	90	90	85
Mixture Twelfth	44	1/4	1/4					95
Mixture Fifteenth	49	2/9	1/3	60	65	65	65	60
Mixture Twentieth	47	2/9	1/3					70
Mixture Twenty-fifth	47	1/4	2/7	80	80	80	75	75
Mixture Thirtieth	45	1/4	1/4					85
Mixture Thirty-fifth	48	2/9	1/3	60	60	60	60	
Mixture Forty	46	1/4	1/4					70
Mixture Forty-fifth	49	2/9	1/3	55	55			
Mixture Fifty	47	1/4	1/4					65

SILBERMANN OR SECONDARY GREAT FLUE CHORUS

Seventeenth note halving ratio. Scales at 8 ft. C.

Double (stopped)	54	1/5-2/9	2/5	25	35	45	50	50
Unison	46	1/4	2/7	70	75	75	70	65
Quint	48	1/5	1/3	30	30	30	35	30
Octave	46	1/4	1/4	65	70	70	65	60
Mixture Octave	47	1/4	1/4					60
Mixture Twelfth	48	2/9	1/3	30	35	40	45	40
Mixture Fifteenth	49	2/9	1/3					35
Mixture Twentieth	46	2/9	1/4	60	60	60	55	50
Mixture Twenty-fifth	47	2/9	1/4					55
Mixture Thirtieth	49	2/9	1/3	25	25	30		
Mixture Thirty-fifth	47	2/9	1/4					50
Mixture Forty	49	2/9	1/3					25

FULL MIXTURE AND TIERCE

Seventeenth note halving ratio. Scales at 8 ft. C.

Unison	44	1/4	1/4				95	95	90
Octave	42	4/15	2/7				105	105	100
Twelfth	46	2/9	1/3				75	75	70
Fifteenth	44	1/4	1/4				90	85	80
Seventeenth	46	2/9	2/9	50	55	60	60	60	55

"M. W." designates mouth width, "C. U.," cut-up. Mouth width is proportion of circumference; cut-up proportion of mouth width.

Of course no such chart can be more than very approximately accurate, but it shows, as well as anything can, the intended variation in power, from octave to octave, of each chorus member, from which can be gathered the probable effect on each chorus as a whole and from a combination of all three choruses into full great. We see how in the primary chorus the power is carried well into the treble, while the secondary or polyphonic chorus weakens rapidly in the two top octaves; how the Silbermann off-unisons are soft in the bass, increase in the third and fourth octaves and then fall away, while the Schulze ranks of similar pitch start out stronger, keep their power through the middle and weaken slightly in the top octave; how the secondary chorus double, especially, greatly increases in power as it ascends the keyboard, and how both doubles avoid thick tone in the bass and add mass to the top octaves. Note how in the primary chorus the mixture is larger, rank for rank, than the independent octave and fifteenth, and that the mixture components all have different scales, diameters decreasing as basic pitches rise. In a powerful mixture this gives better results than using one scale throughout the ranks, in that it permits retention of brilliance in the trebles of the high ranks without too great power. In the secondary chorus the mixture has but two scales, one for the unisons and one for the off-unisons, and the mixture as a whole is smaller-scaled than the independent octave and fifteenth.

Tell Story of Ensemble Planning

To the casual observer these crude charts or graphs may appear a dreary list of figures, hardly worth the trouble of reading, one by one, but in spite of their inaccuracies they tell, as nothing else can, the most important story in ensemble planning. These are the details hidden beneath the surface that the organist seldom recognizes, but whose right or wrong carrying out he invariably feels in the general impression the *tutti* yields. Here he sees—if he reads—why the secondary chorus is so suited to the clear performance of polyphony, in that the double increases and the fifteenth decreases in power from bass to treble, that the unison and octave are loudest in the tenor and middle octave—the usually "obscure polyphonic territory"—and are regulated so in order that they may dominate the treble and make the left hand line stand out. What if they were louder in the treble and both double and fifteenth also increased in power as the pitch rose? Can one not see at a glance that no matter how incisive and "clear" the basic timbre of the chorus, no left-hand range, weaker in power, could bring out a counter theme against a stronger right hand? Why does the double wax and the fifteenth wane? Because the double in the top octave is the most conspicuous voice

octaves is ditto because of its high pitch. If these are treated in an opposite manner, it is obvious that the chorus timbre of the left hand will be different from that of the right, further differentiating polyphonic left-hand work. No amount of loose talk about "clarity" can tell the real facts of clarity as this graph does, and no polyphonic chorus made without this treatment can be as "clear."

Consider that the use of but one scale for the secondary chorus mixture unisons is part and parcel of a three-rank mixture and would apply with less force in a four. For it means that the twenty-second as well as the fifteenth must be blown hard if they are to avoid flutyness, and this, in the critical second octave, where there are *two unisons* and *one mutation*, also "thins" and clarifies. Of such subtleties is good work made.

The effect desired from the Schulze mixture is a climax of brilliance with accent on the treble end. The Silbermann clarifies the three low octaves and sheds a softer brilliance on the top two. It should be explained that with the exception of the double, cut-ups of the Silbermann independent and mixture ranks must lower a trifle in the trebles, so that while winding is less copious there, brilliance is retained while power is lost. The Schulze cut-ups are more "regular."

Imposed on these two choruses the full mixture is seen to be a genuine power apparatus, accenting the octave pitch and uplifting the whole great. The twelfth adds mass proportionate to the big unisons. The seventeenth running the entire keyboard is of large scale and more than usual power. It completes the kornett effect when added to the full mixture, being scaled as part of that mixture. This full mixture is wound so as to be considerably brighter than the Silbermann mixture, though slightly less so than the Schulze.

The chorus composition and power graphs make it clear that these mixtures are not merely minor accessories to the independent 16-8-4-2½-2 registers, but equally important integral parts of the ensemble. In fact they are "full great," with the independent stops adding unison line and taking care of intermediate powered playing.

[To be continued.]

Death of Samuel Jessop.

Samuel Jessop died suddenly May 2 at his home in Lancaster, Pa. Mr. Jessop was born seventy-two years ago in Yorkshire, England, and lived in this country for more than forty years. He received his musical education in England and after coming to this country served many years as organist and choirmaster of Episcopal churches in Colorado Springs, Colo., Halifax, N. S., Long Branch, N. J., and Lancaster. Besides his widow, the former Emma Spindler, he is survived by three daughters—Mrs. Mary Loomis, Pelham Manor, N. Y.; Mrs. Dorothy Brink of Maine and Mrs. Marjorie Brewster of Massachusetts.

**A REVIEW
of the
PAST SEASON**

Anthems (for mixed voices)

Johnson, Alfred H.	A Prayer for Peace	.12
Johnson, Alfred H.	A Song of Victory	.15
Edmundson, Garth	The Radiant Morn.	.15
Edmundson, Garth	None Other Lamb	.15
Nevin, Gordon Balch	The Lord God Spoke	.15
Gaul, Harvey	Bulgarian Harvest Chant	.15
Kramer, A. Walter	Thy Will Be Done	.15
Goldsworthy, W. A.	My Soul and I	.15
Douglas, Winfred	Magnificat	.20

Organ

Bedell, Robert L.	Harmonies Du Soir	.60
Edmundson, Garth	Redset	.50
Bingham, Seth	Agnus Dei	.40
Bach-Edmundson	A Group of Five	1.25
Bingham, Seth	Bells of Riverside	.60

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Here's a "New" Idea: Demand for Return to Tracker Action!

Chicago, May 1, 1940.—Dear Mr. Gruenstein: The reason for this letter is another letter which appeared on the editorial page of the May issue of THE DIAPASON. The letter under discussion was written by H. F. Berkley on *** the progress of electric actions in America, how wonderful "electric control" is and how clever and smart we are. *** Some of us are not able to say that "electric control" is a marvelous contribution to the organ world; we look upon the electric action as a hindrance to the reputation of the organ and of the organist.

The organ is, after all, a musical instrument, and as such deserves every consideration given any other musical instrument. It is remarkable that the organ is not completely dead as a result of "remote" control such as electric actions allow. "Electric control" means nothing more in the organ world than elsewhere—control of electric currents. It is a fallacy to think of the term as meaning control of anything beyond electric circuits: to us organists, anything beyond windchest magnets; for beyond this terminal electricity does nothing. As yet electricity does not permit any variation in pipe speech, but it has deprived us of that wonderful sense of security that can only be experienced in sinking one's hands into a tracker action keyboard. Add to this security the advantage of personal contact with each pipe, and the possibility of controlling its speech.

Picture yourself seated in a comfortable main floor seat at Carnegie Hall about to hear a piano recital by Mr. X. On the stage is a concert grand, very usual looking except that the performer's bench is missing and that the piano keyboard has been covered by a neat-looking box. In the rear of the gallery, though you cannot see it, stands a similar piano. At the edge of the stage is a small table with two keyboards on it—Mr. X. is to play them rather than the actual piano. The concert begins. Mr. X. seats himself at the table and starts to play on the two dummy keyboards. (These control the two pianos, on the stage and in the rear gallery.) Electric currents begin working like mad; magnets force thousands of coins to bounce about furiously, and our precious "electric control" engineers the stunt. One piano faintly echoes the other, and at times they both perform together. *** "I hae me doubts," Mr. Berkley, whether you would endure this falsity long. Yet you write enthusiastically of a similar condition in your own church and praise "electric control" for making the abnormality possible. An "echo" organ (I question the use of this term, for the echo division is rarely worthy of the dignified name *organ*) cannot be properly played by an organist some 150 feet distant. The physical handicaps of such a hook-up make sincere playing impossible, just as our friend Mr. X. would be incapable of producing the real product from his table. The average echo division serves no other purpose than that of providing sentimental old ladies with a good excuse for weeping because "it's so beautiful to hear music floating about from nowhere"; an echo division played from a console close by cannot be called an echo organ.

This is the sort of thing which has led musicians as far away from organ recitals as possible. I don't blame them, for I react as they do and run out of hearing distance. It is my belief, and again I speak for a minority, that we organists will never gain serious recognition from the rapidly growing musical public until we fight tooth and nail to establish a real personal contact with our pipes. So far tracker action alone is capable of making this contact possible.

Immediately the run-of-the-mill organist slings out this juicy bit: "But tracker action is too heavy, too clumsy; it makes brilliance and speed impossible." Quite so, say I. No one alive could break the present speed records in playing Widor's famed Toccata from the Fifth on a tracker, nor Vierne's Scherzo from the Second. Here again is good, for both men have criticized us sternly for our *tempi* in these works. I think old Bach would stand shoulder to shoulder with

F. LEWIS ELDRIDGE, WHO MAKES DEBUT AS RECITALIST



F. LEWIS ELDRIDGE MADE HIS DEBUT as a full-fledged journeyman organist at his senior recital under the auspices of the Northwestern University School of Music on the evening of May 14, when he played an exacting program with adequate technique, taste and ease. Mr. Eldridge is a pupil of Horace Whitehouse. His performance was worthy of a much more experienced and much older artist and marked him as a valuable addition to a fraternity which counts many able men and women. The recital was played in the First Methodist Church of Evanston, on the large four-manual Austin organ. The program displayed the performer's versatility, for Cesar Franck and Bach

Widor and Vierne in this matter. Albert Schweitzer pleads for tracker action as the only sane contact between key and pipe. The great man also speaks of the unreliability of electric actions, and how much more satisfactory tracker actions are mechanically, and I'll add the word *musically* to this sentence. ***

Perhaps the most forceful argument in my favor is that some of the leading French and German organ builders advocate, and are building, tracker actions once again.

After reading Herbert Ward's letter in the May DIAPASON I am convinced that he would stand behind me in most of what I have written in this letter. He and I are fighting the same evil—unmusical organ playing—from different angles, but we both stand together on the tempo issue, and we both earnestly desire more organ music and less organ notes. "Speak more slowly, boys, for we can't hear what you are saying."

GILMAN CHASE,
First Unitarian Church, Chicago.

Birds and Waves Provide Notes.

Richmond, Mass., May 4, 1940.—Dear Mr. Gruenstein: Your recent DIAPASON articles on practice organs and consoles lead me to send you a snapshot of one of my productions as amateur organist and organ builder. In my home I have two independent pipe organs—a three-manual of fourteen ranks assembled from parts of half a dozen different instruments, set up in my big open attic, and a two-manual of seven ranks, a little positif with accompanimental clavier and pedals added from a wrecked church organ. The latter I fall back on when the season provides my "attic muse" with too much or too little perspiration to furnish the needed inspiration.

Last year, in anticipation of a number of weeks at our island camp on Lake Winnepesaukee, I decided that something must be done to give me the feeling and the felicity of organ playing. Here is the result. I had an old twenty-seven-note set of pedals and one clavier left over from the wrecked organ. The pedals were concave, but non-radiating. Several weeks of carpentering at odd times produced a thirty-note pedalboard, radiating and conforming to A.G.O. requirements except for the missing top F sharp and G. Sufficient action was given the manual keys with small coil springs underneath. On reaching camp it was an easy matter to create a skeleton console of dressed fur-

were in company with Langlais, Tournemire and Jepson. The Bach numbers included the Vivace from the Sixth Trio-Sonata, the "St. Anne" Fugue, with which the recital was opened, and the Passacaglia, and in all of them good work was done. The Franck Chorale in B minor was played with dramatic impressiveness. Langlais' "La Nativete" was interpreted with rare delicacy and in the Molto Adagio from Tournemire's "L'Orgue Mystique" the registration was such as to lend an air of beautiful mysticism to the piece. Two trumpets, two trombones and tympani gave zest to the final number, the Karg-Elert version of the chorale "Wunderbarer König."

ring-strips, with keyboard and music-rack at the proper height. Trio playing involves transposing the left hand an octave down, and even so in the Bach sonatas the parts occasionally collide. I have, therefore, a second clavier (from a wrecked reed organ) nearly completed, which will go with me to camp this summer. The whole outfit is so simple and light that it may be unscrewed and carried in a canoe.

Though the keys under finger and toe are silent (or nearly so) there is a choir of birds a few feet away, and now and then the waves over ten miles of open water start up a diapason no wood or metal tube can rival. The sunlight through the trees is better than stained-glass, and the breezes fresh from the lake such as never penetrate a cathedral gallery.

Very truly yours,
[REV.] WILLIAM M. CRANE.

Yes, the "Träumerei" Was Played.

Cambridge, Mass., May 10, 1940.—To the editor of THE DIAPASON: Dear sir: There has been called to my attention a paragraph contained in a letter from Mr. Ernest Skinner in THE DIAPASON of May 1. The paragraph reads: "About that 'Träumerei'! On the occasion of a social call upon Mr. Isham at his California home he told me the organist had re-

fused to play Schumann's 'Träumerei' at the opening recital."

In justice to the late Mr. Isham may I put the facts before you? Mr. Woodworth and I, co-organists at the Harvard University Chapel, felt that, as a courtesy to the donor, the program of the opening recital on the new organ should be devoted exclusively to compositions selected by Mr. Isham. From a long list of works submitted by him we made up that program, a copy of which is enclosed; the program was played exactly as printed and the performance of it was divided between Mr. Woodworth and me.

Very truly yours,
ARCHIBALD T. DAVISON.

Here is the program in question, which should be of special interest in view of the recent discussion in these columns: Toccata and Fugue in D minor, Bach; Hymn-tune, "Nearer, My God, to Thee"; Chorale, "A Mighty Fortress Is Our God"; Hymn-tune, "O Mother Dear, Jerusalem"; "Dance of the Reed Flutes," Tchaikovsky; "Träumerei," Schumann; Reverie, Bonnet; Chorale Prelude, Bach; Hallelujah Chorus, Handel.

"Pleasing" the Worshiper.

Newport, R. I., May 19, 1940.—To the editor of THE DIAPASON: It is sad indeed to learn that Mr. Skinner was not impressed by my letter. I am hoping for better success this time.

Mr. Skinner revamps my question into a curious form, it would seem. My protest was directed against the type of organ that aims to "please" the public when it is placed in a church. That type of organ belongs in the theater, or perhaps in the concert hall. The church organ should no more be designed to please the churchgoers than should the stained-glass windows be intended to fascinate them by display of bright colors alone. People do not, or at any rate most do not, go to church to be pleased; they go to worship. Whatever helps enhance the spirit of worship by arousing the emotion in a devotional sense is fitting to the church. Whatever pleases, or merely entertains, does not belong there. The organ need not antagonize people; it should rather contribute to the spirit of worship without itself providing pleasure apart from the service. If entertainment is wanted from the organ, let people go to the concert hall or to the theater to get it; French horns, erzählers and the like are at home there, but not in the church.

Mr. Gammons has summarized so well the functions of the true church organ that it would be futile for me to enlarge upon his observations. Suffice it to say that I am in full agreement with everything he mentions.

Mr. Skinner has done such valiant work in preserving much that was best in older American organ building, such as knob consoles, unextended manual voices, unenclosed great organs, and the like, that it is seemingly inconsistent for him to oppose the reintroduction of extensive mixture-work, softly-voiced unisons and bright, clear-toned chorus reeds, which contribute so greatly to the devotional character of some organs now being built in America, albeit such instruments fortunately are devoid of the orchestrally imitative aberrations of recent years.

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**Albert Cotsworth,
"Hiker" at Age of 88,
Subject of Article**

In its issue of May 1 the *Chicago Daily News* published an interesting article on the veteran Chicago organist, critic, author and pedestrian, Albert Cotsworth. The article makes note of the way in which Dr. Cotsworth has walked many miles since his youth and still keeps it up though he is 88 years old. There are not many men in the organ fraternity with the pedal record of Dr. Cotsworth, who has been at home on the pedal keyboard and has supplemented this with even a greater mileage on American highways and byways. The following is quoted from the *Daily News* story:

When Albert Cotsworth, Sr., was 73 years old he got tired of his job of playing an organ in a Chicago church. So he quit, and told his wife he was going to start walking and walk until he was tired. Two and a half months later, in St. John's, N. E., he sat down by the side of the road and decided he was becoming weary. He had walked 600 miles.

Mr. Cotsworth, who will observe his eighty-ninth birthday next October, never takes "good" walks any more; only five or six miles at a time. Since he retired sixteen years ago he has walked thousands of miles.

Still keen and alert, and in fine health, Mr. Cotsworth is reluctant to talk about his adventures for fear his listener will think him "an old man living in his past."

"I guess my first long walk was involuntary," he said today. "In 1873 I had gone west to Denver to grow up with the country. Only it happened they thought they could grow up without me, so I decided to go back East. I couldn't get a ride, and I was broke, so I started walking on the Union Pacific tracks. I walked for 100 miles to a little railroad town, where I got a job swinging a shovel."

Fifty years later he returned to the little town in the private car of his son, Albert Cotsworth, passenger traffic manager of the Burlington Railroad.

Mr. Cotsworth eventually moved to Chicago, where he confined his walks to "little" hikes—fifty or 100 miles. In 1917 he walked around the Chicago city limits, on beaches, through people's back yards, and over muddy prairies. He estimated the distance at 100 miles.

**LEADERS OF SCHOOL MUSIC
COOPERATE WITH CHURCHES**

Teachers and directors of music in public schools and colleges desire to cooperate with all church musicians and other musical agencies, according to resolutions adopted at the April biennial convention of the Music Educators' National Conference in Los Angeles. Many church choir directors and organists are represented in the membership of 30,000. A festival by church youth choirs and a sectional meeting were conducted by the conference committee on "music education in the churches," which has been headed for two years by D. Sterling Wheelwright, director and organist at the Latter-Day Saints' Chapel in Washington, D. C. Other recommendations approved by the conference call for the inclusion of suitable anthems in the repertoire of public school choirs, so that graduates of high schools may fit into church music activities of the community.

"Music in the Smaller Churches" was the subject of a symposium held on the afternoon of Sunday, March 31, at the First Congregational Church, Los Angeles. Tracy Y. Cannon of Salt Lake City spoke on "How to Secure Adequate Leadership"; Professor I. E. Reynolds, Fort Worth, Tex., spoke on "The Use of Better Hymns in Sunday-schools and Church Services." "How to Secure Good Choral Materials That Are Easy" was the subject of a paper prepared by Harold Dyer, Ripon, Wis. Harold Gleason of Rochester, N. Y., read a paper prepared by Dr. Earl E. Harper of the University of Iowa on the topic "How to Secure the Support of Ministry and Congregations for an Adequate Music Program."

Clarence Mader conducted a massed choir of 300 voices in a church choral festival held March 30 at the First Methodist Church, Los Angeles, with Irene Robertson as organist and the Rev. O. Scott McFarland presiding minister. Professor Howard Swan of Occidental College, vice-chairman of the conference committee, assisted in the organization of this event, which opened the first day of

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the convention. Other members of the conference convention who assisted in planning for the Los Angeles events were H. Augustine Smith, Boston; O. C. Christiansen, Oberlin, Ohio; J. P. Bennett, Tacoma, Wash.; Dr. John Finley Williamson, Princeton, N. J., and Nellie B. Huger, Detroit.

**PROMINENT MEN WILL PLAY
AT WELLESLEY CONFERENCE**

The School for Church Music under the direction of Everett Titcomb, at the Wellesley Conference for Church Work, will begin June 24 and closes the afternoon of July 3. In addition to the courses and lectures announced in the May issue of THE DIAPASON, there will be a lecture on "Vocal Problems in Choir Training" by Grace Leslie, assistant professor of music at the Connecticut College for Women, New London, and musical director of several choral groups in New York City. Miss Leslie is internationally known as a recitalist and soloist in oratorio, as well as for her work in the educational field. Every day during the conference, except Saturday, there will be organ recitals by distinguished organists. The order of the recitals is as follows:

June 25—Edna Parks, Mus. B., organist Christ Church, Quincy, Mass.

June 26—Wesley Day, first prize winner Massachusetts Chapter, A.G.O., contest, 1938.

June 27—W. Judson Rand, Christ Church, Cambridge, Mass., formerly assistant at Cathedral of St. John the Divine, New York City.

June 28—Clarence Watters, professor of music, Trinity College, Hartford, Conn.

June 30—E. Power Biggs, organist of Boston Symphony Orchestra.

July 1—Gardner Evans, Church of Our Saviour, Brookline, Mass.

A lecture on "The Education of the Church Musician" will be delivered by H. William Hawke of Philadelphia.

June 27 and July 2 carillon recitals will be given by George Faxon, carillonneur. July 2 the conference chorus will give a program of choral music and sing the office of compline under the direction of Mr. Titcomb.

**EVERETT HILTY ON FACULTY
AT UNIVERSITY OF COLORADO**

The College of Music of the University of Colorado announces the appointment of Everett Jay Hilty to the faculty as instructor in organ and theory. Mr. Hilty is a graduate of the University of Michigan and received his master of music degree at the University of Colorado last June in organ. He did his undergraduate work with Palmer Christian and his graduate work for two years under Dean Rowland W. Dunham of the University of Colorado. Mr. Hilty served as director of the now defunct Denver College of Music and as recitalist at the University of Colorado last summer. He is organist of the Fifth Church of Christ, Scientist, in Denver.

**NEWS FROM SAN FRANCISCO;
ALEXANDER M'CURDY HEARD**

By WILLIAM W. CARRUTH

San Francisco, Cal., May 18.—Under the auspices of the Northern California Chapter of the Guild, Alexander McCurdy, head of the organ departments of Curtis Institute and the Westminster Choir College, and Flora Greenwood, formerly solo harpist of the Philadelphia Symphony Orchestra, played a beautiful and inspiring program for a large audience at Grace Cathedral April 22. The program was ideally arranged to interest the average music-lover as well as the professional organist. The "Clair de Lune" of Debussy and the "Love Death" from "Tristan and Isolde" were especially effective and showed what a delightful addition the harp can be to the organ. Two compositions written by Californians were included—a Communion in modern vein by Richard Purvis, now studying with Dr. McCurdy at Curtis Institute, and a brilliant Toccata by Roland Diggie.

On April 30 Ray Straith Macdonald, F.A.G.O., organist of the Church of the Advent (Episcopal) in San Francisco, played a program from works of the late Dr. Humphrey J. Stewart. Before going to San Diego as organist of the outdoor Austin in Balboa Park, Dr. Stewart lived in San Francisco, where he had a large number of friends and pupils. Mr. Macdonald studied organ and composition with Dr. Stewart in San Diego, and this program was a tribute of his affection and respect. Sue Bell Browne, mezzo-soprano, accompanied by Winifred Jolley Bengson, A.A.G.O., added interest to the recital by singing a group from Handel, Rossini and Dvorak. After the program Guild members met in the social hall, where lists of recommended organ music for church and recital use were distributed and discussed.

Sympathy is extended to Raymond White in the recent passing of his wife. Although not an organist, Mrs. White was greatly interested in her husband's professional work and had a large number of friends among the organists, who will miss her cheerful and kindly personality.

The Fourth Bach festival of the Oratorio Society of San Francisco, under the direction of Waldemar Jacobsen, was held at St. Paul's Lutheran Church May 17 and 18. On the 17th, in addition to the cantata "A Stronghold Sure," a choral choir of 200 voices sang Bach chorales and Harold Mueller, F.A.G.O., played a group of organ works. On the 18th the B minor Mass was performed.

On June 17 Dr. Frederick W. Schlieder of New York opens his four weeks' summer class in San Francisco for those interested in improvisation and composition.

On May 17 the following program was given at the Abbey by organ students in the music department of Mills College:

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Prelude and Fugue in C major, Bach (played by Olive Dowdell); Prelude and Fugue in E minor, Bach (played by Shirley Riebel); Dorian Toccata (played by Merlyn Beaune); Andante Cantabile and Adagio from Widor's Fourth Symphony (played by Olive Dowdell); Rhapsody for Piano and Organ, Demarest (played by Misses Dowdell and Riebel); Elevation and Allegretto in B minor, Guilment (played by Shirley Riebel); "Vitrail," Mulet; the theme and two variations from Dupré's "Variations sur un Noël" and the Chorale "Dans le Jardin de Mon Jesus" and two variations by Flor Peeters (played by Evelyn Merrell).

Programs of Organ Recitals of the Month

Hugh Porter, F.A.G.O., New York City—Mr. Porter, organist of the Oratorio Society of New York and of the Collegiate Church of St. Nicholas, was the soloist at a concert of early church music given by the society in St. Thomas' Church May 7 under the baton of Albert Stoessel. Mr. Porter's selections included the following: Prelude and Fugue in D major, Bach; Voluntary on the 106th Psalm Tune, Purcell; Prelude, Clerambault; Fantasia in Echo Style, Sweelinck; Concerto No. 1, in G major, Bach-Vivaldi.

In a recital May 12 at Russell Sage Chapel, Northfield Seminary, Northfield, Mass., Mr. Porter presented the following program: Concerto in G major, Bach-Vivaldi; Rondo, "Soeur Monique," Couperin; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Sinfonia from a Cantata, "The Walk to Jerusalem," Bach; Fugue in G major (Fugue a la Gigue), Bach; "Marche Religieuse," Gullmann; "Sea Prelude," Robin Milford; "Chant de Mai," Jongen; Scherzetto, Vierne; Toccata from "Byzantine Sketches," Mulet.

Miles I. A. Martin, F.A.G.O., Waterbury, Conn.—In a music week recital at St. John's Church at noon May 10 Mr. Martin played: Chaconne in B minor, Miles I. A. Martin; Chorale, "O Hail This Brightest Day of Days," Bach; "Noel," d'Aquin; Andante Grazioso, Smart; "Cortège et Litanie," Dupré.

Paul Callaway, Washington, D. C.—In a recital at Peabody Institute, Baltimore, April 15, Mr. Callaway played a program made up of the following works: Chaconne in C minor, Buxtehude; Sonata No. 1, Bach; Toccata in F major, Bach; Chorale in E major, Franck; Toccata on a Chordale (from "L'Orgue Mystique," Book 18), Tournemire; Chorale Prelude on "St. Flavian," Bingham; Symphony No. 2, Dupré.

William Lester, Chicago—Dr. Lester was heard May 3 in a recital at De Paul University, of whose musical faculty he is a member. The program included the following works: Concert Overture in D, Ware; Suite from Incidental Music to "Diolesian," Purcell-Thiman; Fantasia in C, Claussmann; "The Garden of Iram" ("Persian Suite"), Stoughton; Intermezzo, Reger; Air and Finale, Concerto in D, Charles Avison.

Alfred Brinkler, Portland, Maine—Mr. Brinkler was soloist in a concert of the Portland Symphony Orchestra May 8 in the City Hall Auditorium and his numbers were the following: Trumpet Tune, Purcell; "Dance of the Reed Flutes," from "Nutcracker Suite," Tchaikovsky; Chorale in A minor, Franck; "Sketches of the City," Gordon B. Nevin; "An Angry Demon," Clokey; "By a Shady Pool," Stoughton; Toccata from Fifth Symphony, Widor.

Harold C. O'Daniels, Ithaca, N. Y.—Mr. O'Daniels played the last of a series of three recitals in the First Presbyterian Church on the evening of May 10, assisted by Miss Shirley A. Miller, harpist. The program included: Fantasia in G minor, Bach; Prelude and Fugue in C minor, Mendelssohn; Sketch in D flat and Canon in B minor, Schumann; "Chant de Mai," Jongen; harp and organ, Chorale and Variations, Widor; Chorale in A minor, Franck.

The following program will be given by Mr. O'Daniels in the First Presbyterian Church of Ulysses, Trumansburg, N. Y., June 2: Fantasia in G minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "Water Music" Suite, Handel; compositions based on hymn-tunes: Reverie-Improvisation, "Picardy," Bedell; Fantasy on "St. Clement," McKinley, and Festival Prelude on "Ein feste Burg," Faulkes; "The Swan," Saint-Saens; "Piece Heroique," Franck; "The Pipers," d'Andrieu; Berceuse, Dickinson; Toccata ("Suite Gothique"), Boellmann.

T. Tertius Noble, Mus. D., New York City—In his hour of music at St. Thomas' Church on the afternoon of Sunday, April 28, Dr. Noble played the following program: Chorale Prelude, "St. Kilda," Noble; "Coronach" ("A Highland Lament"), Edgar Barratt; Fantasia in G major, Bach; "Dithyramb," Harwood.

Willard Sektberg, New York City—Mr. Sektberg played three recitals on Sunday afternoons in May at St. Bartholomew's Episcopal Church, Brooklyn. On May 5 his offerings consisted of the following:

Prelude, Fugue and Chaconne, Buxtehude; "Ave Maria," Arkadelt-Liszt; Chorale Prelude on "St. Kilda," Noble; Chorale in B minor, Franck; "Clair de Lune," Bonnet; Chorale from the "Roman Symphony," Widor; "Finlandia," Sibelius. May 12 he played these works: Fugue in E flat ("St. Anne's"), Bach; Fugue in C, Buxtehude; "Kamemol Ostrow," Rubinstein; Chorale Prelude on a Theme by Tallis, Darke; Chorale Improvisation on "Deck Thyself, My Soul," Karg-Elert; Chorale in A minor, Franck.

Elisabeth S. Hamp, Mus. B., Urbana, Ill.—Mrs. Hamp played the University of Illinois Sunday recital May 5 and her program was made up as follows: Toccata, Pachelbel; Chorale, "From God I Ne'er Will Turn Me," and Fugue in C major, Buxtehude; Chorales, "Sleepers, Wake" and "Jesu, Joy of Man's Desiring," Bach; "Impressions Gothique" (Symphony 2), Edmundson; "The Squirrel," Weaver; "Daguereotype of an Old Mother," Harvey Gaul; Prelude to "Parsifal" (request), Wagner.

K. Mulder Schuil, Grand Rapids, Mich.—Mr. Schuil, organist and choirmaster of Hope Lutheran Church, was heard in a recital at the Park Congregational Church on the afternoon of May 26 and presented the following program: Toccata and Fugue in F minor, Noble; Three Mountain Sketches, Clokey; Sonata in the Style of Handel, Wolstenholme; "The Musical Snuff-box," Liadoff; Fantasia and Fugue in G minor (The Great), Bach; "The Chimes of St. Mark, Venice," Russolo; Toccata, Fifth Symphony, Widor.

Dorothy Sanford, Tallahassee, Fla.—On May 4 Miss Sanford, a pupil of Miss Margaret Whitney Dow, played her certificate organ recital in the auditorium of Florida State College for Women. Her numbers were: Prelude and Fugue in G minor, Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "In Thee Is Joy," Bach; "Suite Gothique," Boellmann. **Trevor M. Rea, Hoosick Falls, N. Y.**—In a program played at a three-choir festival May 12 in St. Mark's Church Mr. Rea, director of music at the Hoosick School, included these selections: Sinfonia to "We Thank Thee, O God," Bach; Pastorale, First Sonata, Gullmann; Adagio, Sixth Symphony, Widor; "Adoration," Joseph J. McGrath.

At the Albany diocesan choir festival, held May 25 in All Saints' Cathedral, Albany, Mr. Rea played the following brief recital prior to the service: Prelude, Fugue and Variation, Cesar Franck; Chorale Improvisation on "Beatitudo," Leon Verrees.

Alfred Ashburn, Altoona, Pa.—On two Sunday evenings in May Mr. Ashburn played the following music preceding the evening services at the First Baptist Church:

May 12—"Abide with Us" and "Lord Jesus Walking on the Sea" (from "Bible Poems"), Weinberger; Meditation, Lefebvre; "Piece Heroique," Franck.

May 19—Canzonetta, Buxtehude; Toccata, Frescobaldi; Pavane ("Earl of Salisbury"), Byrd; "Soeur Monique," Couperin; Gagliarda, Schmid.

Dr. Thomas A. Long, Charlotte, N. C.—Dr. Long, organist of Johnson C. Smith University, gave a program made up of the following compositions in a recital Sunday afternoon, April 21, at the memorial church of the university: Prelude in C minor, Op. 28, No. 20, Chopin; "To a Wild Rose," MacDowell; "Prize Song" from "Die Meistersinger," Wagner; "By the Brook," de Boisdeffre; "By Still Waters," Ernest H. Sheppard; "Twilight at Fiesole," Bingham; "To Spring," Grieg; Largo from "Xerxes," Handel-Kraft.

Mrs. Paul Yos, Trenton, N. J.—Mrs. Yos, assisted by the Bel Canto Choir, under the direction of Mrs. William Thompson, gave the following program April 1 in Christ Episcopal Church: Prelude and Fugue in C major, Bach; Air for the G String, Bach (chor and organ); Berceuse, Gullmann; "Adoration" Borowski; Chorale from "Finlandia," Sibelius; Postlude in B flat, Volckmar.

Harold F. Arndt, Allentown, Pa.—The following numbers were played in a recital by Mr. Arndt at Grace Reformed Church on the evening of May 5: Chorale Prelude, "In Dir ist Freude, Bach; "Fair-est Lord Jesus" and "Where Cross the

Crowded Ways" (from Seven Classic Preludes), Edmundson; Chorale Prelude on "Drumclog," Noble; Intermezzo (Suite for Organ), Rogers; "Evensong," Johnston; Suite in F major, Corelli-Noble; "Will-o'-the-Wisp," Nevin; "Christus Resurrexit," Op. 50, Ravanello; Chorale Improvisations, "O God, Thou Faithful God" and "Lord Jesus Christ, Turn Thou to Us" (Toccata), Karg-Elert.

Mary Haller Rice, Philadelphia, Pa.—Miss Rice gave a recital under the auspices of the American Organ Players' Club May 21 in Bethlehem Presbyterian Church. Her program consisted of the following compositions: "Grand Choeur" in C, Maitland; "Benedictus" and "Pastorale Ancienne," Edmundson; Toccata and Fugue in D minor, Bach; Passacaglia, West; Gavotte from Concerto in G minor, Camidge; Sarabande, Schenck; Prelude and Fugue in C minor, Bach; "Fair-est Lord Jesus," Edmundson; Toccata on "Vom Himmel hoch," Edmundson.

Homer Whitford, F.A.G.O., Cambridge, Mass.—In an anniversary recital at the First Church in Cambridge May 7 Mr. Whitford was assisted by the Belmont Club Chorists. The organ selections were the following: "Psalm XVIII," Marcello; Aria from Suite for Strings, Bach; "Soeur Monique," Couperin; Allegro from Overture to an Occasional Oratorio, Handel; Intermezzo from "Grande Piece Symphonique," Franck; Fantasia, Seifert; "Benedictus," Karg-Elert; "Marche Pontificale," from First Symphony, Widor; "On the Trail" ("White Mountain Suite"), Whitford; "Song of the Basket Weaver" ("St. Lawrence Sketches"), Russell; "The Kettle Boils" ("Fireside Fancies"), Clokey; Toccata on "From Heaven High," Edmundson.

John K. Zorian, F. A. G. O., A. R. C. O., Williamsport, Pa.—Mr. Zorian played the following program to dedicate a Möller organ in the First Presbyterian Church of Renovo, Pa., April 25: Toccata and Fugue in D minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Chorale, "Sleepers, Awake!," Bach; Adagio-Allegro from Concerto in F, Handel; "To a Water-Lily" and "To a Wild Rose," MacDowell; "Will-o'-the-Wisp," Gordon B. Nevin; Grand Chorus in D, Gullmann; "L'Organo Primitivo," Yon; "The Shepherd's Cradle Song," Somervell; Grand Chorus, Lemmens.

James S. Constantine, A.A.G.O., Charlottesville, Va.—In a recital Sunday afternoon, April 14, at St. Paul's Memorial Church of the University of Virginia Mr. Constantine presented the following program: Tenth Concerto, in D minor, Handel; "The Earl of Salisbury," from "Parthenia," "A Gigg" and "Miserere," from the "Fitzwilliam Virginal Book," Byrd-Farnam; Toccata and Fugue in D minor, Bach; "On Hearing the First Cuckoo in Spring," Delius; Fantasy on Easter Kyries, Harvey Gaul; "Primavera" and "Twilight at Fiesole," Bingham; Chorale in A minor, Franck.

At the First Presbyterian Church of Sayre, Pa., Mr. Constantine played this program: Concerto in D minor, Handel-Gullmann; Minuet in G, Beethoven-Lemmare; Air from Suite in D, Bach-Whitney; Toccata and Fugue in D minor, Bach; Spring Song, Mendelssohn-Kountz; "Florentine Chimes," "Primavera" and "Twilight at Fiesole," Bingham; Chorale Prelude on "Rockingham," Noble; "Fair-est Lord Jesus," Edmundson; Chorale Prelude on "Martyrdom," Parry; Chorale in A minor, Franck.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush played the following organ numbers in a recital at the Joslyn Memorial Sunday afternoon, April 28: Prelude and Fugue in G minor, Bach; Sonata from the Cantata "God's Time Is Best," Bach; Gigue-Rondo, J. C. F. Bach; "March of the Night Watchman," Bach-Widor; Minuetto, Bizet; "Vermeland," Hanson; "Children's March," Pierne; Allegro Appassionato, Dethier.

Herbert D. Bruening, Chicago—Mr. Bruening was organ soloist at a concert given by the children's a cappella choir of the Tabor Lutheran School in River Forest Sunday afternoon, Feb. 25, and played the following numbers: "Grand Choeur" on the Fourth Gregorian Tone, Wolstenholme; "Arpa Notturna," Yon; Two Chorale Preludes, "O Lamb of God Most Holy," Pachelbel, and "Out of the

Depths," Bach (cantus firmus by trombonists, V. Hardt and O. Schlie); "Echo Bells," Brewer; "Grand Choeur Dialogue," Gigout.

April 28 Mr. Bruening played these numbers at a sacred concert depicting the life of Christ in Concordia Lutheran Church, Chicago: Prelude to "A Mighty Fortress," Hanff; "In dulci Jubilo," Bach-Bedell; Vesper Meditation on Gregorian Modes, Kreckel; "Paeon of Easter," Mueller; "The Minster Bells," Wheelodon.

Winifred Jolley Bengson, A.A.G.O., San Francisco, Cal.—The following program was played by Mrs. Bengson, organist of Calvary Presbyterian Church, Sunday afternoon, April 21, at Grace Cathedral, as the pre-service recital, the occasion being church unity Sunday: Bible Poem, "Abide with Us," Weinberger; Prelude in C minor, Bach; Chorale Prelude, "Lord God, Now Open Wide Thy Heaven," Bach; "The Sun's Evensong," Karg-Elert; Chorale in D minor, Andriessen; "Invocation," Karg-Elert.

Grover J. Oberle, F.A.G.O., New York City—Mr. Oberle, who played the program for the hour of music at St. Thomas' Church April 21, presented the following organ numbers: Chorale Prelude, "Ander-nach," Willan; "Piece Heroique," Franck; Chorale Prelude, "Eventide," Searle Wright; Passacaglia, Noble.

Francis E. Hagar, Cambridge, Mass.—The last of a series of recitals at the Old Cambridge Baptist Church, Harvard Square, for the season was played by Mr. Hagar Sunday afternoon, May 12. His program consisted of the following works: Prelude in A minor, Bach; "Aria da Chiesa," Composer Unknown; Adagio, Handel; Minuet, Boccherini; Toccata ("Suite Gothique"), Boellmann; Sketch in D flat, Schumann; Festival Prelude on "A Mighty Fortress," Faulkes; "The Little Shepherd," Debussy; "The Primitive Organ," Yon; Fantasy on "St. Clement," McKinley; "Grand Choeur," Hollins.

William A. Burhenn, Columbus, Ohio—In a recital April 21 at St. John's Lutheran Church, Grove City, Ohio, Mr. Burhenn played these numbers: Menuet, C. P. E. Bach; Chorale Preludes, "Salvation Now Hath Come to Us" and "God of Heaven and Earth," Reger; "Come, Sweet Death," Bach; Prelude and Fugue in D major, Bach; Four Selections from "A Cycle of Eight Short Pieces," Karg-Elert; Intermezzo, Callaerts; Prelude in D major, William S. Bailey; Finale in B flat, Franck.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch, organist and choirmaster of St. Paul's Cathedral, presented the following program at the University of California at Los Angeles May 10: "Cuckoo and Nightingale" Concerto, Handel; "Le Reine de la Fetes," Webbe; "Romance sans Paroles," Bonnet; Little Prelude and Fugue in G, Bach; Cathedral Prelude (dedicated to the performer), Clokey; Bohemian Carol, Poister; Fanfare and Gothic March, Weitz.

At the Masonic Temple, Tucson, Ariz., June 3 Mr. Fitch will play: "Cuckoo and Nightingale" Concerto, Handel; Variations and Fugue on a Purcell Theme, Bonset; Prelude and Fugue in G, Bach; Cathedral Prelude, Clokey; "Romance sans Paroles," Bonnet; "Piece Heroique," Franck; Bohemian Carol, Poister; "Toccata Pomposa," Diggie; "The bells of St. Anne," Russell; Improvisation; Fanfare and Gothic March, Weitz.

Richard Ellsasser, Cleveland, Ohio—Master Ellsasser, the 13-year-old prodigy, was presented by the Society for the Advancement of Musical Talent in Severance Hall April 30 and played the following exacting program: "Variations de Concert," Bonnet; "The Kettle Boils," Clokey; "By the Sea," Schubert; "Soul of the Lake," Karg-Elert; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "The Primitive Organ," Yon; "The Bells of St. Anne de Beaupre," Russell; "Within a Chinese Garden," Stoughton; "Thou Art the Rock," Mulet.

Doris Helen Smith, Tacoma, Wash.—In a recital April 22 at the College of Puget Sound Miss Smith, a pupil of D. Robert Smith, played the following program: Allegro Maestoso from "Water Music" Suite, Handel; "Grande Piece Symphonique," Franck; Toccata and Fugue in D minor, Bach; Cantilene, McKinley; "Impromptu" and "Carillon," Vierne.

Programs of Organ Recitals of the Month

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his weekly Thursday 5:30 recital April 25 in the memorial series at Grace Church Dr. Boothroyd selected the following program: Prelude and Fugue on the Name "Bach," Bach; Finale (Adagio Lamentoso), from "Symphonie Pathétique," Tchaikowsky; "Ronde Française," Boellmann; Fire Music from "Die Walküre," Wagner.

Robert L. Bedell, New York City—In a dedicatory recital at the Vanderbilt Avenue Moravian Church of Stapleton, Staten Island, May 19, Dr. Bedell made use of the following works: Fantasia in C major, Bach-Bedell; Harpsichord Suite, Handel-Bedell; Andantino in D flat, Lemare; "Menuet Antique," de Severac; "Song to the Evening Star," Wagner; March in E flat, Rogers; "The Lost Chord," Sullivan.

D. Sterling Wheelwright, Washington, D. C.—In his community organ recitals at the Church of Latter-Day Saints Mr. Wheelwright has played the following programs among others:

May 6—Cathedral Prelude and Fugue, Bach; Intermezzo, Rogers; Prelude to "Lohengrin," Wagner; Serenade, Volkmann; Meditation, "As the Dew from Heaven," arranged; An Old Melody, arranged; Allegro, Maquaire.

May 8—Evensong, Martin; Concerto for Organ, Handel; Arioso, Bach; "Badinage," Bach; Prelude to Act 3, "Lohengrin," Wagner.

Harold L. Turner, Missoula, Mont.—A graceful tribute to a minister who had been a friend and inspiration to him was paid by Mr. Turner Sunday evening, May 5, when he gave a program in memory of Dr. David E. Jackson, late pastor of the Presbyterian Church of Missoula. Dr. Jackson died in February. Mr. Turner played compositions that were favorites of the minister, the list including the following: Two hymns, "Gloria in Emmanuel's Land" and "Still, Still with Thee"; Toccata and Fugue in D minor, Bach; "Will-o'-the-Wisp," Nevin; Minster March from "Lohengrin" and "Elizabeth's Prayer" from "Tannhäuser," Wagner; Aria and Allegro from Tenth Concerto, Handel; Musette and Minuet from "A Masque," Handel; "Marche Solennelle," Lemaigre; "Dreams" and Intermezzo, from Seventh Sonata, Guilmant; "Panis Angelicus," Franck. The church was crowded for the recital.

Ernest A. Blick, A.C.C.O., Calgary, Alta.—In a half-hour of organ music before the evening service at St. John's Anglican Church May 5 Mr. Blick, organist and choirmaster, played the following numbers: Aubade, Strelzki; Arietta, Cole-ridge-Taylor; Overture, d'Evry; "Chanson de Nuit," Elgar; "Ave Marie d'Arkadelt," Liszt.

Eugene M. Nye, McMinnville, Ore.—The following numbers have been presented in recitals during the month of May at St. Barnabas' Church: "To the Evening Star" ("Tannhäuser"), Wagner; "At Evening," Kinder; "Dervish Chorus," Sebek; "Vision," Rheinberger; "Cantilene Nuptiale," Offertory in E flat and Fantasia in E, Dubois; "Chants Russes," Lalo; "Le Cygne," Saint-Saens; Military Polonaise, Chopin; "Miserere" ("II Trovatore"), Verdi; "Romance," Op. 44, No. 1, Rubinstein; Toccata in G major, Dubois; Sarabande, Handel; "Pomp and Circumstance," Elgar.

Claude L. Murphree, Gainesville, Fla.—In a recital at Christ Church Cathedral, New Orleans, La., Sunday afternoon, April 21, Mr. Murphree, the University of Florida's organist, played a program made up as follows: Chorale in A minor, Franck; "A Sylvan Idyll," Gordon B. Nevin; Prelude and Fugue in F minor, Bach; Variations on an Old Hymn, Murphree; Scherzo from Fourth Symphony, Widor; "Bayou Song," Dunkley; "Variations de Concert," Bonnet; "The Squirrel," Weaver; Chorale Prelude on "Fairrest Lord Jesus," Edmundson; Toccata on "Vom Himmel hoch," Edmundson.

Dale W. Young, Indianapolis, Ind.—The following program was played by Mr. Young at Christ Episcopal Church March 12: "St. Anne's" Fugue, Bach; "Legend of the Mountain," Karg-Elert; Scherzo, Sonata I, in E minor, Rogers; "Dreams," McAmis; Sonata, "God's Time Is the Best," Bach; Air from "Orpheus," Gluck. In a recital April 7 at the home of Miss Velma Ruth Iverson, on the two-manual

Kimball organ, Mr. Young played: Toccata and Fugue in D minor, Bach; Chorale Preludes, "I Call to Thee, Lord Jesus Christ," Bach; "Behold, a Rose Is Blooming," Brahms, and "In Thee Is Gladness," Bach; Cantilena, McKinley; Scherzo, Sonata I, Rogers; Serenade, Schubert; Allegretto (Violin Sonata), Franck; "Will-o'-the-Wisp," Nevin; Finlandia, Sibelius.

Martin H. Stelhorn, St. Louis, Mo.—Mr. Stelhorn, organist and choirmaster of Bethel Lutheran Church in St. Louis, gave a recital on the rebuilt organ in Immanuel Evangelical Lutheran Church at Milwaukee, Wis., on the afternoon of May 12. The program included the following compositions: Allegro, Trio-Sonata 5, Bach; Symphonic Chorale, "Jesus, Still Lead On," Karg-Elert; "Dreams," McAmis; Intermezzo, Symphony 6, Widor; "Piece Heroique," Franck.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead gave a series of five recitals in April and May at Duke University in which he played all the works of Cesar Franck for the organ, with the exception of the "Fifty-nine Short Pieces." The May programs were as follows:

May 12—Fantaisie in A, Pastorale and Chorale in B minor, Franck; Madrigal and Fanfare, Sowerby.

May 19—Chorale in A minor, Cantabile and "Piece Heroique," Franck; "Meditation in a Cathedral," Bossi; "L'Apparition de l'Église Éternelle," Messiaen.

May 26—Fantasia and Fugue in C minor, Bach; Andantino and "Grande Piece Symphonique," Franck; "Nuages," Debussy; Toccata in D minor, Reser.

John Glenn Metcalf, Conway, Ark.—Mr. Metcalf played the following program in a recital at Hendrix College Sunday afternoon, April 28: "Komm süßer Tod," Bach; Prelude in B minor, Bach; "Priore," Borowski; "Soeur Monique," Couperin-Farnam; "Piece Heroique," Franck; "Panis Angelicus" (violin obligato by Jean Huffaker), Franck.

Lanson F. Demming, Urbana, Ill.—Mr. Demming's program at the University of Illinois recital April 21 was marked by Clokey's Symphonic Piece for organ and piano as the closing number, with Sherman Schoonmaker at the piano. The organ solos included: Chorale Preludes, "The Cross, Our True and Only Hope" and "O God in Heaven, Look Down on Me," R. Cochrane Penick; Meditation, Bubeck-Dickinson; Prelude on Tallis' "Behold, the Bridegroom Cometh," Florence Clark; "Étoile du Soir," Vierne; Canzona from Sonata in C minor, Percy Whitlock.

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

May 5—Prelude and Sicilienne, from Suite for Organ, Op. 5, Maurice Duruflé. May 12—Meditations, Gordon Phillips. May 19—A Gothic Prelude, Eric De Lamarter.

May 26—"Evensong," from Sonata-Rhapsody, T. F. H. Candlyn; "Echo," Yon; Antiphon on the Litany, Alan Floyd.

Frederic T. Egener, London, Ont.—At his Saturday afternoon recital in Cronyn Memorial Anglican Church April 20 Dr. Egener played these selections: Sonata in

C minor, No. 1, Salome; Prelude in C sharp minor, Rachmaninoff; "In Springtime," Kinder; "The Cardinal Redbird," Mumma; "The Squirrel," Weaver; Andante from Fifth Symphony, Beethoven; Intermezzo, "Across the Prairies," Egener; Finale, Symphony I, Vierne.

Eloise McKenzie, Spartanburg, S. C.—Miss McKenzie gave her senior recital at Converse College May 7 and was assisted in her last number, Handel's Concerto in F major, by the college orchestra. Her other selections were: Prelude and Fugue in E minor ("Cathedral"), Bach; Chorale Prelude, "Christus, Der ist mein Leben," Eloise McKenzie; Allegro, Trio-Sonata No. 1, Bach; Grave and Larghetto, "The Ninety-fourth Psalm," Reubke; Scherzetto, Vierne; Chorale, Honegger; Fanfare, Sowerby.

John A. Glaser, New York—Mr. Glaser, organist and choirmaster of the English Lutheran Church of Our Saviour, Brooklyn, played the following compositions in his series of American organist-composer recitals on Wednesday evenings at 7:55 preceding the vesper services in May:

May 1—Ralph Kinder; "At Evening"; "Jubilate Amen"; "Twilight Musing" and Meditation.

May 8—Roland Diggle, Mus. D.; "Exultate Deo"; "Caprice Poétique"; "Elegie Romantique"; "Song of Thanksgiving"; "Sunset over Galilee."

May 15—Harvey E. Gaul, Mus. D.; "Easter Morn on Mount Rubidoux"; "Little Bells of Our Lady of Lourdes"; "Easter Morn with the Pennsylvania Moravians"; "Postludium Circulaire."

May 22—Rene L. Becker; "Chanson du Soir"; "In the Chapel"; Toccata in D minor.

May 29—R. Huntington Woodman, F.A.G.O.; Elegy; "Epithalamium"; Suite for Organ.

Mr. Glaser will play the following selections in June:

June 5—James H. Rogers; Sonata; "Bird in the Garden."

June 12—Leo Sowerby, Mus. D.; "Caril-

ion"; "Requiescat in Pace"; Madrigal.

June 19—T. F. H. Candlyn, Mus. D.; "Sonata Dramatica"; Prelude to "Divinum Mysterium"; Tuba Theme.

June 26—Harry Rowe Shelley, Mus. D.; Melodie in A flat; "Fanfare d'Orgue"; "Melodie Religieuse."

Gordon Young, Kansas City, Mo.—In a recital on a Hammond at the First Presbyterian Church of Hiawatha, Kan., May 8 Mr. Young played: Concert Overture in C minor, Hollins; Chorale, "O Sacred Head Surrounded," Bach; Prelude and Fugue in A minor, Bach; "Song of the Basket Weaver," Russell; Allegro Vivace from Fifth Symphony, Widor; "Harmonies du Soir," Karg-Elert; "Romance sans Paroles," Bonnet; Toccata in G major, Dubois.

Searle Wright, A.A.G.O., New York City—Mr. Wright played the following compositions at Carnegie Hall May 16 as a part of the American music festival sponsored by the New York Federation of Music Clubs: Chorale and Fugue and Air with Variations, from Suite, Leo Sowerby; Toccata on "Vom Himmel hoch," Garth Edmundson; Rondo (Sonata in G), Robert Russell Bennett.

Minor C. Baldwin, Middletown, Conn.—In a recital at St. John's Episcopal Church, Florence, S. C., May 16, Dr. Baldwin played the following numbers: "Finlandia," Sibelius; "At Evening," Balchria; "Alla Siciliana" and Presto, Handel; Adagio, Bach; Overture, Rossini; Intermezzo, Tchaikowsky; Andante from C major Symphony, Beethoven; "La Cinquantaine," Gabriel-Marie; "By the Sea," Schubert.

Kilgen for Indianapolis Convent.

The Kilgen Organ Company of St. Louis has installed a two-manual in the Convent of the Good Shepherd at Indianapolis, Ind. Eugene R. Kilgen, president of the company, comments on the fact that this is the latest of several organs his company has designed and built for the Order of the Good Shepherd.

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**Birthday Marked by Construction of
Large Organ for Buenos Aires—
Instrument to Be Exhibited
at Toronto Exhibition.**

Employees of the Franklin Leggé Organ Company, Ltd., of Toronto, Ont., were tendered a banquet at the company's plant April 23 on the occasion of the firm's twenty-fifth anniversary. The host was C. Franklin Leggé, president of the company.

Mr. Leggé spoke briefly, outlining the history of the company from its inception to the present day. He said that its business had spread across the Dominion and to the British West Indies. Mr. Leggé announced that a large organ was being installed in a religious institution at Buenos Aires, Argentina, in September, after being demonstrated at the Canadian National Exhibition at Toronto. The stop list of the organ is as follows:

- GREAT ORGAN.**
1. Flute a Cheminee, 16 ft., 85 pipes.
 2. Montre, 8 ft., 68 pipes.
 3. Flute Harmonique, 8 ft., 68 pipes.
 4. Gemshorn, 8 ft., 68 pipes.
 5. Flute a Cheminee, 8 ft., 68 notes.
 6. Prestant, 4 ft., 68 pipes.
 7. Flute a Cheminee, 4 ft., 61 notes.
 8. Quinte, 2 1/2 ft., 61 pipes.
 9. Octave, 2 ft., 61 pipes.
 10. Terzian, 2 ranks, 122 pipes.
 11. Trompette Soliste, 8 ft., 68 pipes.
 12. Clarion, 4 ft., 68 notes.
 13. Chimes (Swell), 25 bells.
- SWELL ORGAN.**
14. Bourdon, 16 ft., 97 pipes.
 15. Principal Italien, 8 ft., 68 pipes.
 16. Viole de Gambe, 8 ft., 68 pipes.
 17. Voix Celeste, 8 ft., 56 pipes.
 18. Bourdon, 8 ft., 68 notes.
 19. Flute d'Echo, 8 ft., 68 pipes.
 20. Fugara, 4 ft., 68 pipes.
 21. Ocarina, 4 ft., 68 pipes.
 22. Nazard, 2 1/2 ft., 61 pipes.
 23. Piccolo, 2 ft., 61 notes.
 24. Terzflöte, 1 1/2 ft., 61 pipes.
 25. Agudo (Aigu), 1 ft. and 2 ft., 122 pipes.
 26. Hautbois d'Orchestre, 8 ft., 68 pipes.
 27. Schalmey, 4 ft., 68 pipes.
 28. Harp Celesta, 49 bars.
- POSITIV.**
29. Flute Soliste, 8 ft., 68 pipes.
 30. Quintaton, 8 ft., 68 pipes.
 31. Sallcional, 8 ft., 68 pipes.
 32. Cor de Nuit, 8 ft., 68 pipes.
 33. Violflöte, 4 ft., 68 pipes.
 34. Schwegel, 2 ft., 61 pipes.
 35. Campanella, 2 ranks, 122 pipes.
 36. Cromorne, 8 ft., 68 pipes.
 37. Voix Humaines, 8 ft., 68 pipes.
 38. Chimes.
 39. Harp Celesta.
- PEDAL ORGAN.**
40. Subbasse, 32 ft., 32 pipes.
 41. Grande Basse, 16 ft., 32 pipes.
 42. Dulcian, 16 ft., 32 pipes.
 43. Flute a Cheminee, 16 ft., 32 notes.
 44. Contrebasse, 16 ft., 32 notes.
 45. Grande Basse, 8 ft., 12 pipes.
 46. Dulcian, 8 ft., 12 pipes.
 47. Contrebasse, 8 ft., 32 notes.
 48. Quinte, 5 1/2 ft., 32 notes.
 49. Grande Basse, 4 ft., 12 pipes.
 50. Dulcian, 4 ft., 12 pipes.
 51. Contrebasse, 4 ft., 32 notes.
 52. Bombarde, 16 ft., 32 pipes.
 53. Trompette, 8 ft., 12 pipes.
 54. Clarion, 4 ft., 12 pipes.

Service of Spirituals in New York.
The seventeenth annual service of Negro spirituals was held on the afternoon of Sunday, May 12, at St. George's Church in New York City, under the direction of George W. Kemmer. Harry T. Burleigh, the famous Negro singer who has been at St. George's as a soloist for many years, was one of the soloists of the day. The choir of sixty adults and the junior choir presented a beautiful program of songs of the South and Mr. Kemmer played the Largo from Dvorak's "New World" Symphony.

HARRY R. THURBER



HARRY R. THURBER, a member of the first year class of the Guilman Organ School, was awarded the first prize in section 1 of an organ playing contest sponsored by the Metropolitan New Jersey Chapter of the American Guild of Organists. This contest was held in Newark May 11.

**JUNIOR HYMNAL PRESENTED
TO PRESBYTERIAN ASSEMBLY**

The new junior hymnal entitled "Hymns for Junior Worship" was presented to the Presbyterian Church at its general assembly in Rochester, N. Y., May 23. The occasion was a popular meeting held by the Presbyterian Board of Christian Education at the Masonic Auditorium in Rochester. A brief talk on the book was made by Lawrence Curry, head of the department of music at Beaver College, Jenkintown, Pa. Mr. Curry has been associated with the Board of Christian Education since the death of Dr. Calvin Laufer a year and a half ago. This hymnal was in process of revision when Dr. Laufer's death temporarily interrupted the work. Since then Mr. Curry has been serving with the board as musical editor for its hymnal publications.

In his address Mr. Curry emphasized the features of this hymnal. Briefly they may be said to be as follows: The entire book is written for and addressed to junior age boys and girls; like many modern books for that age group it has a separate melody line for the hymn-tune; many historic hymns, missing from other hymnals, have been incorporated in this one, as well as many new hymns and tunes written about typical junior experiences. The address was illustrated with a massed choir of juniors singing selections about which Mr. Curry spoke.

**ORGANISTS AT CANTON, OHIO,
GIVE ORGAN-PIANO PROGRAM**

The Stark County Association of Organists, a new organization with headquarters at Canton, Ohio, gave a program at the First Baptist Church of Canton April 23, with Henry Whipple and May Ann List at the organ, assisted by Lloyd Linder, tenor, and Ruth Coe, pianist. Mr. Whipple played the "Noel" and "Thou Art the Rock," from Mulet's "Byzantine Sketches," and Miss List gave a performance of the following works: Fantasia and Fugue in A minor, Bach; "Ariel," Van Denman Thompson; Aria, Buxtehude; Allegro from Concerto in F major, Handel. The climax of the evening was a piano and organ performance of Clokey's "Symphonic Piece" by Miss Coe and Mr. Whipple.

**THREE-MANUAL BY MÖLLER
IS OPENED AT WICHITA, KAN.**

The Ralph H. Middlekauff organ, built by M. P. Möller, Inc., for St. Paul's Methodist Church at Wichita, Kan., was dedicated April 16 and Hans Flath was heard in a recital on the three-manual instrument. Floyd O. Tompkins is choir-master of the church and Leah Allen Sandifer is the organist.

Following is the stop specification of this instrument:

- GREAT (Unenclosed).**
- Diapason, 8 ft., 73 pipes.
 - Harmonic Flute, 8 ft., 85 pipes.
 - Gemshorn, 8 ft., 73 pipes.
 - Harmonic Flute, 4 ft., 73 notes.
 - Octave, 4 ft., 73 pipes.
 - Super Octave, 2 ft., 61 pipes.
 - Chimes, 8 ft., 21 tubes.
- SWELL.**
- Bourdon, 16 ft., 73 pipes.
 - Geigen Diapason, 8 ft., 73 pipes.
 - Rohrflöte, 8 ft., 73 pipes.
 - Sallcional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 73 pipes.
 - Principal, 4 ft., 73 pipes.
 - Flute Triangulaire, 4 ft., 73 pipes.
 - Piccolo, 2 ft., 61 notes.
 - Dolce Cornet, 3 ranks, 183 pipes.
 - Trumpet, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Tremulant.
- CHOIR.**
- Viola, 8 ft., 73 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Dulciana, 8 ft., 85 pipes.
 - Unda Maria, 8 ft., 61 pipes.
 - Flute d'Amour, 4 ft., 73 pipes.
 - Dulciana, 4 ft., 73 notes.
 - Dulciana Twelfth, 2 1/2 ft., 61 notes.
 - Dulciana Fifteenth, 2 ft., 61 notes.
 - Clarinet, 8 ft., 73 pipes.
 - Harp, 8 ft., 49 bars.
 - Celesta, 4 ft., 49 notes.
 - Tremulant.
- PEDAL.**
- Diapason, 16 ft., 44 pipes.
 - Bourdon, 16 ft., 44 pipes.
 - Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 - Octave (ext. Diapason), 8 ft., 32 notes.
 - Flute (ext. Bourdon), 8 ft., 32 notes.
 - Dulciana (from Choir), 8 ft., 32 notes.
 - Dulciana (from Choir), 4 ft., 32 notes.
 - Trumpet (ext. Swell Trumpet), 16 ft., 12 pipes.
 - Trumpet (from Swell), 8 ft., 32 notes.

Bedell's Work Recorded.

Dr. Robert Leech Bedell has been honored with a second recording by the Victor Company in 1940, the first having been his "Legende," for organ, played by Charles M. Courboin. The second is his completed version of the Bach Fragmentum from the Gesellschaft: Fantasia in C major (five voices), which is published for organ and also in a separate arrangement for string orchestra. This string orchestra arrangement has just been recorded by the Boston Sinfonietta under the baton of its conductor, Arthur Fiedler, who made the recent recordings of Handel concertos with E. Power Biggs. Dr. Bedell announces to date Op. 1 to Op. 17, which includes sixty-eight works. Of these fifty-seven are published and eleven are in manuscript.

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August 26 to 31, 1940

For bulletin write to Mrs. Raymond W. Case, Secretary, 10 Woodland Street,
Hartford, Connecticut.

Dr. Ray Hastings Dies in Los Angeles; Other News from the Coast

DR. RAY HASTINGS



By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., May 15.—It is with deep regret that I have to record the passing May 3 of Dr. Ray Hastings, who for twenty-eight years was organist of the Temple Baptist Church and for many years organist of the Los Angeles Philharmonic Orchestra. Dr. Hastings was one of the best-known organists on the Pacific coast and had played many recitals at the expositions that have been held in San Francisco and San Diego both in 1915 and again last year. Dr. Hastings had been ill for the last six months or more and played only a few times after he left the Baptist Church.

Born at Bainbridge, N. Y., in 1898, he studied in Chicago and later was graduated from the College of Music of the University of Southern California in 1907. He had traveled and studied in Europe and had written for voice, piano, organ and orchestra.

Walter E. Hartley gave the final recital at Occidental College May 5, playing an interesting program in fine style. On the 12th the college choir, under the direction of Howard Swan, gave a concert which included the St. Cecilia Mass of Gounod and some choruses from the Bach Passion.

The modern music festival to be held at the First Congregational Church May 25 consists of an afternoon and evening program. The high light of the afternoon is the "Concerto Champetre" of Francis Poulenc, played on the Novachord by Porter Heaps of Chicago, with the orchestral accompaniment transcribed for the organ and played by W. Brownell Martin. At the evening concert we are to hear the Quintet, Op. 64, by Ernst Toch.

Wade N. Stephens of the Tabernacle staff at Salt Lake City gave two recitals at the University of California the last part of April. The programs were interesting and Mr. Stephens played them with excellent technique and musicianship. Dudley Warner Fitch has been another recitalist at the university.

Plans are being made for members of the Guild to spend a day in Santa Barbara early in June. This will give an opportunity to hear some of the organs and organists there. There should be a large attendance, for it is many years since we were last there in a body.

Summer Choir School in Hartford.

A summer choir school is to be conducted at Immanuel Congregational Church in Hartford, Conn., from Aug. 26 to 31 and will offer a short course for choir leaders and organists, under the direction of Lyman B. Bunnell, a graduate of the Yale School of Music and a fellow of Westminster Choir College. As minister of music at Immanuel Church Mr. Bunnell directs five choirs, with a combined membership of 160. In addition to work in conducting, junior choir methods, vocal technique, etc., an organ class will be conducted by Carl Weinrich, F.A.G.O. Hymn playing, anthem accompaniment and organ repertory for the church service will be studied.

Hymn Festival at Scarritt College.

Scarritt College, Nashville, Tenn., announces its fourth annual hymn festival, to be held June 5 in connection with the commencement season. Dr. Charles C. Washburn is the director and Richard Thomasson organist. The theme this year will be the church year. At former hymn festivals at Scarritt College, which pioneered in these events in the South, the youth crusade, sponsored by Methodism in 1939, was the theme last year, and in the preceding year the bicentennial celebration of the Aldersgate experience of John Wesley, celebrated throughout the connection, was voiced in the program.

Played for Van Dusen Club.

Winston Johnson played the third of a series of master degree recitals before the Van Dusen Organ Club May 13. The program, which was interpreted with clarity and musicianship, included the following numbers: Trio-Sonata 5 (first

two movements), Bach; Gothic Symphony, Widor; "Cortege" and Fanfare, Dupre; Impromptu, Vierne; "Imagery in Tableaux," Edmondson. Kenneth Cutler was also heard in Handel's Concerto No. 4. A varied program played by members of the club was presented April 23. Those participating were: Evelyn Doring, Ella Furholmen, Vivian Martin, Marian Anderson, Marigold Hall, Miriam Clapp and Whitmer Byrne.

Recitals by Eigenschenk.

Edward Eigenschenk played a dedicatory recital May 5 on a Wicks organ at Sacred Heart Church, Waterloo, Iowa. Mr. Eigenschenk gave a recital at the Second Presbyterian Church, Chicago, under the auspices of the Christian Endeavor Society of the church, Sunday, May 12, and another recital for Loras College, Dubuque, at St. Joseph's Chapel May 17. Mr. Eigenschenk presented his advanced pupils of Loras College in recitals at the college May 15 and May 22 and his pupils at the American Conservatory at Kimball Hall, Chicago, May 4.

St. Luke's Choristers in Picture.

St. Luke's Choristers of Long Beach, Cal., directed by William Ripley Dorr, completed an engagement at Metro-Goldwyn-Mayer Studios, where they appeared in a choir rehearsal scene in the new production "Waterloo Bridge," starring Vivien Leigh and Robert Taylor. The boys recorded a fine original composition by Herbert Stothart, conductor and composer for many of this studio's pictures. On this call the boys went to the studio unaware of the music they were to sing, learned a five-page difficult score in one rehearsal, and recorded it the same day, with string orchestra and organ accompaniment.

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Montreal Center.

The April meeting of the Montreal Center took the form of a twilight recital in the First Baptist Church Saturday afternoon, April 20. The program was divided evenly between choral and organ music rendered by the choir of the church under the able leadership of Phillips Motley, also director of the Cathedral Singers, who have done conspicuous work in recent years at the St. Laurent festival.

The program opened with three *a cappella* numbers. In Christopher Tye's "Laudate Nomen Domini" Mr. Motley captured something of the spirit of the golden age of British music with its closely-woven tapestries of tonal beauty. The Dutch carol "This Joyful Easter-tide" was a pattern of perfect enunciation. On an organ of moderate proportions Mr. Motley gave fine expression to the exuberance of the *Vivace* from the Bach Trio-Sonata No. 6, displaying excellent shading, which permitted of just the right contrasts. Of particular note was the exploration of the flute department of the instrument in the Allegro from the A minor Vivaldi-Bach Concerto, where telling use was made of the available material in the sequentially treated phrases.

Throughout the recital there were evidences of resourcefulness in the matter of registration and vigorous rhythmic interest was maintained.

The choral numbers included an ingenious setting of Rheinberger's organ composition "Vision," by Dr. Alfred Whitehead, in which the composer has used words from the Book of Revelation, attaching them to the organ work without altering the harmonic texture. Dr. Whitehead was also represented in his original and placid "God, O Kinsman Loved," which struck a more truly choral note and evoked memories of much of the finest writing in the English tradition.

GEORGE M. BREWER, Vice-Chairman.

Toronto Center.

The Toronto Center was graciously entertained by the Oxford University Press in its beautiful and spacious library in Amen House April 25. This meeting was arranged through the kindness of a member of the center and of W. H. Gillman of the Oxford Press. Dr. Charles Peaker, F.R.C.O., chairman of the center, delivered an inspiring address on "The Art of Music." Further enjoyment was given to those present by C. Franklin Legge with an illustrated address on his recent trip to the West Indies. After the regular program a very enjoyable social hour was spent in the library.

T. M. SARGANT, Secretary.

Ottawa Center.

The Ottawa Center concluded a successful season on the evening of May 9 with an interesting recital in the First Church of Christ, Scientist, by four members who have recently become associated with our center. Those heard are Mrs. Daisy Roe Moore and Miss Bessie Thompson of Ottawa, Miss Ivy Jackson, Westboro, and Albert Stephen of Carleton Place. Miss Stella Morris, soprano, was assisting artist, and Myron McTavish, organist of the church, accompanist. This recital was open to the public, and many music-lovers took advantage of the opportunity to hear it.

Miss Thompson opened the recital with the Prelude and Fugue in A minor and the Prelude and Fugue in F major, Bach. Later she played a chorale prelude on "He Was Crucified for Us" by Allanson Brown. Mrs. Moore played a chorale prelude from the "Little Organ Book" by Bach, "Vision," by Rheinberger, and "Lied," by Vierne. Miss Jackson con-

tributed two movements from the Concerto in F by Handel and the Chorale Prelude on "St. Michael" by John E. West. Mr. Stephen played the Communion in G by Batiste and March in F, on a Theme by Handel, by Guilman.

Allanson G. Brown presided for the first time as chairman of the Ottawa Center.

E. S. HUSON, Corresponding Secretary.

Kitchener Center.

An interesting meeting of the Kitchener Center was held at the home of Gerhard Binhammer April 27. Gordon Scott of Guelph contributed three piano selections—two Etudes of Chopin and a MacDowell number which exhibited a fluent technique. A musical quiz, conducted by Eugene Fehrenbach, added much to the interest and enjoyment of the members. A feature of the evening was the playing of a recording of Beethoven's Fifth Symphony, with an analytical discourse by Eugene Hill. Refreshments were served by the hostess.

Hamilton Center.

The monthly meeting of the Hamilton Center was held in St. Philip's Anglican Church, Hamilton, April 30. Our April meetings usually get away from the stereotyped style of program, and this year's undertaking was no exception. We wandered off to a small but beautiful church which houses a two-manual organ of the tracker type—one of very ancient lineage and wheeze functions. A novel feature of the proceedings was that the recitalists (six in number) were not allowed to practice on the instrument beforehand, nor were they permitted to have the specifications of the organ. They had been informed by the chairman that they would be allowed so many minutes to play on a two-manual tracker organ, and to come prepared to make the best of it.

E. J. Walker, organist of the church, opened the meeting by giving a short summary of the specifications of the instrument and a detailed description of where certain levers and stops might be found. The chairman followed Mr. Walker with remarks on the practical uses of an organ of this type and how it might best be employed in the church service.

As the players were called upon, after first having been introduced to the audience, they approached the instrument in a manner not unlike that in which one would suppose St. George approached the traditional dragon. The program was as follows: Voluntary in C minor, Maurice Greene, and Folksong, Percy Whitlock (played by Eric Rollinson, F.R.C.O.); Fifth Sonata, Mendelssohn (played by Cyril Hampshire, F. T. C. L.); "Complaine," Vierne, and "Cortege," Vierne (played by Egerton Boyce); "Contemplation," Saint-Saens (played by Paul Daniels); "Wie wohl ist mir, O Freund der Seelen," Karg-Elert, and "Nun danket Alle Gott," Karg-Elert (played by Dr. Harry Martin); "Invenzione" in A minor, Karg-Elert, and Toccatina, Yon (played by George Veary, A.R.C.O.).

A social hour was spent in the church parlors after the recital. The rector of the church welcomed the fraternity of organists and remarked on the many pleasant associations existing between the clergy and the organists. Paul Ambrose responded suitably, thanking the rector for the hospitality shown and the ladies for providing the tea.

HARRY MARTIN, Secretary.

FINISHING THE FOUR-MANUAL FOR BARBADOS CATHEDRAL

Regardless of the war and the conditions it has created, English organ builders, who were reported in THE DIAPASON two months ago as "carrying on," continue to do important work. The factory of J. W. Walker & Sons, Limited, is finishing several undertakings, including the four-manual rebuild in the Barbados Cathedral, in the British West Indies. This organ will have electric action and the new console has been completed and a man will soon be sent to Barbados to carry out the installation job. Another important work is the reconstruction of the three-manual organ in Pershore Abbey, Worcestershire, which was to be dedicated May 16 with Dr. Ernest Bullock at the console. Still another large organ that is being modernized is the three-manual of fifty-four sets of pipes in St. Michael's Church, Bishop's Stortford.

MAYZE VAUGHN



A YOUNG SOUTHERN ORGANIST of great promise is Miss Mayze Vaughn, Mus. M. Miss Vaughn, whose home town is Laurel, Miss., received her first collegiate training from Frank Collins, Jr., head of the organ department at the University of Louisiana. During her last year's study at that institution Miss Vaughn was president of the local chapter of Delta Omicron and was active in the A.G.O., serving as secretary of the Louisiana Chapter. She appeared at the console on seven Guild programs, both at the university and at other schools.

After receiving her bachelor of music degree at Baton Rouge Miss Vaughn spent the last summer in Spartanburg, S. C., taking theoretical work under Russell Broughton at the Converse College School of Music. In the fall she returned to pursue her studies for the master's degree, which was granted her May 25. Miss Vaughn's study the last year has been with Professor Broughton in organ and composition and with Miss Sallie Charles Cheatham in musicology.

Miss Vaughn gave her master's recital on the evening of May 2, playing the following program entirely from memory: Chorale, Jongen; Allegro *Vivace* from Sixth Trio-Sonata, Bach; Fugue in E flat ("St. Anne's"), Bach; "Grande Pièce Symphonique," Franck; "L'Apparition de l'Église Eternelle," Messiaen; "La Nativité," Langlais; Finale from Symphony 1, Vierne.

The Harrison M. Wild Organ Club met at noon May 14 at the Central Y.W.C.A., Chicago. After luncheon the president, Alice R. Deal, introduced the speaker, Dr. Oswald W. McCall, minister of the New First Congregational Church.

TRIBUTE TO MRS. H. H. A. BEACH AT DINNER IN NEW YORK CITY

A tribute dinner to Mrs. H. H. A. Beach was a high-light in the musical season of New York City. Two hundred people from the church and secular music world gathered to do her honor on the evening of May 8 at the Town Hall Club. The attendance was not confined to friends from New York. They came from Washington, Boston, New Haven and many nearby cities and towns in New Jersey and Connecticut.

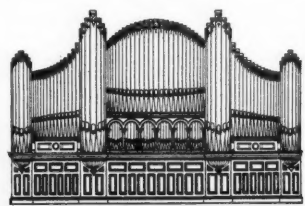
Morris W. Watkins was master of ceremonies in the program of brief speeches interspersed with music. Tributes were paid by Mrs. Edward MacDowell, Douglas Moore, recently appointed head of music of Columbia University; Dr. George Paul T. Sargent, rector of St. Bartholomew's, and Mme. Olga Samaroff Stokowski. Dr. T. Tertius Noble, who had expected to speak but was prevented by illness, sent a warm letter of appreciation of Mrs. Beach's works and of her "Canticle of the Sun" in particular. He claimed the honor of being born in the same year with Mrs. Beach. As Mr. Toscanini shares that honor, it was truly a great year in the music world. Mr. Watkins in his happy presentation of the speakers reminded the group that while it was difficult to expect much good to follow the present tragic conditions in the world, it might be well to remember that the decade of the Civil War gave to the United States Edward MacDowell, Horatio Parker and Mrs. Beach. Dr. Sargent, Mrs. Beach's rector at St. Bartholomew's, paid a beautiful tribute to the contribution she made to the spiritual life of the parish.

Mrs. Beach's response to the tributes paid to her was a fine climax to the evening and was an inspiration to the entire audience. She began by saying: "You have all done a great thing. You have made me forget myself. I believe in counterpoint. The world picture is not one of harmony tonight, but an occasion like this, where you have met together to do honor to the cause of art, is playing its bright counterpoint against the darkness across the seas. It is well that this should be. We need these bright spots. It is through such light that we solve our problems—so very difficult at this time."

The musical selections were chosen by David McK. Williams from Mrs. Beach's compositions. "Romance," one of her early works, written for the violin and piano, was beautifully played by Miss Eugenie Limberg, violinist, and Miss Virginia Duffey, pianist. A Trio written only two years ago, for violin, violoncello and piano, was played by Miss Limberg, Phyllis Kreuter, a gifted young cellist, and Miss Duffey at the piano. Saida Knox, contralto soloist of St. Bartholomew's, sang "Ah, Love But a Day." Miss Knox was accompanied by Mr. Williams.

Julia M. F. McCloskey Dead.

Miss Julia M. F. McCloskey, for seven-teen years organist of St. John the Evangelist's Catholic Church, Philadelphia, died April 27 at the Fitzgerald-Mercy Hospital. Miss McCloskey, who was ill only a few days, played at the regular services in the church on the Sunday preceding her death. She was the director of the church choir and organized St. John's Choristers, an organization of choir members.



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CARL RIEDLER is one of the fraternity of organ voicers whose work speaks out under the touch of the organist in many instruments throughout the land, but who are largely anonymous. While they are responsible for the tone of many a horn, they never blow it themselves. Mr. Riedler, now on the staff of the Maas Organ Company and the California Organ Company, brought to this country the best traditions of the German organ builders of a generation. He was born in Weikersheim, Württemberg, Nov. 15, 1880. After passing through the common schools and the Latin high schools of his native country he was apprenticed in May, 1894, to the well-known firm of August Laukhuff in his native city. After six years with this concern he took a business course and studied in the trade high school before he was employed by the old established firm of E. F. Walcker & Co. in Ludwigsburg.

On the urging of a friend Mr. Riedler decided to move to America and found employment with Philipp F. Wirsching, then one of the prominent American organ builders, at Salem, Ohio, in 1903. After Mr. Wirsching went out of business Mr. Riedler was connected with several other builders before going to Milwaukee, where for fifteen years he was on the staff of the Wangerin-Weickhardt Company, now the Wangerin Organ Company, as voicer. In 1923 illness in his family compelled him to seek a milder climate and he moved to California, where he was with the Robert-Morton Company at Van Nuys for eight years as reed voicer until that company went out of business in 1931. After an interval of three years he went to the Maas Company.

American Conservatory Graduation.

The American Conservatory will hold its fifty-fourth annual commencement concert June 18 at Orchestra Hall, Chicago. The organ department will be represented by Robert Rayfield, a pupil of Edward Eigenschen, who will play the "Grand Coeur Dialogue," Gigout, with the conservatory symphony orchestra. Fifty pupils will receive master degrees and fifty-five bachelor of music degrees. Pupils receiving the master of music degree with organ major are: Kenneth Cutler, Mario Salvador, Winston Johnson and Paul F. Braun, all of Chicago. Pupils receiving the bachelor of music degree with organ major are: Margaret Hall, Fremont, Neb.; Hattie Mae Butterfield, Fort Smith, Ark., and Robert Griswold, Fort Jefferson, N. Y.

Meeting of Detroit Women.

The Woman Organists' Club of Detroit held its monthly meeting May 28 at Trinity Methodist Episcopal Church. Mrs. Ida Cordes was hostess for the evening, which included dinner, followed by a very interesting program. The organists providing the music were Mrs. Dorothy Addy, Mrs. Minnie Mitchell and Mrs. Cordes. They were assisted by the Trinity Church quartet, who sang several beautiful selections. Dinner was served at the Y.W.C.A., next door to the church.

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On Saturday, May 18, the Hymn Society again accepted the hospitality of Miss Emily Perkins at Riverdale for its spring meeting. This year the sessions were held at the Presbyterian Church, and, as usual, the gardens were "on parade" in all their beauty after the luncheon.

The speaker in the morning was Dom Anselm Hughes, O.S.B., who has visited many parts of America on his third tour here. He chose as his subject hymns and hymn singing in America as compared with England. Some of the points he touched on were: There are six human elements involved in the production and singing of hymns for public worship—the writers of hymns, the composers of hymn-tunes, the compilers or editors of hymnals, those responsible for the selection of the hymns actually used, the musicians—including the organist and the choir—and finally the congregation. A tendency may be seen to obscure the true purpose of a hymn by including for use in worship poems that are just "stirring lyrics." American tunes often depend for their effect largely on their harmonic treatment. They are avoiding some mannerisms found in England. They are sometimes too high in range, especially in view of the increasing prevalence of unison singing. A heavy responsibility lies on the compilers of hymn-books. The tendency now is to make collections of hymns much smaller than formerly, and this has forced much splendid material into disuse. Source books should be made to preserve what has really permanent value. The editor must provide the material with which the public taste may be improved. Very few good tunes have been written on commission. The matching of a hymn text with suitable music is a special gift—not always possessed by the compiler and his associates. New hymns that are worth introducing should not be launched with absolutely unfamiliar tunes. As for the selection of hymns for public worship, a book is valuable only in proportion to the use made of it. Many an old book has been discarded whose treasures have never been explored and put to use.

Hymn accompaniment by the organist, said Father Hughes, should receive greater emphasis. In the present reaction from the detailed marks of expression appearing in the books of the last century three tendencies may be found in America: Constant overplaying, lack of flexibility within the rhythmic structure of the tune and lack of variety in registration, both in volume and color, through suiting the treatment of the verses to accord with their meaning. Occasionally the organ or the choir can be omitted for a verse.

Finally, the increase in alertness on the part of the congregation depends on the combination of competent leadership available; it does not come by chance. When the people really care about the rendering of hymns they will cooperate in learning the technique of fine hymn singing.

At the luncheon the Rev. Dr. Albert Peel, chairman of the Congregational Union of England and Wales and vice-president of the British Hymn Society, was introduced.

In the afternoon a forum was held on the organist's responsibility for the singing of the congregation in his own church, led by Reginald L. McAll. Many organists took part in the discussion; questions were answered by several, including Ray F. Brown and Robert Wilson Hays. The president, the Rev. Philip S. Watters, touched on the spirit which underlies the work done by the musical minister of the church.

Within one week last month three important hymn festivals were held by chapters of the A.G.O. The Western Pennsylvania Chapter sponsored one at the Shadyside Presbyterian Church, Pittsburgh, May 6. Four choirs were in the chancel and ten were placed in the nave, while four more were in the rear gallery. The latter sang some verses alone, as well as descants on "Dix" by Alan Floyd and Harvey Gaul. The program gave clear indications for the singing of all hymns, which were well varied in treatment. A brief address was made by Dr. William C. Covert. Two anthems were sung, by Whitehead and Bairstow, based on hymn-tunes. The success of this service undoubtedly was due to the efforts of the strong committee of organists which had it in charge.

The First Methodist Church of Ithaca was host for the first hymn festival given by the Ithaca Chapter, Sunday, May 12. Seven choirs joined in leading a well-arranged program in which two *faux-bourbons* and one descant were used. Tallis' Canon was sung as a canon, and two anthem settings of hymn-tunes by Thiman were given by the combined choirs. The material was well chosen and of high quality throughout.

The same evening the Hartford Chapter was responsible for a splendid festival of hymns in the First Congregational Church of Meriden, Conn., where thirty choirs with 550 voices took part in a service based on the Christian year in hymn and Scripture. Six hymns were sung by the choirs alone, while in eight others the whole congregation joined. Dean Ethel S. Tracy accompanied the hymns, while the solo numbers were played by Malcolm G. Humphreys, Frances Beach Carlson and Glenn H. Smith.

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GEORGE H. FAIRCLOUGH



WHEN AN EPISCOPAL CHURCH devotes its entire morning service to the performance of an oratorio it rates as news. This occurred April 20 at the Church of St. John the Evangelist in St. Paul, where Haydn's "Creation" was sung under the direction of George H. Fairclough, for a generation an outstanding figure in the organ world in the Northwest and for thirty-nine years in charge at this prominent church. The congregation at the service was exceptionally large and the innovation was accepted with so much favor that it is to be repeated in the future. In announcing the service the church folder for the day set forth that "this is the first time that St. John's choirs have undertaken to lead the congregation through a service of church worship. On Sunday during the singing of 'The Creation,' the congregation will remain seated, arising for a hymn at its close. The service will be preceded by the creed and several prayers, the offering will be taken and the closing prayers offered by the rector. It is hoped that this musical innovation may be as warmly received by church people as it truly deserves to be."

Lutheran Choir Festival in Buffalo.
Twelve Lutheran choirs from Buffalo and vicinity celebrated the opening of national music week with a choir festival held at First Trinity Evangelical Lutheran Church. Each choir sang an anthem conducted by its own director and more than 200 voices joined in a massed chorus directed by Clara Mueller Pankow, organist of Emmaus Lutheran Church. The program was taken from the International Choral Union program issued by the Walther League and used every year at the national convention. The massed choir selections were: "O Sing unto the Lord," Purcell; "Call to Remembrance," Farant; "Ye Choirs of New Jerusalem," arranged by Whitehead, and the opening hymn, "A Mighty Fortress Is Our God." The enthusiasm of the singers and the enjoyment of the congregation assures that this will become an annual event.

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The fifth annual three-choir festival under the auspices of Temple Emanu-El, New York, was held April 19 and 20. This year the festival was devoted to the music of the Spanish Baroque period and of the two Americas.

Lazare Saminsky, director of the Emanu-El choir, introduced John Erskine as the speaker at the first session. The session opened with the first performance anywhere of a Canon by Armando Carvajal of Chile and a performance of a Magnificat by Antonio Cabezon, a sixteenth century Spanish composer, by Gottfried Federlein, organist of the Temple. The New York University choir, conducted by Alfred M. Greenfield, sang Vittoria's "Tenebrae Factae Sunt," Honorio Siccardi's "Ave Maria" and Cyr de Brant's "The Lamb." Dorothy Westra, Lucien Rutman and Clifford Harvuot were then heard in a trio, "O Quam Tristis," by the seventeenth century Spanish composer Emanuele d'Astorga. Elliot Carter conducted the Emanu-El choir in his "Heart Not So Heavy as Mine." Mr. Saminsky then mounted the podium to conduct the choir in Randall Thompson's setting of "Montium Custos," an ode by Horace, and "Deprived of All," an old Yemenite chant, with Rita Sebastian as soloist. Suzanne Bloch played two airs of the Spaniards of Turkey on the lute and was joined by Estelle Hoffman, soprano, and Mr. Federlein in a performance of a beautiful Indian song, "Quenas," by Andre Sas of Peru. The final group included the Prelude to "Melchior," a choral ballet, by Jacobo Fischer of Buenos Aires; Normand Lockwood's "Unto Thee I Lift Mine Eyes"; Mr. Saminsky's "Luke Havergal," a first performance, and excerpts from Bernard Rogers' oratorio "Exodus."

At the second session Mr. Greenfield played his "Prelude in Olden Style" for the organ and Howard R. Thatcher played his Fantasy on the Hymn-Tune "Concord." The 300th anniversary of the Bay Psalm Book was celebrated by the inclusion of old colonial melodies used in the Puritan Psalter. Also heard were works by Alois Kaiser, Southern folk hymns and spirituals arranged by Annabel Buchanan and Mark Silver and Mr. Thatcher's "Who Is Like unto Thee?"

T. Tertius Noble opened the third session, which was a part of the temple's service, with his chorale preludes on the tunes "St. Kilda" and "Walsall." The program included Winfred Douglas' arrangement of an old melody, "God of Our Fathers"; Annabel Buchanan's "Sing to the Lord," an old Southern tune, and "Jerusalem, High Tower," sung by the St. Thomas' boy choir, directed by Dr. Noble. The Emanu-El choir sang old chants, Palestinian songs and works by Hugo Grimm, David Diamond, Henry Jacobs, Adolph Katchko and Mordecai Sandberg, with solos by Elizabeth Dunning, contralto, and Ludwig Anger, baritone.

HENRY JACKSON WARREN



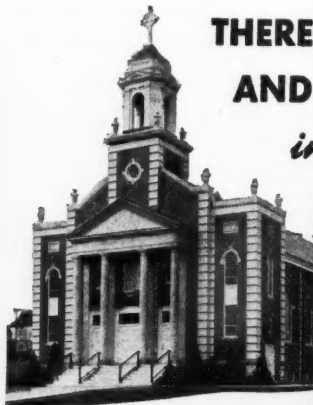
THE MUSICAL VESPER SERVICE at All Souls' Church in Lowell, Mass., April 29 marked the fifteenth anniversary of Henry Jackson Warren as director of music of the church and took the form of a warm tribute to Mr. Warren. The Sanroma-Burgin-Bedetti Trio, the choir, under Mr. Warren's direction, and Wallace Gray at the organ gave the program. The trio consists of members of the Boston Symphony Orchestra. The choir sang the Cherubim Song No. 7 of Bortniansky and Brahms' "How Lovely Is Thy Dwelling-Place." Mr. Gray opened the program with Sowerby's "Carillon."

At a reception before the vesper service, attended by the choir, the Rev. Simeon E. Cozad and the music committee, Mrs. Warren was presented with a corsage of orchids and Mr. Warren with a very generous check.

Commenting on the fifteen years of service to the church by its director of music the folder contained these lines: "Throughout these years Mr. Warren has been faithful to the responsibilities of his position. But he has been a great deal more. He has been faithful and devoted to an ideal of musical excellence below the standard of which he has never permitted the music of the church to fall. By the force of his own love for the highest and best in this great art; by the inspiration of his own knowledge, talent and ability to direct, he has lifted his association in the musical program of the church to the highest levels of development and expression. By the warmth of his friendliness and the genuineness of his interest he has created and held the choir to which we listen with so much of pleasure from week to week."

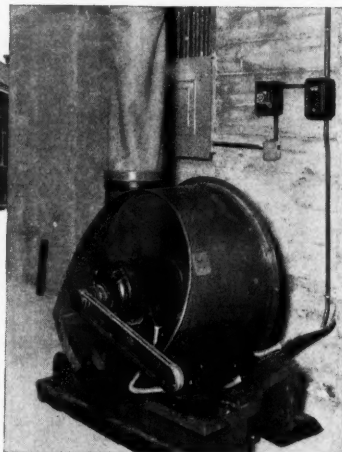
Mr. Warren has been the conductor of the Massachusetts Institute of Technology glee club since 1937. This year the glee club has had the busiest season in its history, with a series of twenty-four concerts. The glee club has a membership of over 100 men. Mr. Warren is a member of the American Guild of Organists.

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NOTES FROM THE CAPITAL;
COLLEGE POST TO MISS KLEIN

By MABEL R. FROST



Washington, D. C., May 16.—Dr. Charlotte Klein, F.A.G.O., has been appointed head of the organ department of Mary Washington College, Fredericksburg, Va. Dr. Klein, who is known through numerous A.G.O. convention appearances, played the dedicatory recital April 3 on the Pitt memorial organ in the new George Washington Hall auditorium, which seats 1,624. The entire program was recorded and came through perfectly when broadcast from the college the next day.

Mary Washington College has 1,500 students and twelve buildings, including a complete broadcasting studio and recording equipment. Monroe Hall also houses an organ.

An important and successful venture was the church music conference and choir festival held May 1 and 2 under the auspices of the Washington Cathedral. The conference was held in St. Alban's parish-house and included one morning and two afternoon sessions, with a lecture by Dr. T. Tertius Noble on "The Training of Boy Choirs," an address by Ray F. Brown on "Simple Music for Small Choirs and Congregations," and one by the Rev. John W. Norris on the topic "Worship." The choir festival, rehearsed and conducted by Dr. Noble, was given in the cathedral by the following choirs of men and boys: Church of St. Stephen and the Incarnation, Sherman J. Kreuzburg, choirmaster; St. John's Church, Georgetown, E. William Brackett, choirmaster, and Washington Cathedral, Paul Callaway, choirmaster, singing Magnificat and Nunc Dimittis in F minor, by Callaway; "If Ye Love Me," by Thomas Tallis; "Greater Love," by John Ireland; "O Hear Thou from Heaven" and "Lord of the Worlds Above," by Dr. Noble, and "Let My Prayer Come Up into Thy Presence," by Henry Purcell.

MAY 1 MARKED THE TWENTY-FIFTH anniversary of Joseph C. Beebe's arrival in New Britain, Conn., to begin work as organist and choir director of the South Congregational Church. With the exception of three years, 1926 to 1929, when he was head of the music department at the Hill School, Pottstown, Pa., he has served in that capacity ever since that time and has missed only one Sunday service.

Mr. Beebe has won a reputation as a recitalist, and readers of THE DIAPASON are familiar with his programs. He has recently played his 310th recital. Mr. Beebe plays a four-manual Skinner organ of eighty stops which is beautifully adapted to the edifice and he uses it to the best advantage. Classic and modern composers alike receive a sympathetic interpretation. His treatment of Bach's works has been particularly lucid and vital. He has four choirs under his leadership—the regular senior choir, the junior choir and the Italian and Assyrian Mission choirs. The beauty of the organ, the quality of the choir and the art of the organist combine to make possible a beautiful church service.

The composers' group of the National League of American Pen Women presented a breath-taking schedule of events at the biennial convention here the third week of April, which served to bring out an array of worthwhile new music. Among these was an unpublished "Mass in the Gregorian Manner," by Alma Grayce Miller, organist and director at the Dumbarton Methodist Church. The mass is a *cappella* and has both the Latin text and the English translation, making it suitable for either Catholic or Protestant services. The "Agnus Dei" is to be given its initial Washington hearing soon by the Metropolitan Methodist choir under the direction of Robert Frederick Freund, with Mrs. James Shera Montgomery at the organ.

One of the features of Washington's music week was the first local presentation of Deane Shure's new choric symphony, "The Legend of Simon Girty," by the Department of Agriculture Orchestra and Symphonic Choir, Dr. Walter Bauer and Mrs. Ruth L. Morgan, directors, May 8 in the Federal Auditorium. The symphony was broadcast over a national NBC hook-up.

Death of Joseph Hillebrand.

Joseph Hillebrand, organist for the last twenty years at St. Benedict's Catholic Church, Brooklyn, died at his home late in April following a heart attack. He was 82 years old. Mr. Hillebrand was born in Werne, Germany. He came to this country at the age of 20 and took a position at New Ulm, Minn., teaching music in a parochial school. He had a similar position later in St. Louis, where he remained for three years. Then he went to Our Lady of Sorrows Church, New York, where he was organist for twenty-two years. He leaves a widow.

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Nineteen Give Salt Lake Recitals.

Nineteen young organists of Utah and Idaho took part in a series of eight lecture-recitals on April 26 and 27 in Salt Lake City. The lectures were directed by LaMar Petersen under the auspices of the McCune School of Music and Art and those taking part were members of the Dethier Club. This club was founded by Mr. Petersen in 1938 and has a membership of about fifty. The eight recitals constituted a survey of organ literature and were divided as follows: "Early composers," "Handel and Bach," "German composers," "French composers," "English composers," "Italian composers," "Clokey's Symphonic Piece for piano and organ" and "American composers."

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