

THE DIAPASON

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Thirty-second Year—Number Three

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JOHN P. MARSHALL DIES AT HIS HOME IN BOSTON

DEAN AT BOSTON UNIVERSITY

Professor of Music Since 1902—Held
Prominent Church Positions Many
Years—Organist of Boston
Symphony 1896 to 1903.

John P. Marshall, dean of Boston University's College of Music, and an organist and teacher of national reputation, died Jan. 17 at his home in Boston at the age of 64 years. Dr. Marshall was professor of music at Boston University since 1902, dean of the college of music since 1928, when the school was re-established, and organist of the First Church, Unitarian, from 1909 to 1926.

John Patten Marshall was born Jan. 9, 1877, in Rockport, Mass. He studied music in Boston under Edward Alexander MacDowell, Benjamin Johnson Lang, George Whitfield Chadwick and Homer Albert Norris. Holy Cross College conferred the honorary degree of doctor of music on him in 1927, and he was made an honorary fellow of Trinity College of Music, London, in 1933.

From 1909 to 1918 Dr. Marshall was organist for the Boston Symphony Orchestra and he was organist at St. John's Church, Boston, from 1896 to 1903. He was dean of the New England Chapter, American Guild of Organists, from 1925 to 1929, and master of music for the American section at the Anglo-American music conference at Lausanne, Switzerland, in 1931.

In a sketch of Dr. Marshall over the signature of "S.H.L." in THE DIAPASON for January, 1929, mention is made of the high regard in which his fellows held this Boston organist.

"Quite like Rheinberger," said the writer, "he began to play in church at the age of 12, having already studied a year or so with Howard M. Dow of Boston. From his first position at the Rockport First Congregational Church he went to the First Universalist Church in Gloucester. During one year he was organist at the Winthrop Street Methodist Episcopal Church of Roxbury, and then spent ten years at St. John's Episcopal Church, Roxbury Crossing, a church devoted to the cultivation of plainsong and congregational singing. His love for Gregorian music must have begun at this time. Professor Marshall became organist emeritus of First Church, Berkeley street, Boston, after serving from 1909 to 1926. He succeeded Arthur Foote and in turn was succeeded by William E. Zeuch. "One of his hobbies is his passion for fires. In his office at the university is a ticker that strikes all the city alarms, and if a fire is not too remote from Copley Square, Professor Marshall enthusiastically follows the apparatus."

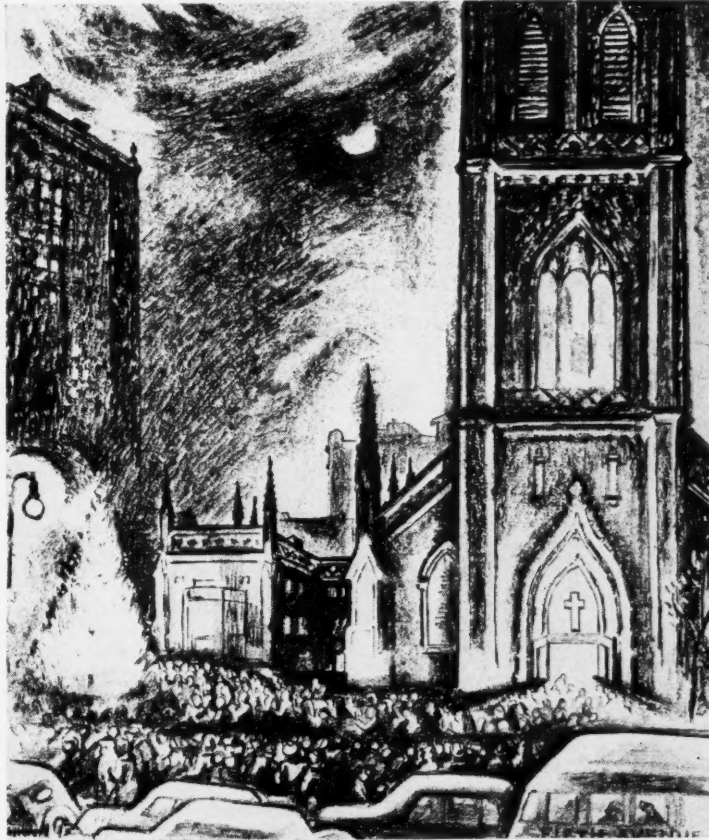
Dean Marshall was a captain in the army, serving as a development specialist in music on the army's general staff from 1920 to 1922, and was author of "Musical Instruction for Army Bandsmen." He was author also of a "Syllabus of History of Music," 1906, and "Syllabus of Music Appreciation," 1911. He was a member of the Algonquin and St. Botolph Clubs.

Dr. Marshall is survived by his widow, Miriam B. Marshall, whom he married Nov. 24, 1903. Lieutenant John G. Marshall, his only son and a naval aviator, was killed in an accident two years ago.

First Church, Unitarian, was filled with friends and students and faculty of the Boston University College of Music for the funeral services Jan. 19.

Mendelssohn's "St. Paul" was presented on two Sunday evenings—Jan. 19 and 26—at the First Baptist Church of Philadelphia by the chorus and soloists under the baton of Walter Baker, organist and director.

CANDLELIGHT SERVICE STOPS TRAFFIC ON FIFTH AVENUE



Copyright by the Newspaper PM, New York.

THIS PICTURE, WITH THE HEADING "Candlelight Service Stops Traffic on Fifth Avenue," appeared in PM, one of New York's leading evening newspapers, following the Christmas carol service under the direction of Willard Irving Nevins in the First Presbyterian Church, New York, Sunday evening, Dec. 15. The cut has been made for THE DIAPASON from a pencil sketch by a PM staff artist. Traffic on the avenue came to a standstill as the congregation, bearing lighted candles, emerged from the church, filled the spacious churchyard, sidewalks and part of the street, and sang carols while the large outdoor Christmas tree was lighted for the first time. Many candles

appeared in the windows of apartment-houses surrounding the church and the whole neighborhood seemed to enter into the Christmas spirit.

Previous to the church service, which consisted of a program of ancient and modern carols from many lands, trumpeters played Christmas hymns from the church tower.

On Sunday evening, Dec. 22, Handel's "Messiah" was conducted by Mr. Nevins and again the church was filled by a congregation of 1,600, while many stood and others were turned away.

The second half of Bach's B minor Mass will be heard in this church Sunday evening, Feb. 23.

VIRGIL FOX'S SCHEDULE OF RECITALS COVERS COUNTRY

Virgil Fox, whose recital activities long ago established his name as a household word wherever organ virtuosos are heard, is appearing in all parts of the country, from coast to coast, this winter. In January his dates have taken in the following cities:

Jan. 18—Norfolk, Va.
Jan. 21—Cincinnati.
Jan. 22—Toledo, Ohio.
Jan. 24—Columbus, Ohio.
Jan. 25—Evanston (residence of William H. Barnes).
Jan. 26—Kewanee, Ill.
Jan. 29—Minot, N. D.

For February, March and April Mr. Fox thus far has booked appearances in the following places:

Feb. 1—Seattle, Wash.
Feb. 2—Portland, Ore.
Feb. 4—San Jose, Cal.
Feb. 5—San Francisco.
Feb. 6—Sacramento, Cal.
Feb. 8—Pasadena, Cal.
Feb. 10—Hollywood, Cal.
Feb. 11—San Diego, Cal.
Feb. 13—Denton, Tex.
Feb. 14—Oklahoma City.
Feb. 16—Winfield, Kan.
Feb. 17—Kansas City.

Feb. 19—Little Rock, Ark.
Feb. 25—Philadelphia.
March 16 and 17—Chicago (opening of new Kimball Hall organ).
April 22—Harrisburg.
April 27—Hanover, Pa.
Mr. Fox also will play several Florida recitals, one in Cleveland and one in Elmira, N. Y.

ROBERT ELMORE PLAYS FEB. 25 AT UNIVERSITY OF CHICAGO

The University of Chicago announces an organ recital by Robert Elmore of Philadelphia, to be given at Rockefeller Memorial Chapel Tuesday evening, Feb. 25. This will be the first Chicago performance by one of the foremost concert organists of the new generation.

Other February musical events at Rockefeller Chapel include the following on Sunday afternoons at 4:30:

Feb. 2—Metropolitan Church choir, J. Wesley Jones, director.
Feb. 9—De Pauw University choir, Van Denman Thompson, director.
Feb. 16—Park Congregational Church choir, Grand Rapids, Mich., C. Harold Einecke, director.
Feb. 23—Organ recital by Eugene Devereaux of Cornell College, Mount Vernon, Iowa.

ANNUAL CHURCH MUSIC DAY HELD IN EVANSTON

CHOIR WORK IS THE SUBJECT

Addresses That Explain Methods and
Choral Programs Mark Northwest-
ern Conference — Luncheon
as Guests of Church.

Choir directors, organists and ministers from the Chicago district and from several nearby states attended the annual Midwest conference on church music under the auspices of Northwestern University at Evanston Jan. 13. The day gave opportunity not only for hearing programs of intrinsic musical worth, but for that exchange of experiences and social contact which refresh the spirits of church musicians and kindle their enthusiasm for the year's work. This was the ninth of these yearly conferences and Oliver S. Beltz, chairman of the department of church music at the Northwestern University School of Music, to whose efforts is attributable the success of these meetings, called attention at the luncheon period to the fact that the first one was held the year after the death of Dean Peter C. Lutkin and that they were in a sense a memorial to that church musician. Nearly 200 registered for the sessions, held at the First Presbyterian Church.

With the emphasis placed on the volunteer choir, it was fitting that the day should begin with a short program by the Northwestern A Cappella Choir, founded by Dr. Lutkin and now directed by George Howerton, and close with a program by the Chicago Bach Choir.

Mr. Howerton's forces sang a Christmas program with an artistic conception of the content of the numbers and the faultlessness that has been an attribute of this choral organization through the years. Several numbers were accompanied on the organ by George F. McClay. Peter Warlock's carol "Balulalow" was beautifully interpreted and Dickinson's "The Shepherds' Story" formed a delightful climax to the half-hour program.

Elias A. Bredin, organist and director at the First Presbyterian Church, played Bach's "Jesu, Joy of Man's Desiring" as the prelude for a short worship service and Roy Schuessler sang Mendelssohn's "God, Have Mercy," from "St. Paul," while the Rev. Robert D. Bulkeley read the Scripture and offered prayer and the Rev. Dr. Emory W. Lucecock, pastor of the church, welcomed the conference.

The remaining two and a half hours of the forenoon were devoted to a very instructive exposition by R. Buchanan Morton of the House of Hope Presbyterian Church, St. Paul, Minn., of the way in which he plans and carries out the musical part of the services. Mr. Morton presented a picture of the methods he has followed and the results they have brought in the last twenty-three years. He first organized a paid choir of fourteen voices, including four soloists. His latest report on the musical activities for the season shows that there are the following choirs: St. Nicholas' choir for boys; the carol choir for girls; the St. Cecilia choir for girls between 13 and graduation from high school; the Palestrina choir for adults and boys and girls of college age; the motet choir, the adult paid choir and the chancel choir. This last is an overlapping choir which sang in the chancel but did not take part in the anthems. "This year we have done away with this choir and arranged to have the St. Cecilia and Palestrina choirs sing on alternate Sundays of the season," said Mr. Morton.

The hymns sung, the anthems, a list of which was distributed, how the services are planned with the pastor, and details of Mr. Morton's technique to make his work successful were related in detail.

Luncheon was served to all the visitors in the church house, with the church as

host. Dr. Luccock was the toastmaster and called on a number of visitors for brief words of greeting, introducing each one with a story that kept the gathering amused. Dr. Luccock gave full credit to his co-worker, Mr. Bredin, paying him the graceful compliment of being "as much a minister of this church as I am" and emphasized the importance of music in a church budget equal to that of any other part of the church's activities.

The organ in the church, the gift of Dr. and Mrs. William H. Barnes, was demonstrated after luncheon, Dr. Barnes explaining in detail the recent reconstruction of the fine old Johnson instrument as an example of what can be done in rebuilding an old organ of quality. Barrett Spach of the Fourth Presbyterian Church, Chicago, at the console, demonstrated the resources of the instrument, playing a new Suite by Flor Peeters with a brilliancy and style worthy of a better composition. As an antidote for this work, a first hearing of which gave an impression of painfully modernistic barrenness of beauty, he played the Buxtehude "In dulci Jubilo," using only the diapasons.

Professor Alvin F. Brightbill, director of music at Bethany Biblical Seminary, Chicago, told of the music of the Church of the Brethren, where even today only 25 per cent of the parishes have organs, and illustrated their heritage of hymns with records and with a choir from the seminary.

Noble Cain, prominent choral conductor, delivered an address in which he dealt with the developments, trends and future of the volunteer choir. The requirements for a good conductor of such a choir were set forth and Mr. Cain made the interesting statement that to be a successful choir leader one must know more than to be an orchestra conductor, since the latter deals with trained professional players. Various problems and the methods that succeed in organizing and keeping a volunteer group were explained and much information for his audience could be gleaned from Mr. Cain's paper.

The final event of the afternoon was a demonstration and program by the children's choir of the Evangelical Lutheran Church of St. Luke, Chicago, under the leadership of Paul Wukasch. Those who heard these children at the conference last year were astounded at their proficiency, and the same impression was created this time. The forty-five tots, from the fifth to the eighth grades of the parochial school, who are being prepared to serve as future members of the church's choir, gave evidence of superior training and discipline, and of a devotion to their work that must be the envy of every church musician who trains children. Mr. Wukasch gave a lucid account of the methods used to achieve the results that he has produced.

The final event of the conference was a concert by the Chicago Bach Chorus, conducted by Theodore Lams, at Scott Hall, in the new Cahn Auditorium. The large new Casavant organ and a piano were used for the accompaniments to a spirited performance of excerpts from the Bach Christmas Oratorio. Interspersing the singing there was an address by the Rev. Paul Sauer, who in 1925 founded this group and has been its president since that day. Dr. Sauer, one of the outstanding Bach scholars of today, dealt ably with the text assigned to him by Mr. Beltz, from "the Gospel according to Sebastian Bach." Mr. Lams played four chorale preludes. A large audience came out for this closing event of a busy and instructive day.

ERNEST DOUGLAS RECOVERING AND SKINNER BACK AT WORK

Ernest Douglas, the Los Angeles organist, who was severely injured in an automobile accident in Connecticut in December, is making rapid strides toward recovery, according to latest reports from the East. It is expected that despite his close call, Mr. Douglas will be able to leave the hospital in about three weeks. Ernest M. Skinner, the organ builder, who was injured in the same accident, and whose car was demolished, is back at his factory in Methuen, Mass., and suffered no permanent injuries in the accident in which a bus struck his car about twelve miles from New Haven as he and Mr. Douglas were driving back from Jackson, Miss., where Mr. Skinner attended the dedication of the organ he built for the First Baptist Church.

CHOIR-ORGAN FORUMS MARK M.T.N.A. MEETING

TWO EVENTS IN CLEVELAND

Poister Plays and Choirs of Prominent Churches Sing—Recital by Kraft and Papers by Riemenschneider and Holtkamp.

By WALTER BLODGETT

Cleveland was the host the week beginning Dec. 27 to a convention of four musical organizations—the Music Teachers' National Association, the National Association of Schools of Music, the American Musicological Society and the Phi Mu Alpha fraternity.

Sunday afternoon, at the beautiful Church of the Covenant, there was a program entitled "Music of the Church." Arthur Poister of Oberlin College, chairman of the organ forum, played a short recital of Bach works. He is justifiably considered a great American organist. The pastor of the church, Dr. Philip Smead Bird, spoke to the assembled musicians about music. After that it practically rained choirs. The choir of Western Reserve University under the leadership of James Aliferis sang ancient Greek liturgical music. The first two numbers, sung by men alone, were beautiful. The first was a "Kirie Ekecraxsa," a chant with holding notes which made a sort of monotone drone by lower voices. I was deeply impressed. The second choir was that of the Euclid Avenue Jewish Temple, directed by Erwin Jospé, formerly of Berlin. His choir is composed of more mature voices, and the performance was professional indeed. Mr. Jospé's thorough musicianship was evident in the finish and control of the performance. My own choir (St. James' Episcopal) followed, representing Anglican music. It sang in the rear gallery, a position so fortunate for sound that no one could tell whether we sang Healey Willan's "Missa Brevis II" well or not. The Church of the Covenant choir, under the direction of its organist and choirmaster, Charles Allen Rebstock, finished the program by singing representative Protestant church music. This choir is famed locally for its work, and deservedly so.

Another forum took place at the Old Stone Church Monday afternoon, with Mr. Poister presiding. It opened with a short recital by Edwin Arthur Kraft of Trinity Cathedral, Cleveland. Then followed a paper by Dom Anselm Hughes, O.S.B., of Nashdom Abbey, England, entitled "From Museum to Musician," in which he described the work of a musicologist in ferreting out manuscripts, assembling fragments from various sources, deciphering them and getting old works performed. His talk was informative and frequently very amusing. I missed hearing the Old Stone choir sing because I wished to hear Emile Baume of Paris play the Chopin Etudes. I also missed hearing Dr. Albert Riemenschneider's paper on "Bach's Organ Music and Bach's Organ"—fairly difficult assignment to cover in fifteen minutes. As his paper is being published in THE DIAPASON, I felt people might read it for themselves. Walter Holtkamp, the organ builder, then gave a paper on presentday trends in organ construction which was a discussion of the artistic aims and the mechanical and tonal means of attaining them in the modern Baroque organ. The meeting ended with a free-for-all discussion, after which everyone went home happily sure that everyone else was hopelessly wrong.

The entire convention was under the able direction of Warren D. Allen, organist of Stanford University and president of the M.T.N.A. To me it seemed that the convention was very successful and worth the attention of all organists and church musicians because of the great variety of musical fields covered.

The children's choral club under the musical leadership of Willy Reske, organist and choir director of the Evangelical Lutheran Zion Church, New York City, gave a successful Christmas concert before a congregation that filled the auditorium of the Niles Junior High School. The program offered traditional carols and compositions by Bach, Beethoven, Godard, Dvorak and Gustave Klemm, and excerpts from Humperdinck's "Hänsel and Gretel."

DR. JOHN P. MARSHALL



HENRY B. VINCENT, WHO MADE FAME AT CHAUTAUQUA, DEAD

Henry Bethuel Vincent, organist and composer, died Jan. 7 at his home in Erie, Pa., of a heart ailment. Mr. Vincent was for twenty years, ending in 1923, the official organist of the Chautauqua Institution and his recitals there attracted nationwide attention. Organ positions held by him were successively at the First Presbyterian Church of Erie, St. Patrick's Church, Simpson Church and the Jewish Temple. He was the founder of the Erie Playhouse and its director since 1916. He was also conductor of the Erie Symphony Orchestra and of various choral societies. Mr. Vincent was born sixty-eight years ago in Denver, Colo. He was a student at Oberlin College and did work also under Paur and Sherwood in this country, followed by study in London and Paris.

Among Mr. Vincent's compositions were an oratorio, "The Prodigal Son," which he wrote in 1902; two operettas, "Indian Days" and "Savageland," and the opera "Esperanza," produced in 1906. He also wrote "The Garden of Kama" in 1905 and scores of songs, anthems and selections for piano, organ and orchestra. Surviving are a son, Paul Vincent, general manager of the Erie Malleable Iron Company, and a brother, Dr. Leon H. Vincent of Boston.

OLDEST ACTIVE ORGANIST IN U. S. DIES AT THE AGE OF 91

Mrs. John Bell, who would have been 91 years old Jan. 21 and was believed to be the oldest active organist in the United States, died Jan. 12 at her home in Brooklyn, N. Y., within a block of the house in which she was born. For the last twenty-seven years Mrs. Bell had played the organ regularly in the Noble Presbyterian Church, Greenpoint, L. I., where she was reputed to be the oldest American-born resident of the community. She had been organist of several other Brooklyn churches, receiving her first engagement in 1866 at the Church of the Ascension. Her husband, who died in 1900, was a member of the shipbuilding firm of Webb & Bell, and she herself had interesting memories connected with the water. Mrs. Bell turned the first shovelful of earth to begin the construction of the Brooklyn crosstown subway, and she was a guest of honor when the first train ran over the line. She leaves three sons, George H., Frank W., and Clinton M. Bell, six grandchildren and a great-grandchild.

Death of John P. Neville.

John P. Neville, organist of St. Hugo-of-the-Hills Church at Bloomfield Hills, a suburb of Detroit, Mich., died Dec. 30 in Providence Hospital at Detroit of pneumonia. He had been ill for three weeks. Mr. Neville was 59 years old and was born in Ottawa, Ont. He moved to Detroit in 1926 and was organist at the United Artists Theater and later for radio station WMBC. He was appointed to the Bloomfield Hills church four years

IN THIS MONTH'S ISSUE

The annual Midwestern church music conference brings ministers and organists together under the auspices of Northwestern University.

Dr. John P. Marshall, Boston organist and head of the College of Music of Boston University, died at the age of 64 years.

Famous outdoor organ at San Diego, Cal., is heard in four recitals a week by Royal A. Brown.

Bach's organ music in the light of a study of the organs in his day is considered in a paper by Albert Riemenschneider before the Music Teachers' National Association.

Music heard at Christmas is subject of survey by Dr. Harold W. Thompson.

T. Edgar Shields, Bethlehem, Pa., organist, serves his community in many capacities.

Kilgore, Tex., a Western oil boom town, enjoys its fifth season of organ recitals.

THE DIAPASON

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

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ago. Mr. Neville is survived by his widow, Alice, and one son, John W. Neville, an attorney.

Meeting of Detroit Woman's Club.

The Woman Organists' Club of Detroit held its monthly meeting Jan. 28 at St. John's Episcopal Church. Mrs. Edith Wykes Bailey was hostess at a dinner served in the parish-house and presided over the program which followed. Neva Kennedy Howe, Carol Fjelstad and Mrs. Bailey provided the organ music and were assisted by Mildred Dawson Macdonald, soprano, and Andrew Magnuson, baritone, both members of the church choir. This beautiful church made a perfect setting for the stately music.

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HARRIS S. SHAW

DESIGN FOR THREE-MANUAL

Thirty Sets of Pipes Provided in Organ to Be Installed in First Church of Christ, Congregational, of New England City.

The First Church of Christ, Congregational, at Fairfield, Conn., has awarded to the Estey Organ Corporation of Brattleboro, Vt., the contract to build a three-manual stop specification affords a picture of the tonal resources of the instrument:

- GREAT ORGAN.**
1. Contra Gemshorn, 16 ft., 85 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Gemshorn (from No. 1), 8 ft., 73 notes.
 4. Harmonic Flute, 8 ft., 73 pipes.
 5. Melodia, 8 ft., 73 pipes.
 6. Hohlfloete, 4 ft., 73 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Mixture (12-15-22), 3 rks., 183 pipes.
 9. Trumpet, 8 ft., 73 pipes.
 10. Chimes, 25 notes.

- SWELL ORGAN.**
11. Lieblich Gedeckt, 16 ft., 73 pipes.
 12. Diapason, 8 ft., 73 pipes.
 13. Rohrflöte, 8 ft., 73 pipes.
 14. Salicional, 8 ft., 73 pipes.
 15. Voix Celeste, 8 ft., 61 pipes.
 16. Aeoline, 8 ft., 73 pipes.
 17. Octave, 4 ft., 73 pipes.
 18. Traverse Flute, 4 ft., 73 pipes.
 19. Flautina, 2 ft., 61 pipes.
 20. Oboe, 8 ft., 73 pipes.
 21. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
22. Diapason, 8 ft., 73 pipes.
 23. Concert Flute, 8 ft., 73 pipes.
 24. Dulciana, 8 ft., 73 pipes.
 25. Dulciana Celeste, 8 ft., 61 pipes.
 26. Silver Flute, 4 ft., 73 pipes.
 27. Clarinet, 8 ft., 73 pipes.
 28. English Horn, 8 ft., 73 pipes.
 29. Chimes (from No. 10), 25 notes.

- PEDAL ORGAN.**
30. Diapason, 16 ft., 32 pipes.
 31. Bourdon, 16 ft., 44 pipes.
 32. Contra Gemshorn (from No. 1), 16 ft., 32 notes.
 33. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
 34. Principal, 8 ft., 44 pipes.
 35. Flute (from No. 31), 8 ft., 32 notes.
 36. Gedeckt (from No. 11), 8 ft., 32 notes.
 37. Superoctave (from No. 34), 4 ft., 32 notes.
 38. Chimes (from No. 10), 25 notes.

The mechanical equipment of the organ will be complete, including thirty-nine combination pistons, ten toe studs and a full complement of couplers.

DEATH OF EDWARD HARDY, MAUCH CHUNK, PA., ORGANIST

Edward Hardy, organist and choir-master of St. Mark's Episcopal Church, Mauch Chunk, Pa., died Jan. 4 from the effects of a stroke suffered shortly before Christmas.

Mr. Hardy, who was born in England, began his study of music at the age of 15, receiving his training under the famous Dr. J. K. Pyne, organist of the Cathedral of Manchester, England. He had served as dean of the Buffalo Chapter, American Guild of Organists, and was an associate of the Royal College of Organists. For more than eleven years Mr. Hardy served as organist of the Church of St. Ann, Manchester, England. Prior to going to Mauch Chunk he served in Philadelphia, Buffalo and Williamsport.

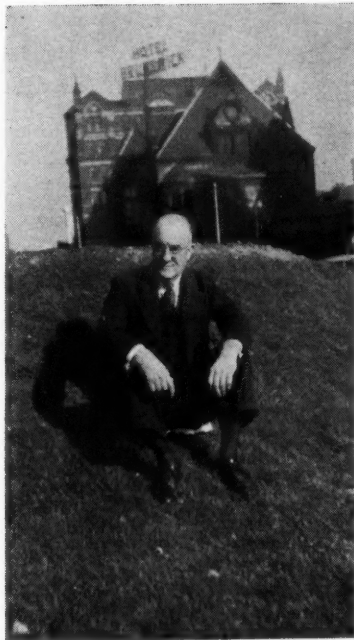
Mr. Hardy made a special study of choir training and his choir at St. Mark's attracted large audiences.

Surviving are his mother, Mrs. Mary Hardy, Toronto, Ont.; two sisters in Toronto, a brother in Winnipeg and two other brothers in Manchester, England.

Funeral services were held Jan. 6 in St. Mark's Church.

Church Felicitates Dr. Hansen.

The folder of the Second Presbyterian Church of Indianapolis, Ind., contained a reminder Dec. 29 of the good work the church's famed blind organist, Charles F. Hansen, has been doing there for upward of two-score years. Under the heading "Congratulations to Dr. Hansen" there was the following appreciative announcement: "Today marks the close of Dr. Hansen's forty-third year as organist and director of music here in Second Church. On behalf of the entire congregation we extend to Dr. Hansen heartiest congratulations and sincere good wishes for many more happy anniversaries."



HARRIS S. SHAW, A.A.G.O., since 1923 organist and choir-master of Grace Church, Salem, Mass., is one of the foremost piano pedagogues of Boston in addition to his work at the organ and in church. As a teacher of his two favorite instruments and of musicianship he has been recognized by the musical world of New England and many honors have been bestowed on him by his fellows.

Mr. Shaw was born in 1882. He studied at the New England Conservatory of Music, with E. M. Bowman of New York, Carl Baermann, Wallace Goodrich, Everett E. Truette, George Chadwick, Leopold Godowsky and Louis C. Elson, all of them eminent American teachers, and with prominent men abroad. His European organ study was with Widor.

For two years Mr. Shaw was head of the music department of the Harvard Summer School, for three years he taught at Middlebury College, in Vermont, and for two years he was head of the piano and organ departments at the University of New Hampshire.

From 1933 until 1940 Mr. Shaw was president of the Boston Pianoforte Teachers' Association. He has served as president also of the National Piano Guild, the Truette Organists' Club and the Boston Musical Guild. He was elected president of the New England Choirmasters' Guild in December, 1940.

Previous to going to Grace Church in Salem Mr. Shaw was organist and choir-master of the Second Universalist Church in Boston from 1908 to 1923. He is a member of the American Guild of Organists, holding the associate certificate, and of the Music Teachers' League of New York and the Music Teachers' National Association. His studio is in Trinity Court, Boston.

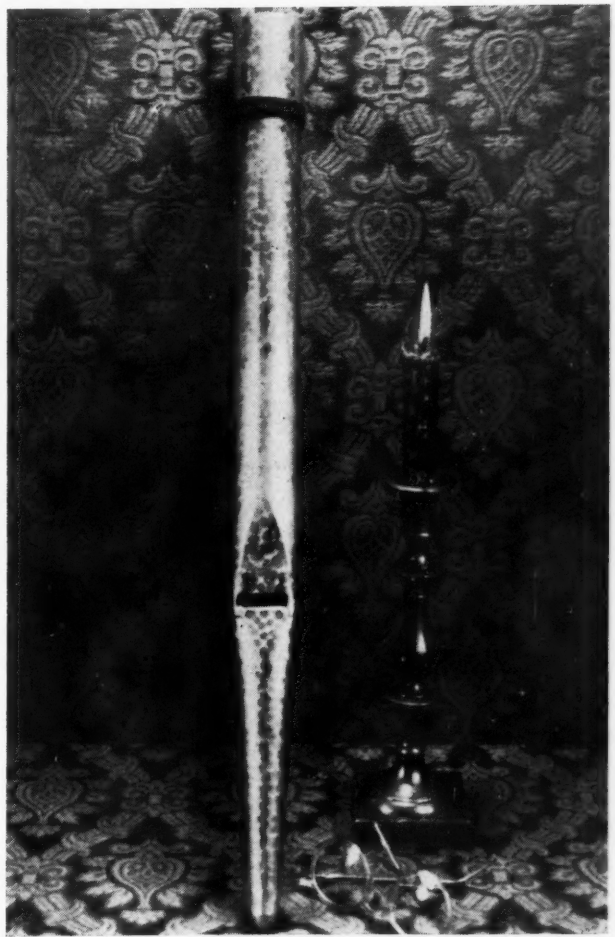
LE ROY M. RILE, PHILADELPHIA ORGANIST, TAKEN BY DEATH

LeRoy M. Rile, organist and choir-master for twenty-four years at the Church of the Resurrection, Philadelphia, passed away at the Jewish Hospital Nov. 11 after a brief illness.

Mr. Rile was born in Philadelphia Feb. 16, 1883, and received his entire musical education in that city, studying organ with George Alexander A. West and harmony and composition with Dr. Harry Alexander Matthews. Previous to his appointment at the Church of the Resurrection he had been organist at the Second Presbyterian Church, the First Methodist Church and Christ Episcopal Church, all in Germantown.

While his church position was his chief occupation, he devoted some time to teaching and considerable time to composition. His published compositions numbered over 100 and consisted of songs, anthems and cantatas, found in the catalogues of the H. W. Gray Company, G. Schirmer and the John Church Company. Mr. Rile was an associate of the American Guild of Organists.

He is survived by his widow, who, before they were married in 1923, was Miss Edna F. Steinmetz.



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DESIGN FOR DENVER CHURCH

Three-Manual Will Be Installed in the Spring in Augustana Lutheran Edifice—Specification of the Instrument.

In connection with an extensive remodeling program to be carried out this spring, the Augustana Lutheran Church of Denver, Colo., will install a new organ. The instrument will replace a two-manual tracker Barckhoff and will be a three-manual of substantial tonal resources. The contract for building it has been placed with the Reuter Organ Company of Lawrence, Kan.

In the remodeling of the church a large chancel will be provided. The organ will be placed at the rear of the chancel, with the largest of the three tone openings immediately back of and above the altar, the architectural treatment of this opening to form a reredos to the altar. The choir will be in the chancel and seated in a divided arrangement.

The organist of Augustana Church, who is looking forward to the installation of the new instrument, is Harold D. Laurence. The specifications for the organ were prepared by Mr. Laurence, in collaboration with the Reuter Company.

Following is the stolist:

GREAT ORGAN.

- Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Grave Mixture, 2 rks., 122 pipes.
- Chimes (preparation).

SWELL ORGAN.

- Rohr Bourdon, 16 ft., 85 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste (GG), 8 ft., 66 pipes.
- Flauto Dolce (tapered), 8 ft., 85 pipes.
- Flute Celeste (tapered), 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 61 notes.
- Flauto Dolce, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Tierce, 1 1/2 ft., 61 notes.
- Plein Jeu, 4 rks., 225 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (preparation), 8 ft.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Sallcional (ext. Swell Sallcional), 16 ft., 12 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Rohrquinte (from Swell), 10 1/2 ft., 32 notes.
- Octave (ext. Pedal Diapason), 8 ft., 12 pipes.
- Still Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Flute Twelfth, 5 1/2 ft., 32 notes.

HARVEY B. GAUL, ORGANIST AND COMPOSER, HARD AT WORK



"THE LEGEND OF GLASS" IS COMPOSED BY HARVEY GAUL

Harvey B. Gaul, the Pittsburgh organist and composer, who is always original, has written a tone poem entitled "The Legend of Glass." This piece was played by Dr. Gaul Dec. 11 on the organ in Carnegie Music Hall in a short musical program which prefaced the annual lecture of the Pittsburgh section of the American Chemical Society. The lecture was delivered by Dr. Alexander Silverman, whose subject was "Glass Today and Tomorrow."

Asked about the claim that Dr. Gaul's composition is the first on glass, Dr. Silverman, who is a connoisseur of music as well as a chemist, said:

"Several years ago I was with Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who is a lover of glass, and asked him whether any musical composition had ever been written about glass. Dr. Koussevitzky replied: 'No, except an occasional something concerning the mirror.' Dr. Silverman has commented upon the lack of musical recognition of glass frequently, but it took a Harvey Gaul, in the greatest glass center of the world, to pay the 'tonal homage.'"

Dr. Silverman added the following information:

"To give the matter a little more of the personal touch, let me say that Harvey Gaul came to the university and that we examined many hollow glass objects from my collection, tapping them to produce sounds until a desired combination of tones was produced. It was on the basis of these that Dr. Gaul wrote his composition, 'The Legend of Glass.' When we were through with the finer tones, I dropped a large bottle into a basket containing many worthless bottles; the crash there produced constituted the last two chords in the composition.

"Harvey Gaul's 'Legend of Glass' is

not merely another composition. It was not only the first musical composition concerning glass, but it was the result of a very careful study on his part. He deserves great credit for the contribution, and I hope that a score will be prepared so that the 'Legend of Glass' may be available for orchestra production."

Earl Mitchell to Winnetka.

Earl Mitchell has been appointed organist of the Winnetka Congregational Church, in the north shore Chicago suburb, and began his work there Jan. 5. Mr. Mitchell formerly was at the Shady-side Presbyterian Church of Pittsburgh and recently returned from Europe, where he spent several years. He was organist of the English Church in Berlin during his European sojourn.

ST. GENEVIEVE'S CHURCH IN CHICAGO HAS THREE-MANUAL

St. Genevieve's Catholic Church, on North Lamon avenue, Chicago, has a new three-manual organ completed by M. P. Möller, Inc. Mrs. Matthew J. Kilroy presides over the instrument. Following is the stop specification:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

- Rohr Bourdon, 16 ft., 97 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 notes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Viola, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flute Octave, 4 ft., 32 notes.
- Trombone, 16 ft., 44 pipes.
- Trombone, 8 ft., 32 notes.

Guilmant School Summer Session.

Willard Irving Nevins, director of the Guilmant Organ School, announces that the annual summer course of the forty-second year of the school will be held from July 8 to Aug. 8. Two private organ lessons and one class lesson make up the weekly schedule of this course. In addition, classes in choir conducting, harmony and counterpoint will be available.

Anthems for Lent and Easter

For Mixed Chorus

- Alleluia (just issued) J. S. BACH
- An Easter Alleluia..... (just issued) T. TERTIUS NOBLE
- Hungarian Boys' Easter Carol..... HARVEY GAUL
(for S.A.T.B. with Children's Chorus)
- Hosanna to the Son of David..... M. MAURO-COTTONE
- Christ of the Fields and Flowers..... HARVEY GAUL
- Into the Woods My Master Went..... J. THURSTON NOE
- Jesus Lives! Let All Men Say..... HARVEY GAUL
- The Lights of Easter..... HARVEY GAUL
- Triumph ALAN FLOYD
- Easter Carol of the Three Orphans..... HARVEY GAUL
- Bless the Lord (Dextera Domini)..... CESAR FRANCK
- An Easter Salutation..... ALFRED H. JOHNSON
- Christ Is Risen!..... (just issued) ROBERT HERNRIED

For Women's Voices

- An Easter Alleluia..... (just issued) T. TERTIUS NOBLE
- Christ Is Risen Today!..... KATHERINE K. DAVIS
- The World Itself Keeps Easter Day..... KATHERINE K. DAVIS
- Alleluia (just issued) J. S. BACH
- Alleluia, Come Good People (just issued) KATHERINE K. DAVIS

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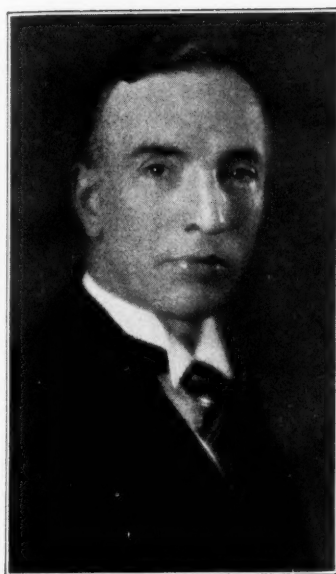
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GEORGE HENRY CLARK



**GEORGE H. CLARK, OAK PARK,
DIES AFTER LONG ILLNESS**

George H. Clark, for seventeen years organist and choirmaster of Grace Episcopal Church in Oak Park, Ill., died Jan. 18 in that Chicago suburb after a long illness. Mr. Clark retired in December, 1938, when illness made it no longer possible for him to continue his work.

Funeral services were held at Grace Church on the morning of Jan. 21. Burial was at Forest Home. A large congregation attended the Requiem mass.

Mr. Clark is survived by his widow, who was Gladys Knight, and by his mother, Mrs. John Clark of London, England.

George Henry Clark was born in London and educated in that city and in Paris, and was a pupil of Joseph Bonnet.

He was organist and choirmaster of St. Jude's in London until he came to the United States, where his first appointment was to St. Paul's Episcopal Church, Lock Haven, Pa. Next he was at St. John's Church, York, Pa., from which city he was called to Oak Park in 1921.

At Grace Church Mr. Clark had a choir of men and boys which has been one of the outstanding boy choirs of Chicago. He also directed a junior girls' choir and St. Cecilia's Choir for women. He was heard frequently in recitals on the four-manual Casavant instrument in Grace Church. The announcement of his resignation two years ago was a source of deep regret to members of the parish as well as to many friends in Oak Park, Chicago and elsewhere.

At Mr. Clark's last service a warm tribute was paid to him on the church folder by Dr. Harold Holt, the rector, in which he said: "It is a sorrowful thing that illness has terminated his active work, but as long as Grace Church exists as a parish the influence that he has had in the lives of the boys, many of them now grown men, the organ that he designed and the musical standards which he has established will live as a memorial to a life as truly dedicated to God, as richly serving his Lord, as that of any priest."

Chicago Women Present Program.

At a vesper musicale of the Chicago Club of Woman Organists, held at Reformation Lutheran Church Sunday, Jan. 19, Robin Ogden, Vivian L. Martin and Ora J. Bogen played the organ numbers and the choir of the church, directed by Dorothy Maurer, sang two anthems, one of them Mrs. Bogen's "Windows." Mrs. Ogden's selections included: Chorales, "Abide with Us" and "O Lord, My God," Bach; Elegy, Amani; Nocturnette, d'Evry; Bridal Song, Rogers. Mrs. Martin played: "Lied," Vierne; Pastorale, Vierne, and Grand Offertory in D major, Batiste. Mrs. Bogen's selections were: Festival Prelude on "Ein' feste Burg," Faulkes; Arioso in A, Bach; "On the Ontonagon River," Helen Searles Westbrook; Toccata on "O Filii et Filiae," Farnam.

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The two-manual Möller organ recently installed in Immanuel Evangelical and Reformed Church, Indianapolis, Indiana, was formally dedicated recently with a recital played by Mr. Dale W. Young, concert organist of that city, who wrote *unsolicited* the following concerning it:

Indianapolis, Ind.,
January 7, 1941

The M. P. Möller Co., Inc.
Hagerstown, Maryland

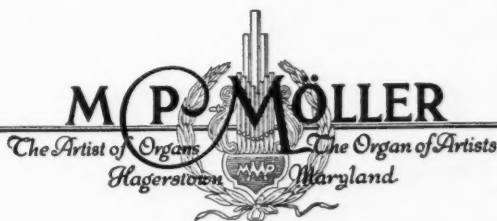
Gentlemen:

It was indeed a privilege and a pleasure to play the dedicatory recital on the splendid new organ recently installed at Immanuel Evangelical and Reformed Church, Indianapolis, Indiana.

You have achieved in two manuals what would ordinarily be expected of a three-manual instrument. The ensemble is clear, the diapasons and mixtures blend is excellent, the balance in the pedal is adequate, all of which combined with the ease of console manipulation enable the player to perform all types of organ literature. The responsive action, the beautiful voicing of the stops and the fact that the builder has struck a happy medium by including the features of the "classic organ" with the trends in modern progress leave little to be said. I would particularly mention the true orchestral timbre achieved in the flutes, clarinet and muted trumpet stops.

With hearty congratulations on your excellent work and with all good wishes for continued success, I am

Sincerely yours,
[Signed] DALE W. YOUNG.



Bach's Organ Music in Light of a Study of Organs of His Day

[The following is the text of a paper presented by the head of the music department of Baldwin-Wallace College, Berea, Ohio, at the annual meeting of the Music Teachers' National Association in Cleveland, Ohio, Dec. 29.]

By ALBERT RIEMENSCHNEIDER

A study of the organ music of Johann Sebastian Bach in its chronological order offers to the organ world an unparalleled opportunity to study the development of organ music and its ultimate objectives as conceived by the greatest genius which our profession has known. Those of us who see in the great Cantor of Leipzig the central figure in the history of organ music, if not of all music, feel that his development unto the highest pinnacles of his art indicates the true trends which organ music should take. That various generations since that time have deviated greatly from this ideal should not be considered as conclusive contradiction. Influences too strong to be ignored have exercised irresistible pressure for experimentation and new procedures. That almost every deviation not based upon these principles has seemed to end in stagnation should be proof that the idiom of the organ did not lie in these devious paths. The movement of the Romantic school to develop the personal element in organ composition, the "movie" theater epoch, in which organs were developed for their possibilities for entertainment as well as for their sentimental and sensational aspects, and the attempt to make the organ an orchestra have all been thoroughly tried and found wanting. It is evident that the true organ is too noble an instrument in its own right to be diverted to purposes of lesser aims and values.

It is true that the organ and organ music have had some legitimate developments since Bach's time. These lie largely in the balance of the various divisions or families of stops and parallel in a way the similar development in the orchestra. A concise explanation of this feature of the development of the organ may be found written by Charles Marie Widor as an introduction to his first volume of symphonies. This development, however, without being based upon the organ of Bach, would soon find itself at an impasse, since in itself it is not sufficient to carry the organ to its highest functions.

Let us review briefly the development shown in Bach's music. Early in his career he came under the influence of various forces, among which were the so-called "Northern masters." This school of organ playing placed great stress upon brilliance. To them the organ was an instrument of great potentialities of virtuosity and magnificent sound. Under this influence some of the great fantasias were conceived by Bach. Typical of this style are the surging D minor Toccata and similar works. The style is free, proceeding as the fantasy of the composer was inclined, and frequently made the impression of being improvisational in character.

Even earlier than this period examples may be found which indicate that Bach was more concerned with the free utterance of sound than with the quality of the composition itself. Note the manner of writing the chorales preceding the early variations on "Christ, der Du bist der helle Tag" and "O Gott, Du frommer Gott," and how disturbing to us they seem after having become acquainted with the later type of Bach's work.

One of the most characteristic developments traceable in Bach is his steady growth from liberty to restraint. Happily for music, he mastered the means of expressing himself to such an extent that even within the limitations of this narrowed technical means his spiritual side continually found greater freedom. The growth of Bach which is so significant may be summed up as follows: As he developed, his work adhered more and more to a definite observance of the strictness of the part writing. Some of his most mature work is found in the so-called trio-sonatas, in which he does not deviate from the three-part writing. In the catechism, which is considered one

of his most mature creations, follow the voice leading of the three-part "Allein Gott in der Höh' sei Ehr," the great and complex chorale fantasy in four parts on "Vater unser im Himmelreich," the five-part "Kyrie, Gott Heiliger Geist" and even the six-part "Aus tiefer Noth schrei' ich zu Dir." Each voice part is kept intact and accounted for, and only occasionally, at the very close, does an extra part enter in order to establish the finality with more conviction. From this period through that of the great fugues until his last and greatest work, "The Art of Fugue," this development is constant.

There is no doubt that Bach had the definite conviction that the sustained and singing quality of organ tone made this type of writing the ideal and the idiomatic one for the organ. It must be admitted that the organ of Bach's day, which aimed in its specifications to embody as far as possible stops which represented the natural overtones of a fundamental tone, was an ideal medium for the interpretation of instrumental polyphonic writing. Added to this, in the course of his development, Bach employed more and more the use of certain figures and motives which gave to his polyphonic voices definite character and clarity. He also imbued the lines of his voices with symbolical elements replete with qualities of tone painting which lent additional individuality and clearness to each part. The result was that his great masterpieces were presented to their best advantage upon the organs of his day.

What happened to upset this ideal development which so happily solved the problems of organ building and the highest objective of organ music in so satisfactory a manner? A new era in music was approaching—the classical period. The newness of the music, the novelties presented by the development of new forms of expression, began to receive the undivided attention of musicians. The organ, heretofore the principal medium of the greatest composers, was neglected because other instruments and combinations of instruments seemed better adapted to the new idioms. Bach had reached a pinnacle beyond which it seemed impossible for composers to climb without the addition of further elements of development; hence this style did not intrigue composers who were looking for newer and more novel effects.

The subtle sense of proportion, so highly developed by the organ builders of that time, in the proper balance of organ stops of the harmonic corroborating type, was lost during the progress of time. Mixtures became a shrieking horror instead of a thing of beauty. The development of the pianoforte and its rich tone quality in comparison with the clarity of the clavicord and harpsichord was typical of what was happening in the building of musical instruments all along the line. Music developed a harmonic group sense as contrasted to the polyphonic line. When the turn of events again brought up the music of J. S. Bach there were no instruments upon which it might be properly interpreted. The predominance of 8-ft. tone in organs, together with the lack of clear, delicate, but definite, overtone stops, allowed at best but a muddy presentation of the individual voice lines of these great compositions. When they were often played with sub and super couplers, together with modern high-pressure reeds, the result became truly barbarous. Various experiments such as supplying the ensemble with strident string stops to replace the mixtures, etc., did not help matters. As a result, the greatest series of organ compositions could not regain its rightful place in organ literature for a long period of time. What a calamity for the advancement of organ music as well as for music in general! Because of this situation the whole series of Passions, masses and cantatas were condemned with the same sign.

Since the work of Bach has of late gained almost universal recognition as the most outstanding organ music by any composer, it must be worth while saving for future generations. In order to do this, the organ profession must study the problem of renaissance organ building as led by Schweitzer and others for the last four decades. This movement has attained considerable momentum in our own country during the last ten years. Some of the vicious principles of modern organ building must be discarded. The great predominance of 8-ft. tone in the

organ must give way to a clarity of ensemble as known in the days of Bach. The study of proper balance in mixtures of various kinds must be studied thoroughly by organ builders and organists alike. It may be said parenthetically that the majority of such stops built into American organs during the so-called Romantic period of organ building were far from successful. The attempt to make an orchestra of the organ is another venture in the wrong direction and is duplicated in organ building and organ playing only by the abortive attempt to popularize the organ in the cinema.

Many things which were developed in the organ during the course of time should remain. The swell pedal, electric action, control pistons and other mechanical features do not detract one iota from an attempt to produce the highest efficiency of clear ensemble and should be retained. To the clear ensemble of the Bach organs should be added an effective swell section under expression. Bach did not know the swell shades, but his music is composed with meticulous regard for intensification by the means at his command, especially in the use of melodic and harmonic intensification and relaxation. He surely would have been happy to use the modern swell pedal to enhance these means; but let us hasten to add, lest we be misunderstood, that he would probably have used it only in an architectural manner—that is, by gradual *crescendi* and *diminuendi* over longer periods. Such a swell would allow us to include all worthwhile modern organ music in the standard repertory. This would prevent in a most wholesome manner the tendency toward specialization and one-sidedness in organ playing, with a consequent narrowness of objective.

Records of the specifications of the organs with which Bach was associated may happily be found in historical writings, especially in Adlung, "Musica Mechanica Organordi," and in the supplement added by Bach's son-in-law, J. F. Agricola. A modern compendium is found in "Johann Sebastian Bach, the Organist, and His Works for the Organ," by A. Pirro (translated by Wallace Goodrich).

The first position which Bach held as organist was at Arnstadt. The organ consisted of two manuals and pedal. The great had eleven stops, five of which were 8-ft. stops. The choir had seven stops, of which only one was an 8-ft. There were three 4-ft. stops, a 2½-ft. and two so-called mixtures. The pedal had two 16-ft. stops, one 8-ft. stop, one 4-ft. and one 2-ft. stop. The organs at Weimar and at Leipzig, where he was the cantor, and not the organist, showed similar characteristics. Although the proportionate balance of the voicing cannot be deduced from the paper specifications, a careful study of the specifications themselves will show at once why the ensemble was so much clearer and more distinct than that of our own modern organs.

Added to this must be a knowledge of the manner of voicing of the stops and their related proportion to one another, the fact that the wind pressures of the day were much lower than our own and also that the reeds probably were not used in the polyphonic ensemble, with perhaps the exception of the pedal part, but mainly as solo voices for chorale melodies. Added together, these facts

show how the necessary clarity was obtained for the complex polyphonic structure.

Another item of the utmost importance for clarified ensemble was no doubt the type of air chamber used in the construction of the organ. Practically all of the old instruments were built with the key-chamber type of chest. Modern usage has added various other types of chest. Among modern builders Cavaille-Coll retained the key-chamber chest and was perhaps the most outstanding builder of his time. The great virtue of the key-chamber wind-chest lies in the fact that one tone of all the pipes drawn will sound simultaneously from the same chest and consequently they are on exactly the same even pressure and hence tend to find an even balance of tonal blending. When a new note is struck that tone will be produced and regulated by a supply of wind which is absolutely poised and ready and not disturbed by being robbed of its supply from other sources. Thus the attack of the new tone is more direct, more definite and cleaner. The possibility of a perfect legato is therefore greatly facilitated and the clarity of the melodic line is better. One often wonders if the results claimed by ardent friends of the tracker action should not be attributed to the virtue of the key-chamber chest, which was usually built with the tracker action type of organ. One does not draw stops during the actual playing of notes. If that were the case the same bad effects would show themselves in the key-chamber chests as in other types of chests, since the fine balance would thus be disturbed.

In a study of a list of twenty-five of the most famous small and medium-sized organs built since 1650, all were found to be built with the key-chamber chest.

Another principle in organ building used in Bach's time, which is no longer considered, is the actual building of the organ in the locale where it is to be used. The organs of those days were tailor-made and adjusted to fit the surroundings and acoustics. A return to this principle might prove to be out of the question in modern usage because of the greater expense. One wonders, however, whether an organ built in this manner could not sacrifice a number of stops to the difference in cost and still be a superior organ because of the benefit of such a procedure.

There seems to be a decided movement to return, at least in part, to the clarified ensemble of the Bach organ. Let us hope that in this worthwhile endeavor we do not let the pendulum swing too far. With all of the faults that have crept into organ building there is much which should be continued and adopted. The main thing is to discard those principles which have led us astray and readopt those which have proved to be fundamental and of real value.

Anonymous Donor Gives Organ.

Bethlehem Evangelical Lutheran congregation of Boeuf Creek, Mo., received an organ as a gift and Kilgen Associates have built the organ, but the congregation at Boeuf Creek and the builders are not aware of the name of the man who paid for the instrument. The organ was dedicated and presented to the congregation by Professor Martin Burmeister of St. Louis.

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GERARD W. PILCHER



**GERARD W. PILCHER TAKEN
BY DEATH IN LOUISVILLE**

Gerard Wendover Pilcher, a member of a prominent family which has been building organs in America for more than a century, died Jan. 3 at the Baptist Hospital in Louisville, Ky., after a short illness. He was 41 years old.

Mr. Pilcher was a graduate in 1922 in industrial and electrical engineering at Purdue University and immediately took his place in the organization of Henry Pilcher's Sons, serving as secretary-treasurer since the incorporation of the firm in 1925.

Mr. Pilcher is survived by his widow, Lenora Upton Pilcher; two children, Nona Lee and Gerard Pilcher, Jr.; his father, William E. Pilcher, Sr., president of Henry Pilcher's Sons; two brothers, W. E. Pilcher, Jr., vice-president of Henry Pilcher's Sons, and Matthew Pilcher, Avon Park, Fla.; by a half-brother, J. F. Babbitt, vice-president of the J. V. Pilcher Manufacturing Company, and two sisters, Mrs. Robert Miller of Louisville and Mrs. Robert Nutt of Greensboro, N. C.

Mr. Pilcher was a member of St. Mark's Episcopal Church, Louisville, and was very active in the Rotary Club and the Louisville Boat Club. He was a member of Kappa Sigma fraternity.

Funeral services were held Jan. 6 at St. Mark's Episcopal Church, Bishop Charles Clingman officiating.

**DR. J. F. OHL, HYMNOLOGIST,
DIES IN PHILADELPHIA AT 90**

The Rev. Dr. Jeremiah F. Ohl, D.D., Mus.D., Lutheran clergyman, composer of hymns and cantatas, a hymnologist and writer on church music with a nationwide reputation, died Jan. 21 at his home in Philadelphia after a long illness. He was 90 years old. Dr. Ohl had suffered a stroke ten years ago and had been bed-fast since.

Dr. Ohl was a graduate of Muhlenberg College, class of 1871, and of the Lutheran Theological Seminary in Philadelphia. He received his doctor's degree in 1921 from Wittenberg College. The Pennsylvania Chapter, A.G.O., made him an honorary associate.

Born at Cherryville, Pa., Dr. Ohl served his first pastorate at Quakertown. He moved to Philadelphia in 1899 as city missionary and was appointed superintendent of the Philadelphia City Mission in 1903. He was music editor of the "Common Service Book" of the Lutheran Church in 1917 and of the 1926 issue of the "Parish School Hymnal." Dr. Ohl also headed a music committee of the general council of the Evangelical Lutheran Church in North America, now the United Lutheran Church.

Surviving are a son, Frederick William Ohl, and two daughters, Mrs. Hermine Benze and Elsie Rebecca Ohl, with whom he lived.

**W. JUDSON AND CHOIR
IN HARVARD MUSEUM CONCERT**

The boy choir of Christ Church, Cambridge, Mass., and W. Judson Rand, Jr., organist and choirmaster of the church, gave a Christmas recital on the evening of Dec. 19 in the Germanic Museum at Harvard University. The program was as follows: "Kyrie Eleison," from "Missa Salve Regina," Everett Titcomb; "Ave Maria," Arkadelt; "Hosanna to the Son of David," Weelkes; Magnificat, Farant; "Lo, How a Rose E'er Blooming," Praetorius; "Upon My Lap My Sov'reign Sits," Peerson; "Laudate Nomen Domini," Tye; Three Chorales, Bach; "Tollite Hostias," Saint-Saens; "Lullay My Liking," Holst; "The Bird Carol," Whitehead; "What Child Is This?," T. S. Skinner; "Hallelujah Chorus" ("The Messiah"), Handel.

Mr. Rand played the following organ numbers: "Jesus, Priceless Treasure," Walther; "Une Vierge Pucelle," Le Begue; Prelude, Clerambault; Chorale Preludes, "Praised Be Thou, O Jesus Christ," "Now Is Our Salvation Come" and "Blessed Jesu, We Are Here," Bach; Toccata and Fugue in D minor, Bach.

Under the direction of James R. Weeks, Handel's "Messiah" was sung by the Community Choral Club at the North Congregational Church of Middletown, N. Y., Dec. 15 and 16. This was the first presentation and it is to be an annual event.

**DORA POTEET PLAYS FIRST
DALLAS RECITAL IN TWO YEARS**

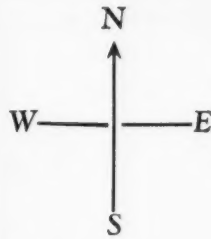
Music-lovers of Dallas, Tex., enjoyed a rare musical treat Jan. 17 in the faculty recital of Dora Poteet, head of the organ department at Southern Methodist University. This performance was the first Dallas recital in two years by Miss Poteet, who has been heard in concert throughout the country. The program opened with the Fantasia and Fugue in G minor by Bach. The dramatic power of the work was brought out and the fugue was taken at an exciting tempo. "Come, Sweet Death" was played in Miss Poteet's own arrangement. The modern French numbers allowed ample opportunity for her to display a masterly technique. The complete program was as follows: Fantasia and Fugue in G minor, Bach; "Come, Sweet Death," Bach; Canon in B minor, Schumann; Finale, Sixth Symphony, Verne; "Benedictus," Reger; Chorale in A minor, Franck; "Suite Bretonne" (Berceuse and "The Spinner"), Dupré; "Carillon," Dupré.

**ALFRED HARTLEY SELECTED
FOR PHILADELPHIA POSITION**

Alfred Hartley, organist of Grace Methodist Church, Wilmington, Del., for nearly five years, has resigned to become organist and choirmaster of the Church of the Resurrection, Philadelphia, succeeding the late LeRoy M. Rile. Mr. Hartley was for a number of years organist and choirmaster of Calvary Reformed Church, Philadelphia, before going to Wilmington. He is a native of Philadelphia and studied piano with Henry Charles Webb, organ with Sherlock Wennard and Dr. Rollo F. Maitland and composition with Dr. Harry Alexander Matthews. He is also a licentiate of Trinity College, London, and a member of the Royal Society of Teachers of the same institution. The Church of the Resurrection is one of the prominent Episcopal churches in Philadelphia, having a mixed choir which is well trained. Mr. Hartley assumed his new duties Jan. 26.

**NEW MOLLER AT CAPITAL;
RECITAL BY LOUIS POTTER**

A new two-manual organ, in which some of the pipes of the old organ have been put to use, has been installed by M. P. Möller, Inc., in Keller Memorial Lutheran Church, Washington, D. C. The instrument has twenty sets of pipes and chimes. Louis A. Potter, F.A.G.O., of Calvary Methodist Church at the capital, gave a recital on the organ Dec. 16, playing the following program: Chorale, "Break Forth, O Beauteous Heavenly Light," Bach; Chorale Prelude, "Zion Hears Her Watchmen's Voices," Bach; Chorale Prelude, "In Thee Is Gladness," Bach; Pastoral Symphony from "The Messiah," Handel; Larghetto and Allegro, Concerto No. 6, in F, Handel; Canon in B major and Canon in B minor, Schumann; "Sunrise," Georges Jacob; "Romance sans Paroles," Bonnet; "Carillon-Sortie," Mulet; Chorale Prelude, "From My Heart's Depths," Karg-Elert; Six "Bible Poems," Jaromir Weinberger; "Finlandia," Sibelius.



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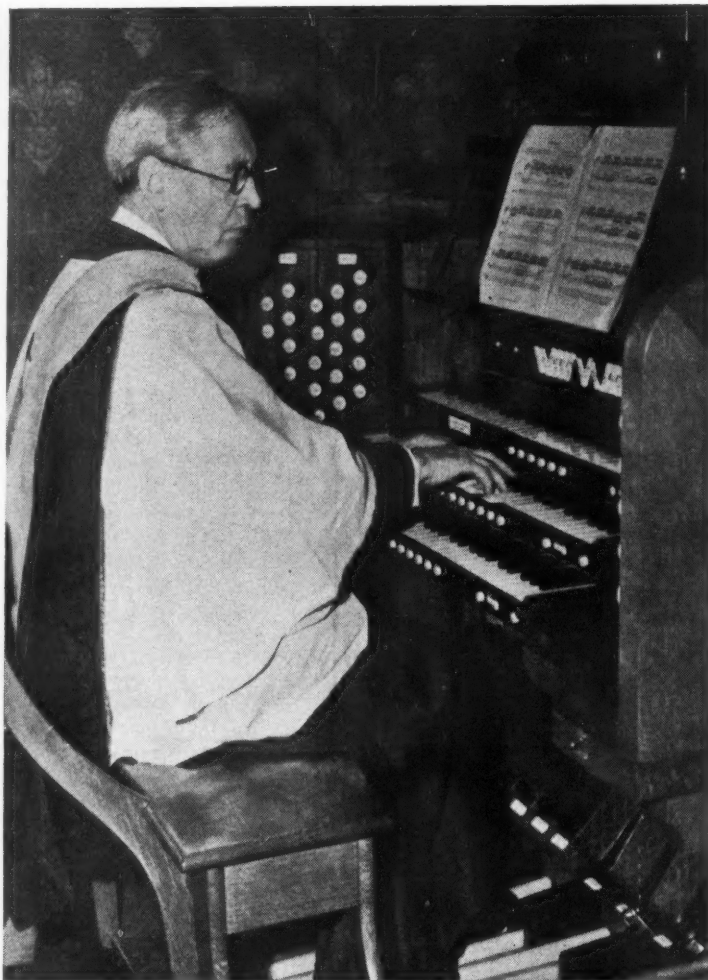
Mr. Shields was born in Illinois, the son of a Moravian minister. The first music he ever heard was a chorale, and chorales always have been part of his life. The Moravian Church used chorales exclusively and still has services in which no other tunes are used. Mr. Shields' musical studies were under Dr. J. Fred Wolle, the founder and for many years the conductor of the Bethlehem Bach Choir. When Dr. Wolle went to California to live, Mr. Shields studied with the late Dr. David D. Wood, the blind organist of Philadelphia. He also studied harmony, counterpoint, etc., with Dr. H. Alexander Matthews of Philadelphia and had occasional lessons from Mark Andrews.

Mr. Shields' positions in Bethlehem are many. He is organist and choirmaster of the Pro-Cathedral Church of the Nativity, director and professor of music at Lehigh University and at the Moravian College for Women, and has been organist for the Bach Choir since the 1901 festival. In 1935 he received the degree of doctor of music from Muhlenberg College.

Mr. Shields has been organist and choirmaster at the Church of the Nativity for over thirty-eight years. In that time he has worn out two organs and last October started on the third—an Aeolian-Skinner instrument. The picture shows him seated at the new organ.

The choir of the Church of the Nativity always sings the chorales from the Christmas Oratorio of Bach at the midnight service on Christmas Eve. The chorales are sung a *cappella*, one immediately after the other, at the opening, as a prelude. In addition they sing the hymn "Not Jerusalem—Lowly Bethlehem" to a tune by Adam Drese. It was this hymn and this tune which Count Zinzendorf used on that memorable Christmas in 1741 when he visited the missionaries in their one log home. Half of this building contained living quarters and the other half was a stable. During the Christmas Eve vigils, as was their custom, they were sitting around the table singing Christmas hymns, and when they sang "Not Jerusalem—Lowly Bethlehem," the count picked up his lighted candle and his fellow worshippers followed him into the stable. There he drew attention to the fact that they were singing Christmas hymns in a stable, as had been done on the first Christmas, and since they were singing "Not Jerusalem—Lowly Bethlehem," he suggested that the name of this settlement be called Bethlehem. It is the custom of the choir of the Pro-Cathedral Church to sing not only this chorale, but one of Dr. J. Fred Wolle's, annually at the Christmas performance. The choir has given all of the choruses of the

T. EDGAR SHIELDS, BETHLEHEM, PA., ORGANIST



Christmas Oratorio a number of times. It is interesting to note that both boys and men prefer the chorales to any other type of hymn Mr. Shields can give them.

MUSICAL SUNDAY EVENINGS DIRECTED BY RUTH HARSHA

Miss Ruth Harsha, who is the inspirational force back of the music at the Hanson Place Central Methodist Church of Brooklyn, N. Y., has arranged five monthly "musical Sunday evenings" from Jan. 5 to May 4. The young people's choir sponsors these programs. The first one proved decidedly attractive, featuring the tone poem "America," composed by Dr. Ernest S. Williams, of the Ernest Williams School of Music. This work is built on two Indian themes and the composer's hymn "America." It is written for orchestra, symphonic band, organ and chorus, and this was its third performance. Another feature was a performance of two movements of Dr. Williams' Symphony in C minor, inspired by the life of Joan of Arc. Miss Harsha enlisted the aid of the Lutheran Chorus of Brooklyn, Jacob Ehm, director, and Gertrude Wesch, accompanist; the young people's choir of the Madison Avenue Presby-

terian Church, Manhattan, Horace Hollister, director, and the symphonic band of the Ernest Williams School of Music, Dr. Ernest S. Williams, director. For the prelude Miss Harsha played the Liszt Prelude and Fugue on "B-A-C-H" and the Widor Toccata.

The subjects for the remaining services are:

Feb. 2—"Music of George Washington's Time and Negro Spirituals." The young people's choir and Ethan M. Stang, flutist.

March 2—Illustrated lecture on "Music of the Wesleys." The young people's choir and Hazen Jacobson, boy soprano.

April 6—Oratorio, "The Holy City," Gaul. Young people's choir and Harold Haugh, tenor soloist.

May 4—Festival of young people's choirs (300 voices). Processionals and descant singing.

Miss Harsha also is leader of a discussion group on music in the February Wednesday evening "church university nights." The topics to be discussed are:

Feb. 5—"Instruments and Instrumental Music." Flute, oboe, cornet, tuba. Illustrations by members of the symphonic band of the Ernest Williams School of Music.

Feb. 12—"Beethoven's Fifth Sym-

HYMNAL REVISION

The Hymnal Commission of the Episcopal Church invites composition of new tunes for the following hymns, numbered as in the Report recently adopted by General Convention. In accordance with the strict rule of the Commission, all tunes submitted must reach the Tunes Committee anonymously. The name and address of the composer should be sent in a sealed envelope with the manuscript, to the address below, before June 1, 1941.

69. It Is Finished! Christ Hath Known.
93. O Who Shall Roll Away the Stone.
99. I Heard Two Soldiers Talking.
145. Not Alone for Mighty Empire.
190. Come, Risen Lord, and Deign to Be Our Guest.
211. Lord, Who at Cana's Wedding Feast.
234. God Who Made the Earth.
246. Christ Is the World's True Light.
251. In Christ There Is No East or West.
261. All Labor Gained New Dignity.
267. Almighty Father, Who Dost Give.
270. And Have the Bright Immensities.
329. Give Peace, O God, the Nations Cry.
421. Lord God of Hosts, Whose Mighty Hand.
435. Most High, Omnipotent, Good Lord.
541. The Great Creator of the Worlds.

The full text of any or all of the above will be mailed on application to the Reverend Winfred Douglas, 2588 Dexter Street, Denver, Colorado.

Joint Commission on the Revision of the Hymnal

phony." Examination of the structure, form and thematic material, with an appreciation of the great dramatic and emotional appeal of the music. Recordings.

Feb. 19—"The Art Song." A study of composed song, as compared with folk music or songs of the people. Songs by Frank Croxton, baritone.

Sellars on Eleventh U. S. Tour.

Gatty Sellars, the English organist-composer, who is on his eleventh tour of the United States, writes that he is playing the first fifty recitals of those already booked. Commencing at the Church of the Advent, Broadway, New York City, he proceeded to Kingston, N. Y., and Pennsylvania, giving nine recitals in Scranton and Wilkes-Barre, including performances on the new Austin organs at the First Baptist Church and Wyoming Seminary in the latter city. After playing on the four-manual instruments at the First Methodist Church, Williamsport, and the First Presbyterian Church, New Castle, Pa., he appeared on the new Hillgreen & Lane organ at the Martin Luther Church, Youngstown, Ohio.

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TEXAS OIL BOOM TOWN ENJOYS ITS RECITALS

FIFTH SEASON OF OFFERINGS

Roy Perry and Visiting Artists Heard at Kilgore — Serious Programs Alternate with Popular, but Former Draw Better.

This is the fifth year in which Roy Perry is offering the people of Kilgore, Tex., a prosperous oil boom town, a series of winter organ recitals which have attracted attention throughout the state. The recitals are given by Mr. Perry and invited guest players of national reputation in the First Presbyterian Church, on the Crim memorial organ, an instrument of three manuals and forty-eight sets of pipes, built by Möller five years ago. Among the favorite visiting performers have been Hugh McAmis, F.A.G.O., of New York, a native of Texas, and Virgil Fox. This year Texas artists are being featured.

The series began with two recitals by Mr. Perry Sunday, Nov. 3, at 4:30 and Tuesday evening, Nov. 5. On Nov. 19 the performer was John Huston, the talented organist of the Highland Park Methodist Church of Dallas. Mr. Perry played in January, his recitals taking place Jan. 18 and 21. Mr. McAmis will visit Kilgore and play the program Feb. 4 and Mr. Perry expects a capacity audience. The next concert of the series thereafter will be by the Denton A Cappella Choir, which has made musical history in the Southwest under the skilled direction of Dr. Willfred C. Bain. It will sing Feb. 17. This choir is from North Texas State Teachers' College, as is the organ soloist for April 4, John McIntire. Mr. McIntire heads the organ department and teaches theory at the Denton school.

The Kilgore Civic Choir, of which Mr. Perry is the conductor, will give the March concert besides filling other dates in Texas. This is a volunteer *cappella* organization of forty voices which enhanced its reputation by singing for the Presbyterian Synod of Texas meetings last October. The final offerings for this year will be a set of three recitals which Mr. Perry will play during national music week. The third of these is to be in the form of a lecture-recital for school music students.

Several facts of interest to his fellow organists have been made plain in the recitals for which Kilgore, Tex., is indebted to Mr. Perry. He always plays his programs in pairs, he writes in answer to an inquiry from THE DIAPASON, "the first being devoted to more serious music, the second frankly devoted to popular transcriptions so dear to the man in the pew."

"I feel that this policy has contributed in no small way to the fact that the recitals have enjoyed an increasing popularity," says Mr. Perry. "It is very gratifying to find that many persons have come to hear 'The Rosary' and have stayed to like Tournemire. I might add that the visiting performers are not required to make any concessions to popular taste, and it is interesting to note that the attendance at the 'serious' programs has come to be much greater than at the others; it was the other way 'round when we started."

By way of illustration Mr. Perry's initial program of the season may be presented. Nov. 3 he played: "A Gothic Cathedral," Pratella-Weaver; "Noel," d'Aquin; Largo, Vivaldi; Allegro Vivace from Sonata in G, Sammartini; Communion from "L'Orgue Mystique," Tournemire; Chorale in A minor, Franck; "Nuages" ("Clouds"), Debussy; Bible Poem, "Abide with Us, for it is toward Evening," Weinberger; Symphonic Chorale, "Lord, Let Us in Thy Grace Abide," Karg-Elert; "Clair de Lune," Vierne; "Thou Art the Rock," Mulet.

In the popular program for Nov. 5 these old favorites were included: Largo, Handel; Andantino in D flat, Lemare; Aria from Suite in D, Bach; Largo from Fifth Symphony, Dvorak; "The Lost Chord," Sullivan; "Kamernoi Ostrow," Rubinstein; "Träumeret," Schumann; Serenade, Schubert; "Ave Maria," Schubert; "Hallelujah Chorus," Handel.

Mr. Perry received most of his musical training in New York, where he has spent several summers studying with Hugh McAmis, and in the choir school of the North Texas Teachers' College under Dr.

ROY PERRY



Bain. During the winter he is one of the world's busiest organists, with his two choirs, the organ recitals and service planning.

Voluntary subscriptions have made the Kilgore recitals virtually self-supporting and Mr. Perry must find profound satisfaction in the fact that they constitute a substantial contribution to the musical life of Texas.

IMMANUEL C. STRIETER DIES; HAD LONG CAREER AT ORGAN

Immanuel Carl Strieter, a Chicago organist who had served Lutheran churches over a period of forty-two years, died Jan. 6 at his home in Evanston. He was a member of the Illinois Chapter of the American Guild of Organists.

Mr. Strieter was born Aug. 21, 1878, in Dubuque, Iowa. For twenty-one years, from 1896 to 1917, he was a teacher in Lutheran schools. In the latter year he entered the postal service at Carlinville, Ill. In 1922 he was transferred to the registry division of the Chicago postoffice, where he remained until his death. From 1925 to 1940 Mr. Strieter was organist and choirmaster of Hope Lutheran Church, Chicago, one of the largest parishes of the denomination in the Middle West. In the course of his career he had given recitals frequently in St. Louis, Cleveland and other cities. A large part of his training was received by Mr. Strieter under Dr. Wilhelm Middelschulte.

Mr. Strieter composed and published many sacred choral numbers. Among the best-known is his arrangement of "Abide with Me." This number was written for and first sung by the Greater Cleveland Lutheran Chorus, at which time critics acclaimed it a "most beautiful arrangement."

Mr. Strieter married Anna Marie Albrecht Aug. 20, 1905. He is survived by the widow and two children—Bertram M. Strieter of Chicago and Mrs. Edna Strieter Lehman of Evanston.

Funeral services were held Jan. 8 at St. John the Divine Church, 105th street and Oakley avenue, Chicago. Burial was at Bethania Cemetery.

MAITLAND'S ANNUAL SERIES OF RECITALS IN FEBRUARY

Dr. Rollo F. Maitland will give his annual series of Saturday afternoon recitals at the Church of the New Jerusalem, Philadelphia, Feb. 1, 8, 15 and 22, at 4 o'clock. His thirteenth annual Bach recital will be played Feb. 15 as one of the series. At this recital Amleto Diamante, violinist, will play the Prelude and Fugue in G minor for violin alone, preceding which Dr. Maitland will play Bach's own transcription of the fugue for organ, as it appears in the key of D minor. Soloists at the other recitals will be Frank Oglesby, tenor; S. Marguerite Maitland, soprano, and Lily Holmstrand Fraser, contralto. At the last recital Dr. Maitland will improvise on American themes. The Guild test pieces for 1941 will be distributed among the four programs and Dr. Maitland will also play them at a meeting of the Pennsylvania Chapter of the Guild Feb. 22 and at a recital he is scheduled to give at Muhlenberg College, Allentown, Pa., Sunday, Feb. 9.

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*Branch Chapter.

Frivolity Is the Order at Twelfth Night Party Which Draws Big Crowd

A gay dinner party was held at Fifth avenue Schrafft's, New York, Jan. 6. This occasion is particularly an event which demands the laying aside of "dull care" and now is yclept "The Twelfth Night Frolic."

After dinner entertainment was provided by the distinguished composer and conductor Gustave Ferrari, who sang and played a group of folk-songs with truly beautiful sympathy and art in this field in which he excels. A male quartet from New York University managed to sing delightfully in spite of the malaprop interruptions of its director, Harold Heere-mans, who did all he could (unavailingly) to disrupt them. Mr. Heere-mans' clever antics always pull down a good laugh.

Under the general direction of Dr. Channing Lefebvre and the immediate baton of Grover Oberle a performance of Papa Haydn's "Kindersymphonie" was given. With such able artists as Seth Bingham at the clavier (or was it a harpsichord?) a sprightly interpretation ensued. Mrs. Anne McKittrick gave a most sympathetic reading of the cuckoo solos—we could not ask too much (as to pitch) of any home-loving cuckoo in times like these.

John Doane, with his troupe, Miss Mary Allen and George Rasely, supplied about as much fun as any Guild feature we have ever seen (and we recall good ones). They toyed, in costumes exotic, with some of the world's famous arias. It was extremely clever and funny.

This event brought the largest turnout of members we can remember. The capacity of the room was taxed to the utmost; many felt that it was a crowning event along lines of good fellowship and levity.

WARNER HAWKINS.

Hymn Festival in Toledo.

The fourth annual hymn festival sponsored by the Northern Ohio Chapter was held Dec. 1 in the Ashland Avenue Baptist Church, Toledo. Choirs from more than forty Toledo churches of all denominations, with a massed chorus of more than 600 voices, participated. The service was carried over a wide area adjacent to Toledo by the broadcasting facilities of WTOL.

The committee responsible for the success of the festival was composed of Mrs. Elaine I. Brown, minister of music at the Ashland Avenue Baptist Church, chairman, assisted by the Rev. A. Herbert Haslem, pastor of the church; Ethel Kimball Arndt, Mrs. Walton E. Cole, J. Harold Harder and Dale Richard, regent of the Guild. John Gordon Seely, organist and choirmaster of Trinity Episcopal Church, played the service. The Rev. Walton E. Cole, minister of the First Unitarian Church, as narrator, presented a very interesting outline of the origin of each hymn before it was sung. A large congregation filled the church, which seats over a thousand people.

A Christmas party was held in the home of Miss Margaret Rinderknecht Dec. 8. Each member was asked to bring a gift and take home a gift. Dale Richard, regent, appearing in the role of Santa Claus, distributed the gifts, which were symbolic, humorous and edible. A quiz game was conducive to the same amount of concentration as working out a Bach chorale (for some). Mrs. Gwyneth Redman assisted Miss Rinderknecht and

the party as a forerunner of the happy holidays which were to come will long be remembered.

Virgil Fox gave a recital at Trinity Episcopal Church Jan. 22.

MAUDE PEARSON DRAGO.

News of Western Pennsylvania.

The January meeting of the Western Pennsylvania Chapter was held Jan. 14, with a dinner at Emory Methodist Church, Pittsburgh. After a brief meeting the guest speakers of the evening were introduced by Herbert C. Peabody. They were Wilbur H. Burnham and his son, stained-glass artists of Boston. Mr. Burnham spoke informally of being a choir boy under Mr. Peabody in Boston years ago; then he introduced his son, who has studied mural art at Yale University, preparatory to following in his father's footsteps in stained-glass work.

After the meeting the group walked a short distance to the social hall of the great Cram-designed East Liberty Presbyterian Church, where a lecture was delivered by Mr. Burnham, assisted by his son, on "Old European Windows" and several of Mr. Burnham's newest windows. This lecture was open to the public. Mr. Burnham used as illustrations his own hand-painted slides, with lighting effects representing break of day, sunrise and sunset.

The February meeting will be in the form of a recital by Joseph Bonnet at North Side Carnegie Hall. Members of the Guild are underwriting the concert by subscription. Tickets are on sale at \$1 from Guild members and at the music stores. Neighboring chapters are invited to come to this recital and tickets may be obtained from Paul Ickert, 1625 Marys avenue, Sharpsburg, Pa., who is ticket chairman.

G. N. TUCKER, Publicity Department.

Annual Banquet in Kansas City.

The Kansas City Chapter held its annual banquet Jan. 11 at the Newbern Hotel. Dr. Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, addressed the group on "Musical Standards." One of the guests was Dr. Arthur Waller, director of the Philharmonic Chorus, who also spoke briefly. Dean Burns then announced plans for the Virgil Fox recital which the chapter is sponsoring Feb. 17. He also spoke of the publicity given to local ministers concerning Guild ideals, in connection with the Guild service held Dec. 8 at Messiah Lutheran Church, where our chaplain, the Rev. Paul Esping, is pastor.

Charles McManus then demonstrated an eight-note portativ (regal) organ on which he played melodies while the audience tooted accompanying harmonies. This instrument, with pumper and feeder bellows, reservoir and wind-chest, was only three feet long, but of authentic construction.

That interest in Guild activities is growing locally was further demonstrated by applications of seven organists for membership.

MRS. A. R. MALBY, Secretary.

Pasadena and Valley Districts.

The dinner hour Jan. 13 found the members of the Pasadena and Valley Districts Chapter in California gathered at the new Y.W.C.A. building in Glendale. The dean, Miss Florence Jubb, spoke of the coming examinations and read some verses concerning anthem contests by the late Mark Andrews, noted composer and organist.

After the business meeting the group of organists went to the First Seventh-

Day Adventist Church. The recitalists for the evening were Carrie Hyatt Kennedy, Anna Ray Grant and Winifred Brown. Ray Millet, baritone, sang a group of songs and a poem by Alfred H. Knudsen was read. The Rev. Alger H. Johns spoke of the influence of organ music in the world.

On Feb. 8 Virgil Fox will be heard on the Skinner organ in the First Methodist Church, Pasadena. An overflow audience is expected.

LORA PERRY CHESNUT, Librarian.

Central Ohio Chapter.

The Central Ohio Chapter held a progressive potluck supper and organ tour Jan. 6. During the course of the evening three churches of Columbus were visited and a portion of the supper was served at each. The appetizer was enjoyed at the Indianola Presbyterian Church, after which a short recital was played by Mrs. Elizabeth Whitley Lange, the church's organist. At the Oakland Park Presbyterian Church the main course was served and the organist, Mrs. Edward Webb, played. The tour ended with the dessert and a recital at the Tenth Avenue Baptist Church, played by the Rev. H. G. Ford, pastor of the church.

On Friday evening, Jan. 24, Virgil Fox was to be presented in a recital at the First Congregational Church, Columbus, by the Central Ohio Chapter and the Columbus Women's Music Club.

WILLIAM A. BURHEEN, Secretary.

Minnesota Chapter.

For the January meeting members of the Minnesota Chapter were guests of Mr. and Mrs. Paul G. Bremer at their home in St. Paul Jan. 7. Among the evening's features were a quiz program and the playing of an organ and piano arrangement of G. H. Fairclough's composition, "A Song of Happiness," with Mr. Fairclough at the piano and Arthur B. Jennings at the Hammond electronic organ.

Preceding the entertainment at the Bremer home a dinner meeting was held at Port's tea-room, with Dean G. H. Fairclough presiding.

HENRY ENGEN, Secretary.

District of Columbia Meeting.

The monthly meeting of the District of Columbia Chapter was held in the Wallace Memorial Presbyterian Church Jan. 6, through the courtesy of Miss Effie Colamore, organist. Ruth Farmer Vanderlip, A.A.G.O., CHM, the dean, presided.

A festival of organ music to be held at the Church of the Latter-Day Saints the week of April 21 was announced by the dean, as was a junior choir festival, in charge of Jean Slater Appel, A.A.G.O., CHM, to be given in May. Interesting details of the programs for February, March and April were announced, which will be reported to our waiting public in due time.

The speaker of the evening was Glenn Dillard Gunn, music critic of the *Times-Herald*, pianist and author. Dr. Gunn's subject was his recent trip to South America with Stokowski and the American Youth Orchestra. The composition and founding of the orchestra was explained. Incidents of the trip, with graphic descriptions of places visited, were interwoven in Dr. Gunn's dynamic style and were greatly enjoyed by the chapter.

The social hour, with Miss Florence Reynolds as chairman, gave the usual happy ending to the evening.

MRS. JOHN MILTON SYLVESTER,
Registrar.

RUSSELL BROUGHTON
F. A. G. O.

St. Mary's School

Raleigh North Carolina

News of the American Guild of Organists—Continued

Party in Philadelphia Marked by Honors Paid to George Alex. A. West

The annual Christmas party of the Pennsylvania Chapter Dec. 30 took the form of a testimonial dinner to its distinguished member, George Alexander A. West, who had been feted in December in commemoration of his fifty years' service as organist and choirmaster of St. Luke's Church, Germantown. This event took place in the parish-house of Holy Trinity Church. To seventy-seven Guild members and guests an excellent dinner was served, at the conclusion of which we listened to a ludicrous rendition of a cantata by the "village church choir," under the direction of our chapter secretary, Howard Gamble, with Robert Elmore providing a brilliant and highly imaginative accompaniment. The cantata, entitled "Ruth and Boaz," was published in 1867, and any previous presentation is indeed doubtful—certainly none in comparison with this one.

The remainder of the evening was devoted to paying tribute to Mr. West. Dean Robinson spoke of the high esteem in which the guest of honor is held by the chapter and in token of appreciation of his service and pleasant association with the Guild presented him with a watch chain. Mr. West responded in his quiet and modest manner, declining to claim any credit for having served fifty years in one church, but regarding it merely as something that had happened to him. He cited a number of contributing factors which were beyond his control, but evidently overlooked the fact that had it not been for his scholarly attainments, fidelity and diligence in service he might long ago have been seeking another church connection.

Appropriate tributes were paid to Mr. West by St. Luke's rector, Father Conklin, bishop-elect of Chicago; also by Drs. Fry, Maitland and Gerson.

We then enjoyed recordings made by Mr. West's choir, including the magnificent chorus "Let This Mind Be in You," from his "Via Crucis," and the curtain was dropped on our chapter activities for 1940.

ADA R. PAISLEY.

Christmas Party in Newark.

Saturday evening, Dec. 28, will be remembered long by members of the Metropolitan New Jersey Chapter, who were present at Schrafft's in Newark for the Christmas dinner and party. Chairman Walter N. Hewitt and his committee, composed of Mrs. Cornelia Hunter, Mrs. W. F. Sieder, Clarence Robinson and the dean, Roberta Bitgood, provided a varied and interesting program.

Members and their guests sat down to a turkey dinner in the colonial room of the restaurant. After dinner a Christmas carol was sung by the group. Miss Bitgood then directed a question and answer game made up for the first part of questions written down, pertaining to music, with a blank space for the answers to be filled in, while for the second part she played bits of anthems and organ selections for the group to test their knowledge of repertoire. After another carol a version of the popular radio program "Information, Please" was staged for the group. Clarence Robinson was the announcer and he selected members of the chapter as the experts to whom the questions were directed. Miss Bitgood then gave each one present an autographed copy of her arrangement of a sixteenth century German melody, which was sung by the group. It is a Christmas round. Mrs. Mary Hartley Wells, soprano soloist of the Baptist Church in Montclair, sang a group of three solos.

The next part of the program was devoted to another popular quiz game, "Truth or Consequence." As none of the answers was correct, a great deal of fun was had over the consequences. As another serious part of the program, Carl Wegman of Maplewood played a group of cello solos. He was accompanied on the piano by Walter Hewitt. Miss Bitgood then did a burlesque on famous coloratura sopranos she has known, using the Mozart "Alleluia" and "Lo, Hear the Gentle Lark," by Sir Henry Bishop. The

party came to a close with the group singing "Silent Night, Holy Night." CLARENCE ROBINSON, Registrar.

Los Angeles Chapter Notes.

The Los Angeles Chapter met Jan. 6 at the Wig'n Whistle restaurant in Hollywood for the first meeting of the year. Dean William Ripley Dorr presided at a short business meeting at which the report of the nominating committee was read. Guests were introduced and new members welcomed.

After the meeting members and guests adjourned to Blessed Sacrament Church to hear a program by Richard Keys Biggs, organist and choirmaster of the church, and the "Gregorianists," directed by Lucienne G. Biggs. Mr. Biggs gave a varied program which displayed the quiet and reverent effects of the Casavant gallery organ as well as the majestic grandeur of the *organo pleno*. The Gregorianists, an ensemble of women's voices, sang with a clear, sweet tone which sounded beautiful in the long nave of the church.

Our next meeting will feature a recital by Virgil Fox at Blessed Sacrament Church on the second Monday in February, the 10th.

COURTNEY ROGERS, Secretary.

Hartford Chapter.

Members of Hartford Chapter held a dinner meeting at Christ Church Cathedral Jan. 20. The speaker of the evening was Willard I. Nevins, director of the Guilman Organ School in New York City. His subject was "Choir Repertoire" and he used a varied group of anthems to demonstrate his talk. An evening spent thus with an outstanding authority is not only interesting but of real value to all choir directors who are on the alert to find both old and new music which is worthwhile.

The other important guest of the chapter was the Very Rev. Arthur McKenny, newly-installed dean of the cathedral.

The December meeting of the Hartford Chapter took the form of a Christmas carol service given by the Immanuel Congregational choir under the direction of Lyman B. Bunnell. The service opened with the Fantasia on Old Christmas Carols, by Faulkes, and after the processional the combined choirs sang the cantata "Childe Jesus," based on traditional carols, by Clokey. During the singing of this, scenes of the Nativity were enacted in the chancel. Following this the choirs formed in the aisles of the candle-lighting church and sang: "Lo! How a Rose," Praetorius; "Let Carols Ring," Black; "O Nightingale, Awake," Dickinson, and "While by My Sheep," Jungst.

The February meeting is to be the annual pastor-organist dinner at St. Mark's Church, New Britain.

ALICE C. HANSEN, A.A.G.O.

Harrisburg Chapter.

Members of the Harrisburg Chapter held a box lunch social at the home of Miss Laura Garman Dec. 30. Games and contests were planned by the hostess. A special feature of the evening was an informal talk by a former dean, Lester A. Etter. Mr. Etter has a leave of absence from the faculty of the Kiski School for Boys, Saltsburg, Pa., and is studying at Columbia University. His talk on his associations with foreign students of many countries was most interesting and instructive.

The next meeting was held at the home of Dr. Harry D. Rhein, Jan. 20, and was marked by an organ and piano recital, with a lecture by Henry W. Van Pelt.

FLORENCE M. BROWN, Secretary.

Dinner Meeting in Trenton, N. J.

The annual dinner of the Central New Jersey Chapter was held at Fischer's tea-room near Trenton Jan. 6. About forty-five persons were present. After dinner an address of welcome was delivered by the dean, Mrs. Wilfred Andrews. Greetings to the chapter were extended by the state dean, Norman Landis, and by the chaplain of Central Chapter, the Rev. Milton G. Perry.

A committee with Mrs. Norman W. Hartman as chairman arranged the following program: Mrs. Victor Sabary, head of music instruction at the New Jersey State Teachers' College, gave a

talk on "Student Days with Leschetizky." Mrs. Frank G. Hensel, formerly a member of the Metropolitan Opera Company, made an informal talk on "Backstage at the Metropolitan." Miss H. Marie Housel, a member of Central Chapter, entertained with accordion solos. This was followed by a group of songs by Albert J. Gater, Jr., tenor, of Trenton. A musical guessing contest in the form of a story written about Edward Riggs, treasurer of the chapter, was conducted.

The feature of the evening was "Information, Please," with Frank G. Hensel as master of ceremonies and the Rev. Milton G. Perry, Miss Elizabeth Dunn, Miss Jean Haverstick and Miss E. Elizabeth Kline as the board of experts. Questions to stump the experts were submitted by members of the chapter. A novelty number with chorus singing closed the evening's program. The selection, "O Organ Mine," to the tune of "Sweet Adeline," harmonized by the male members present, was most effective.

The February meeting will be an organ and piano recital, planned by George I. Tilton, organist of the Third Presbyterian Church, Trenton. Members are looking forward also to the March meeting, when there will be a contest for young organists. This will be a new venture of the chapter.

ELLA M. LEQUEAR, Registrar.

Rhode Island Chapter

The Rhode Island Chapter met at the home of Mrs. George C. Arnold in Providence Jan. 6. Dean Pritchard introduced the speaker of the evening, Walter C. Reneker, organist and minister of music at the Pawtucket Congregational Church. Mr. Reneker's talk was on what Westminster College plans for the West. Lawrence Apgar had arranged a program with selections on the organ. Mrs. Arnold played the Communion in A by Batiste and "Evensong," Johnston. Miss Edna Mathewson played the "Reverie" by Dickinson, Miss Annie Rienstra played the "Song of Happiness" by Roland Diggle and Myron C. Ballou arranged and played the second movement of Sibelius' Symphony in E minor.

MARY E. LUND, Registrar.

First Seattle Meeting of Year.

The Western Washington Chapter held its first meeting of the new year Jan. 8 at the Y.W.C.A. in Seattle. A new member, Miss Vera Pierson, was welcomed. The members also noted the passing of one of their oldest and best-loved members, A. D. Longmore, Northwest representative of the Kimball Company, who passed away shortly before Christmas after a prolonged illness. The speaker for the January meeting was the Rev. Harold V. Jensen, pastor of the First Baptist Church in Seattle. Mr. Jensen gave a talk on the topic "Music and Ministers in Harmony."

The next Guild recital is to be given Feb. 11 at the First Methodist Church. Prior to that there are two programs which should prove of great interest. Sunday, Jan. 19, Haydn's "Creation" was to be given at the University Temple by the combined University Temple choir and the University of Washington chorus. Professor Charles W. Lawrence was to direct and Walter A. Eichinger was the organist. The second program is the recital to be given by Virgil Fox Feb. 1 at the University Temple. Mr. Fox was well received when he played here two years ago and the members are looking forward to this performance with great anticipation.

ADA H. MILLER, Secretary.

Coci Recital in Atlanta.

A moment of breathless surprise was created among Guild members when they arrived at the Peachtree Christian Church thirty minutes ahead of the hour set for the recital of Claire Coci Jan. 9 to find the auditorium well filled. Before the recital began every seat was taken and chairs in the aisles were occupied.

Those members who heard Miss Coci in Philadelphia during the 1939 convention knew what to expect. The climax was reached in the Reubke Sonata on the Ninety-fourth Psalm. Interesting were the arrangements for organ of two numbers by Miss Coci, the second, a Rondo, better known as "Le Coucou," by d'Aquin,

which she played as an encore, followed by Widor's Toccata from the Fifth Symphony.

Following the recital the Guild members and invited guests attended a reception in the parlors of the Atlanta Woman's Club. Refreshments were served and a congenial atmosphere pervaded the occasion. Mrs. Victor Clark, the dean, and Mrs. Robert Cunningham were in charge.

MISS EDA BARTHOLOMEW.

The January meeting of the Georgia Chapter was held Jan. 13 in the form of an informal recital of Bach chorales by members of the chapter. The meeting took place at All Saints' Episcopal Church, Atlanta, Joseph Ragan, F.A.G.O., organist and choirmaster. Chorales from the "Little Organ Book" which had been assigned early in the year were played by Julian Barfield, organist of Christ the King Catholic Cathedral; Miss Frances Coleman, First Methodist Church, Newnan, Ga.; Mrs. Allan Greene, assistant organist of the Peachtree Christian Church; Mrs. J. Clarence Matthews, organist of the Peachtree Presbyterian Church; Mrs. Edwin Aiken, organist of the Park Street Methodist Church; Lindsay Smith, M.S.M., Central Presbyterian Church; Joseph Ragan, F.A.G.O., All Saints' Episcopal; C. W. Dieckmann, F.A.G.O., director of music at Agnes Scott College and organist at the Lutheran Church of the Redeemer; Charles A. Sheldon, A.A.G.O., First Presbyterian Church, and Miss Emilie Parmalee, A.A.G.O., North Avenue Presbyterian Church. This study program is one of three which will be played by the organists of Atlanta and it is proving to be a stimulating experience for those who listen and for those who play.

The program was preceded by a brief business session presided over by Mrs. Victor Clark, the dean. The following were unanimously elected as new members of the Georgia Chapter: Alec Buckingham Simson, Thomas M. Brumby, Francis Mitchell and Miss Frances Shaffer, of Brenau College, Gainesville.

ISABEL MAWHA BRYAN, A.A.G.O.

Murphree Recital in Miami.

Claude L. Murphree, organist of the University of Florida, at Gainesville, gave a recital for the Miami Chapter and friends in the recital hall of the Morgan Piano Company Dec. 30. Mr. Murphree had not played in Miami since February, 1936, and Miami friends were delighted to welcome and hear him again. The program was as follows: Chorale in A minor, Franck; "A Sylvan Idyll," G. B. Nevin; Humoresque, "The Primitive Organ," Yon; Toccata and Fugue in D minor, Bach; Variations on an Old Hymn, Murphree; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Noel," d'Aquin-Watters; Arabesque, Vierne; Toccata from Fifth Symphony, Widor. For encores "Christmas in Sicily," Yon, and Cradle Song, Brahms, were played.

RALPH ROTH, Secretary.

Waterloo, Iowa, Chapter.

At a meeting of the Waterloo Chapter Jan. 11 the new chapter organized at Dubuque, Iowa, was affiliated with the organization at Waterloo. Dr. A. A. Jagnow of Wartburg Seminary was elected dean, Miss Marjorie Wilson secretary and Miss Martha Zehetner treasurer. Joint meetings are being planned.

The recital by Edward Eigenschenk was to be given Jan. 28 at the First Baptist Church, on a four-manual Möller, with a reception after the recital for Guild members.

MRS. ADELAIDE E. ALTLAND,
Secretary and Registrar.

Texarkana Chapter Meets.

The Texarkana Chapter met Dec. 18 at 10 a. m. in the First Congregational Church. At the business session the group decided to sponsor a concert by the A Cappella Choir of the North Texas State Teachers' College, Denton, Tex., in February. Mrs. Cozia Case played the following organ numbers: "Fantasie-Symphonique," Flor Peeters; "May Night," Palmgren, and "Flight of the Bumble-bee," Rimsky-Korsakoff-Kraft. Mrs. Case played beautifully. There were eleven members and one visitor present.

FRANCES MCGIBBONEY.

News of the American Guild of Organists—Continued

Biggs Plays for Chapter in Boston.

E. Power Biggs gave an unforgettable recital Jan. 20 at the First Church in Boston. In something like twenty years of attending events of this nature the writer can truthfully say that he has never spent an evening containing more downright pleasure than Mr. Biggs gave.

There are two organs of large proportions in the church, where William E. Zeuch is in charge of the music, and Mr. Biggs showed complete familiarity with the instruments. His program contained the Second Concerto of Handel, his own arrangement of "Sheep May Safely Graze" of Bach, a d'Aquin "Noel," the monumental "Ninety-fourth Psalm" of Reubek, short pieces of S. S. Wesley, Farnam and Sowerby, and the ten variations on an old Christmas melody of Dupré. Mr. Biggs has a technical brilliance and clarity in rapid passages that is a joy to hear, but remains sympathetic to passages calling for slower and more romantic style.

GARDNER EVANS, Secretary.

Wisconsin Chapter.

The Wisconsin Chapter was delightfully entertained at the home of Joseph W. Nicholson, Milwaukee, Jan. 21. The three-manual organ in his home was built by Mr. Nicholson, who gave an interesting talk on its construction. Guild members played informally on the organ and all enjoyed the friendly social evening.

The January program was a vesper service at Immanuel Presbyterian Church Sunday, Jan. 26. The organ program consisted of "From Heaven High," by Edmundson, and "Jesu, Joy of Man's Desiring," Bach, played by Irma Ihrke; Passacaglia and Fugue in C minor, Bach, played by John Christenson, and the A minor Chorale of Franck, played by Lyman Nellis. The Immanuel choir sang, with Mrs. Winogene Kirchner, organist, at the organ.

ARTHUR KNUDSON.

Dr. and Mrs. Barnes in Cleveland.

A large number of Northern Ohio Chapter members assembled in Harkness Chapel of Western Reserve University Jan. 14 to hear a recital of piano and organ music by Dr. William H. Barnes, dean of the Illinois Chapter, and Edith McMillan Barnes, Chicago pianist, who has been accompanist for many artists, among them Richard Crooks. Dr. Barnes played the first number, "Grand Choeur Dialogue," by Gigout. The remainder of the program was by both artists and was as follows: Variations on a Theme by Haydn, Brahms; "Jesu, Joy of Man's Desiring," Bach; "L'Après Midi d'un Faune," Franck; "Romance" and Scherzo (Fourth Symphony), Schumann; "Le Reveur," Arensky; "The Young Prince and Princess" from "Scheherazade," Rimsky-Korsakoff; Prelude, Chorale and Finale, Franck; "Les Preludes," Liszt.

This program was certainly arranged to please all and we were particularly delighted with "The Afternoon of a Faun" and "The Young Prince and Princess" and that much arranged, yet ever most beautiful Bach number, "Jesu, Joy of Man's Desiring." Mrs. Barnes' playing was faultless and Dr. Barnes at the organ, though somewhat restrained in volume, was none the less effective.

LEWIS SMITH, Registrar.

Meetings of Dallas Chapter.

The last meeting of the Dallas Chapter for 1940 was held at the home of Miss Alice Knox Fergusson Dec. 31. An interested group gathered for dinner and a business meeting.

On Jan. 14 we had our monthly meeting at the Oak Cliff Presbyterian Church. After dinner a short business meeting was held, followed by an hour of organ music played by Miss Sarah Gallaher, organist of the Oak Cliff Church; Mrs. Walter King, assistant organist; Mrs. R. Oxford Carter, organist of the Oak Cliff Christian Church, and Miss Mary Katherine Evans, assistant organist of Grace Methodist Church. The program was enjoyed by a large and appreciative audience. The organ is a Kimball.

MAUDE McELVANEY.

Michigan Chapter.

The Michigan Chapter held its January meeting Jan. 21 at the Episcopal Church of the Epiphany, where the dean, Benja-

min Laughton, is organist and choirmaster. Dinner was served to about forty members and guests. The usual business meeting followed the dinner. Organ recordings by E. Power Biggs on the Germanic Museum Baroque organ were played and discussed.

The principal feature of the evening was a lecture and demonstration on voice emergence and blending for choirs by Dr. Kenneth Westerman, Sc.D., of Ann Arbor and the Detroit Institute of Musical Art. This was a splendid talk, accompanied by demonstrations with members of Mr. Laughton's choir. Everyone present said that the material presented was the most valuable to come to his attention in years.

Gains made in membership and renewed interest in the last few months were still further increased and plans are under way to complete the rejuvenation of the chapter and make it 100 per cent active and efficient.

ALLEN B. CALLAHAN, Secretary.

Eastern New York Chapter.

The Eastern New York Chapter had a luncheon meeting at the Hotel Wellington, Albany, Jan. 18. Douglas Francis of Trinity Church, Lenox, Mass., gave a recital at St. Peter's Church in Albany, playing the following program: Allegro, First Symphony, Maquaire; Chorale Prelude, "In dulci Jubilo," Bach; Prelude and Fugue in B minor, Bach; Andante, "Symphonie Gothique," Widor; "Triptyque pour la Noel," de Maleingreau; Roulade, Bingham; Allegro, Second Symphony, Vierné.

H. R. STEVENS, Secretary.

Central New York Chapter.

The Central New York Chapter enjoyed a recital in Grace Episcopal Church Jan. 6 as guests of J. Laurence Slater. The Christmas decorations made a lovely setting for the program, which featured Christmas music. Miss Margarethe Briesen opened the recital with three Bach chorales and followed these with the Andante from Elgar's Sonata in G and a Toccata by Callaerts. A group from the Grace Church choir under the direction of Mr. Slater sang four selections and George Wald closed the program by playing: Concerto No. 10, in D minor, Handel; "When Jesus Walked upon the Sea," Weinberger; "Divertissement," Vierne; Chorale and Toccata, Dupré.

The monthly recitals are proving popular with music-lovers of this area and the sizable audiences make the work of the Guild very worth while.

At the conclusion of the program Guild members met in the board room for a business meeting. Several new members were welcomed and the harmony class got off to a good start with more than half the membership enrolled. Miss Briesen and Mr. Slater prepared a test which is to be worked out and returned before the next meeting.

The Guild voted to have a joint dinner for organists and clergymen in place of the annual banquet. It is hoped to have the meeting between Easter and the junior choir festival which will be held in music week.

The February meeting will be held in the First Presbyterian Church, with Mr. Wald as host. Miss Doris Brenner and J. L. Slater will give the recital and the church choir will sing.

LUCRETIA BOWHILL, Secretary.

Chesapeake Chapter News.

The Chesapeake Chapter held its latest meeting Jan. 6, Dean Edmund S. Ender presiding. Members and guests met at a downtown tea-room, where dinner was served. The second part of the meeting was held at Old St. Paul's Church. A brief business session was conducted by the dean, organist and choirmaster of the church, who played Jongen's "Priere" on the nearly-completed Skinner organ, to demonstrate the progress made. The third and final part of the meeting was held at the Peabody Conservatory of Music, where members were privileged to hear an address by Otto Ortmann, director of the conservatory, on "Physics of Tone," illustrated with phonograph records.

The next meeting will be held at the Second Presbyterian Church, Guilford, Tuesday evening, Feb. 4, when members

will invite their clergymen as guests at dinner. The Rev. Martin Luther Enders will be the speaker on that occasion.

RALPH H. REXROTH.

Petersburg, Va., Christmas Service.

The Petersburg branch of the Virginia Chapter held its third annual community Christmas service Sunday, Dec. 22, at the Tabb Street Presbyterian Church before a capacity attendance. The service consisted of the story of the Nativity and the rendition by a volunteer choir of 125 voices from various churches of the following anthems: "Joy to the World," Handel; "Sing, O Heavens," Tours; "Christians, Awake," Rathbone; "It Came upon the Midnight Clear," Sullivan; "Hark, Now, O Shepherds," Luvaas; "While by Our Sleeping Flocks We Lay," Jungst; "O Holy Night," Adam; "Silent Night," Gruber-West; "Gesu Bambino," Yon; "Brightest and Best," Coombs; "O Little Town of Bethlehem," Redner.

The service was under the direction of Mrs. Westmore Brown and Miss Louise Hardy, with Miss Emily Mason as organist. String instruments were used in some of the accompaniments. Preceding the service a program of carols was played by a group of trumpeters from the belfry of the church.

York Chapter.

The January meeting of the York Chapter was held in St. Matthew's Lutheran Church, Hanover, Pa., Jan. 14. The Rev. Harry Hursh Beidleman, D.D., is pastor of this church and J. Herbert Springer is organist and choirmaster. The following program was rendered by Mr. Springer, assisted by Miss Doris Louise Wareheim, soprano: "O World, I'en Must Leave Thee," Brahms; "Comest Thou Now, Jesus, from Heaven," Bach; "The Old Year Has Passed Away," Bach; Fantasie and Fugue in G minor, Bach; Five "Bible Poems," Weinberger; "Ave Maris Stella," Bedell; "Ave Maria," Bossi; soprano solo, "In the Valley," Beethoven; "Grand Choeur Dialogue," Gigout; Toccata in F, Bach.

The next meeting of the chapter will be held in Grace Reformed Church, where Mrs. Catharine M. Chronister, sub-dean of the chapter, is organist and director of music. A new two-manual Aeolian-Skinner organ was installed recently at Grace Church.

WILLIAM G. N. FUHRMAN, Secretary.

Program at Altoona, Pa.

The Central Pennsylvania Chapter in Altoona presented a program of organ and choral music in the Hollidaysburg Methodist Church Jan. 20. The church was rebuilt recently and the chancel beautified with a new altar, reredos and other furnishings. The three-manual Estey organ was rebuilt by the Cannarsa Company of Altoona.

On the program was a short talk by the Rev. W. Murray Young, minister of the church, and the Rev. John C. Hare, chaplain of the chapter, read the Guild creed. Mrs. Benner M. Wilson, organist of the church, played: "Gothic Suite,"

Boellmann, and "Grand Choeur," Dubois. David G. Behrers of St. James' Episcopal Church played "The Angelus," Massenet, and Sonata No. 3, Guilman. The choir of the church, under the direction of Jesse H. Wright, sang the Gloria from Mozart's Twelfth Mass. Marian Robinson Douglass, soprano, sang "I Will Extol Thee," from "Eli," by Costa.

After the service the chapter members met in the choir room, where the dean, Mr. Ashburn, conducted an important business meeting.

PEARL B. COX, Secretary.

Oklahoma City Chapter.

The Oklahoma City Chapter has been very active the last few months, starting with a dinner meeting in October. At this meeting plans for the year were considered, committees were filled out and the "go ahead" signal was given.

Nov. 18, at the First Lutheran Church, a Bach program was given, which was appreciated by a good audience. Following are the numbers played: Prelude and Fugue in C (Mrs. T. P. Paxton); Chorale Preludes, "O Sacred Head Now Wounded" and "I Cry to Thee" (Mary Elizabeth McCray); Concerto in D minor for two violins (Mrs. Ray Edwin Miles and Herbert Bagwell); Chorale Preludes, "Saving Health to Us Is Brought" and "In Thee Is Joy" (Mary Haley); Trio-Sonata No. 1 (Edward A. Flinn).

The December meeting took the form of a Christmas party Dec. 16 at the home of Mr. and Mrs. Edward A. Flinn. Appointments for the dinner, games, etc., were carried out in the Christmas motif. A very enjoyable paper was presented by Miss Amanda O'Connor on the subject of Christmas carols. This was followed by a general discussion of the subject. The date of the recital by Virgil Fox was announced as Feb. 14. An invitation from the Tulsa organists was read, inviting us to a "get-together" meeting in February. It was enthusiastically agreed to accept, the date being dependent upon the time they have Nita Akin for a recital.

MRS. D. W. FAW, Secretary.

Louisville Chapter.

The monthly dinner meeting of the Louisville Chapter was held Jan. 14 at the French Village, Louisville. Upon the completion of the business meeting the members went to the University of Louisville, where they were the guests of Dr. Hoertz, who conducts classes of history and appreciation of music at the university. He made brief explanatory comments on some excellent recordings of organ works in the University of Louisville music library. Among the recordings were: Chorale Preludes, "Resonet in Laudibus" and "In dulci Jubilo," Slicher, and "Fantasia in Echo Style," Jan Pieters Sweelinck, which were played by Carl Weinrich on the Praetorius organ at Princeton, N. J.; "Noel sur les Flutes," d'Aquin, and "Wachet Auf, ruft uns die Stimme" and "In dulci Jubilo," Bach, played by E. Power Biggs at the Germanic Museum, Cambridge, Mass.

CHARLOTT F. WATSON,
Corresponding Secretary.

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Motet based on a chorale by Crüger (1653).
- No. 1346 *Awake, Good People All.....Ralph E. Marryott .12
Easter carol with traditional words.
- No. 1277 Awake Thou That Sleepest.....Walter Spry .15
For quartette or choir.
- No. 1370 O Lamb of God.....James R. Gillette .15
Based on the Allegretto from the Cesar Franck d minor Symphony.
- No. 1349 *O Lamb of God.....Matthew N. Lundquist .16
Motet based on a chorale by Decius (1539).
- No. 1335 *Legend (Into the woods my Master went).....Walter Goodell .15
- No. 1336 *When Jesus Came to Golgotha.....Albert D. Schmutz .15
- No. 1334 The Words on the Cross.....Matthew N. Lundquist .18
*A Cappella.

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News of the American Guild of Organists—Continued

Oklahoma Chapter.

Enthusiasm marked the meeting of the Oklahoma Chapter Jan. 13, when a larger number than usual assembled for the monthly dinner and program. The principal business before the chapter was the report of the committee on the Nita Akin recital and banquet, which the chapter is giving in honor of the Oklahoma City Chapter. This event has been set for Feb. 11, when Mrs. Akin will be heard on the organ of Trinity Episcopal Church. Admission is to be by invitation.

For the study period at this meeting Dean Hine gave an instructive explanation and demonstration of transposition. The recital chairman, Alice Maher, announced that the Philbrook recitalists for March would be Mrs. E. H. Benedict and Mrs. Nelle Doering.

John Knowles Weaver gave a historical recital Jan. 19 at the Philbrook Art Center, illustrating the history of the organ and its composers down to Charles Marie Widor. The program was as follows: "Pan's Flute," Godard; "I Am Filled with Joy," Hofhaymer (1449-1537); Ricercare, Palestrina (1526-1594); Canzone, Frescobaldi (1583-1644); Chorale Prelude, "Lord Christ, Son of God," Buxtehude (1639-1707); Prelude and Fugue in D minor, Bach (1680-1755); Moderato, Rinck (1770-1846); "A Mighty Fortress Is Our God," William Kinz (1856-19-?); "Ave Maria," Liszt (1811-1886); "Nuremberg" Variations, Thayer (1811-1887); "On the Beautiful Blue Danube," Strauss (1825-1899); Finale from Second Symphony, Widor (1849-1937).

JOHN KNOWLES WEAVER,
Publicity Chairman.

Choir Festival in Maine.

The ninth annual festival of choirs federated in the Maine Federation of Music Clubs, held in the Portland, Maine, City Hall Sunday afternoon, Nov. 24, under the chairmanship of Mrs. Foster L. Haviland, was a noteworthy occasion. There were ten senior, two student and fifteen junior choirs participating under the direction of Howard R. Stevens. It has been most interesting to watch the development of this festival service year after year and to observe the great influence for good that it must have on the various choirs which come from cities as far as Rockland and Thomaston to the east and Sanford to the west. Their singing has improved in tone and precision and each choir must have taken pains to have its numbers note-perfect before coming to the only combined rehearsal, which was held the preceding Sunday afternoon. Five organists took part. Alfred Brinkler, F.A.G.O., played the prelude, Phyllis M. Cobb, A.A.G.O., the offertory and John E. Fay, A.A.G.O., the postlude, while Howard W. Clark and Fred Lincoln Hill played the accompaniments to the choruses.

Miami, Fla., Chapter.

The Miami Chapter met Jan. 13 at the studio of the Morgan Piano Company. The Guild voted to sponsor a recital by Frank W. Asper, organist of the Salt Lake City Tabernacle, Sunday, Feb. 23, at the Scottish Rite Temple.

On Jan. 30 at St. Stephen's Episcopal Church a special evening prayer service was to be held for Guild members, with a short recital preceding the service by A. Carroll Ely, organist at St. Stephen's.

RALPH ROTH, Secretary.

Tampa, Fla., Branch.

Mrs. May Paine Wheeler, organist of the First Christian Church, Lakeland, Fla., conducted a beautiful candle-light service Dec. 22, at which time she used both senior and young people's choirs, augmented with a few selections by a chorus of men's voices. Mrs. George Hayman, regent of the Tampa branch and organist at the Seminole Heights Presbyterian Church, presented the cantata "The Christmas Glory," by Heyser, and a pageant, "The Dust of the Road." A public address system was used on Christmas Eve to carry throughout the vicinity an hour of Christmas carols and organ music played by Mrs. Hayman. Dr. Nella A. Crandall, organist of the First Christian Church, presented her beautiful annual candle-light service Dec. 20, and during the holiday week played Christmas

carols on the chimes from the church tower.

One of the finest programs of our branch this season was a national Alcott lectureship prize, "Overtones in Life," by its author, Nella Holloway Cole, at the First Christian Church, Jan. 9. Due to illness, several members were absent, so the branch hopes to have Mrs. Cole give this splendid lecture again at the February meeting.

Mrs. Nella Wells Durand, organist at the Tampa Heights Presbyterian Church, is planning two musical sermonettes to be given during the Lenten season. Mrs. Durand has had the honor of being selected to have her biography in the 1941 edition of "Who Is Who In Music." Mrs. Durand's creative ability has been recognized not only in music but in several branches of radio work.

Tallahassee Branch.

The Tallahassee, Fla., branch on Jan. 9 followed its annual custom of observing the Feast of the Three Kings during the Epiphany season. At the dinner, which was held in the Florida State College dining-room, Miss Margaret Whitney Dow, regent, announced plans concerning the forthcoming recital of Charles Pearson, organist, which the Guild is sponsoring Feb. 4. After dinner the members met at Ruge Hall, where a special Epiphany service was held.

HELEN ANDERSON, Secretary.

Miss Coci Plays in Jacksonville.

The Jacksonville branch was proud to present Claire Coci Jan. 14 in a recital at the Riverside Presbyterian Church. She played on a four-manual Möller and delighted her audience with this program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Ich ruf zu Dir, Herr Jesu Christ," Bach; "Noel," d'Aquin; Sonata on the Ninety-fourth Psalm, Reubke; "Were You There," Miller; "Stella Maris," Dupré; "Une Tabatiere a Musique," Liadoff-Coci; "Drifting Clouds," d'Antalfy; Finale from First Symphony, Vienne. Miss Coci and her husband-manager, Bernard R. LaBerge, were guests at a luncheon which the Guild gave on the day of the recital.

Miss Coci was presented in Jacksonville through the courtesy of the Rev. Albert Kissling, pastor, and James R. Black, organist-director of the Riverside Presbyterian Church.

As the opening activity of the Jacksonville branch a reception was held at the

home of the regent, Mrs. Robert Lee Hutchinson, and numbers of friends, sustaining members of the Guild and organists attended. Officers assisted in serving and were in the receiving line.

In February the Guild will present a recital in St. John's Episcopal Church by Robert Lee Hutchinson, Jr., student at the University of Florida, his teacher being Claude L. Murphree.

Mrs. Claire Gatlin, vice-regent, and Mrs. Maye T. MacKinnon were hostesses at the December luncheon-meeting and Mrs. L. Grady Norton, secretary, was hostess in January.

LORENA DINNING.

St. Petersburg Branch.

The first meeting of the new year for the St. Petersburg, Fla., branch was a luncheon Jan. 2 at the home of Mrs. Gertrude Cobb Miller.

The highlight of our programs for the season was the recital Jan. 17 at the Congregational Church by the brilliant young woman organist, Claire Coci.

HELEN McCLELLAN, Secretary.

San Diego Chapter.

The San Diego Chapter met on the evening of Jan. 6 at the home of Mrs. Carl Dewse. The business meeting was devoted to a discussion of plans for the recital of Virgil Fox Feb. 11. The program chairman then presented Mrs. Edward Borgens, whose vocal numbers were enthusiastically received by the members.

Edyth James, organist, assisted by Charles Shatto, pianist, both members of the San Diego Chapter, gave a concert at the First Methodist Church Jan. 21. The program consisted of the following numbers: Chorale Prelude, "The Old Year Hath Passed Away," and Prelude and Fugue in C minor, Bach, and "In the Convent," Borodin-Dunkley (Mrs. James); "Concerto Gregoriano," Yon (Mrs. James, organ; Mr. Shatto, piano); Suite, Bonset, and Fantasie on the Chorale "Dankt, dankt nu Allen God," Bonset (Mrs. James).

Mrs. James' artistic interpretation of

the organ selections won spontaneous applause from the audience. The organ and piano duets were especially lovely.

Niagara Falls Branch.

Squire Haskin of Buffalo, where he is organist of the First Presbyterian Church, gave a recital for the Niagara Falls branch chapter on the new organ in the First Baptist Church Jan. 14. He was assisted by Henry Jerge, baritone. The program consisted of the following: Trio-Sonata in E flat major, Bach; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "Rejoice, Christians," Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Concerto 4, in C, Bach; Aria, "How Long, O Lord" ("St. Paul"), Mendelssohn; Prelude, Fugue and Variation, Franck; Berceuse, Vienne; Scherzo from Symphony 2, Vienne; "Clair de Lune," Karg-Elert; "Invocation," Mariani; baritone, "Fear Not Ye, O Israel," Buck; Chorale, "Was Gott thut, das ist wohlgetan," Kellner; "Benedictus," Couperin; "Dialogue," Clerambault; Trumpet Tune and Air, Purcell.

A. D. LONGMORE OF SEATTLE
DIES AFTER A LONG ILLNESS

A. D. Longmore, for more than thirty-five years representative of the W. W. Kimball Company's organ department in Seattle, Wash., died in a hospital in that city Dec. 22 after a long illness. Mr. Longmore had suffered from a blood clot and was ill for three months.

Before going to Seattle Mr. Longmore was with the Kimball Company in Chicago. He had a wide acquaintance with organists in all parts of the Northwest and enjoyed their respect and friendship. He is survived by a son, William D. Longmore, who had been associated with his father and will continue his work. Mrs. Longmore lost her life in an automobile accident in Arizona Oct. 9, 1939, and Mr. Longmore was severely injured when they were on their way home from a trip to the East.

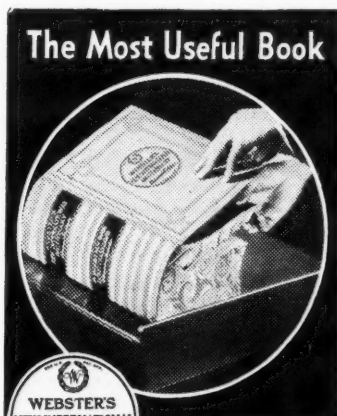
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Music of Christmas Shows Use of the New Output of Composers

By HAROLD W. THOMPSON, Ph.D., L.H.D.

It might have been supposed that the remarkably large output of new music would so puzzle choirmasters that they would simply turn to the old and tried numbers; that has happened in the past. But as a matter of fact the new numbers seem to have had fair treatment.

If I may judge by the programs received, the two new carols that led were Mr. Kountz's edition of the Slovakian "Carol of the Sheep Bells," used by A. D. Zuidema (Detroit), G. M. Thompson (Greensboro, N. C.) and others, and the Marryott arrangement of a Gascon carol, "Infant so Gentle," used by J. C. Beebe (New Britain, Conn.), Mrs. V. B. Clark (Atlanta), Miss M. A. List (Canton, Ohio) and others.

In Philadelphia R. R. Peery used two new carols edited by Whitehead, Swedish and Danish; about their editor I shall speak later. The Baldwin "Tryste Noel" appears in the fine program of W. I. Nevins (New York). I was wondering how many would try the settings of "A Virgin Unspotted" by the early American composer Billings and edited by Dickinson; one who did was C. E. Heckler, Harrisburg, Pa. Friedell's "When Christ Was Born" was listed by Claude Means at Greenwich, Conn. The Irish carol that I recommended so highly, "Christmas Day Is Come," edited by Miss Davis, I find on the program of F. C. McKinstry at Springfield, Mass. Miss Davis' edition of the Swedish carol "Yuletide Is Here" was chosen by Stanley Baughman at Grand Rapids. That is all the new numbers I noted except the short organ piece by Hailing, "The Christ-child," used by Mr. Means and others.

The Dickinson carols are still leaders. Many people still use the very first of his series, the carol from Hayti, "Jesus, Thou Dear Babe"; for example, D. A. Pressley of Columbia, S. C. One of the set that I noted a number of times is the French carol "Come, Marie" (Carl F. Mueller, Montclair); and another favorite this year is the Norwegian "In the Silence of the Night" (R. G. Wichmann, Pittsburgh). The big Dickinson anthem "The Shepherds' Story," after retreating a little last year, is a prime favorite again with its ringing Nowells (George Howerton, La Grange and Evanston).

The most popular of the carols edited by Charles Black seems to be the Swedish one, "Let Carols Ring" (George Vause, New York). I noticed three or four performances of the Christiansen arrangement of a Norwegian carol, "Today There Is Ringing" (C. Black, Newark). The lovely carols of Miss Daniels are remembered; for example, one of the first of them, "Through the Dark the Dreamers" (Joseph Ragan, Atlanta). The most popular of the Whitehead set still seems to be that French "Echo Carol" (Oliver Herbert, Jersey City).

It seems likely that Holst will be remembered longest for such music as his "Christmas Day" (Parvin Titus, Cincinnati). I was glad to notice that D'Alton McLaughlin of Toronto, who is more generous toward American composers than any other Canadian of my acquaintance, used two numbers by Edward Shippen Barnes, "Silent Stars Were Watching" and "The Christ Is Born in Every Child."

Of organ music a few remarks may be in order. Candlyn's pieces increase in popularity. For example, Miss L. C. Titcomb (Ithaca) used both his Scherzo on "In dulci Jubilo" and his lovely Prelude on "Divinum Mysterium"; R. W. Hays (Grand Rapids) used the "Divinum Mysterium" and the "March of the Kings." The last-named number, by the way, was composed when Candlyn was a member of the A.E.F. in the last war; I think that it was his first published organ piece—certainly one of his early works. Harvey Gaul's "Christmas Pipes of County Clare" holds its jocund own (H. S. Shaw, Boston). Mr. Edmundson's pieces are marching; for example, the Toccata on "From Heaven Above."

An interesting list has been compiled of the compositions by Miss Frances McCollin, the blind composer, naming performances of her Christmas compositions during December. Favorites were

her "Come Hither, Ye Faithful," "A Christmas Lullaby" and "Sleep, Holy Babe." I was equally interested in a number of programs from Canada and the United States listing carols edited by Dr. Whitehead; the information I am saving for a later article, when I shall be recommending Christmas music for 1941; the only point that I make now is that Dr. Whitehead is as much puzzled by the reasons for choice among his fine lists as I am. The fact is that he has written so much good music that you can't go wrong by choosing anything he has signed.

Speaking in that manner, I happened to be in Philadelphia for the convention of the American Folklore Society on the Sunday between Christmas and New Year's. Now you can hardly go wrong in Philadelphia, because there are so many good organists that any service is inspiring. I happened to select the Church of St. Luke and the Epiphany, where Dr. H. A. Matthews used to play and where Harry Banks plays now, and where a first-rate rector preaches. Well, of course, I enjoyed the music, including a fine performance of Willan's difficult but gorgeous "The Three Kings," which opened up like a glorious flower of tone. But my special reason for being glad that I was present was my first hearing of Mr. Banks' "The First Noel" (John Church and Presser, 1938), a perfectly charming unaccompanied carol that I somehow neglected to see and recommend two years ago. This is a tardy *amende*, but I do urge you to look at my discovery.

There is the most remarkable wealth of material still unmentioned. I think that one program that you will like to hear about is that of a schoolboy in Westfield, N. J., Lee Hastings Bristol, Jr. He has been so enamored of organ music that a few years ago he told his father that the present that he really wanted for Christmas was one organ lesson from Dr. Noble in New York. Lee was rather young to go to such a master, but his father, a college friend of mine, wondered whether I could persuade Dr. Noble to gratify the boy's desire. As you might expect, Dr. Noble was touched and complied; young Lee had a grand Christmas—and more than one lesson. Well, he has been practicing hard, and every year he gives a Christmas recital for the family and their friends. This year he had a beautifully arranged and printed program, listing three of his own compositions. I'm glad that there are people who love our instrument so much.

From Lee's program it is a far call to one that I received from the First Congregational Church of Los Angeles, where A. L. Jacobs is now. It is a leaflet of eight pages. On the first page is a picture of the pastor and his wife standing and another of them sitting. On Dec. 22 there were no less than five services with special music; on Christmas Eve two; on Christmas Day something called "The Christmas Service Beautiful." (As a matter of fact, good music was used at all the services.) I was pleased to see that a certain "Jimmie" Thomson had part in this climactic feast.

You may be interested in the Christmas communion music played by V. R. Stillwell (Grand Rapids): "Divinum Mysterium," Martin; "Love Came Down," J. S. Matthews; "O Lovely Rose," Brahms; or the numbers sung by Walter Wismar's junior choir for girls (St. Louis): "Praise God the Lord," Hermann-Reger; "O Little Town," Davis *ed.*; "Angels o'er the Fields," Old French; or the "contemporary carols" sung at Phillips Exeter Academy: "Christmas Song," Holst; "How Far Is It to Bethlehem?," Shaw; "The Humble Shepherds," Davis; "Wreath the Holly," Branscombe. Christmas is still "contemporary."

Helen A. Dickinson (Mrs. Clarence) addressed the district convention of superintendents of Sunday-schools at the Second Presbyterian Church, New York City, Jan. 16 on the subject "The Hymnal a Church Treasury." The address was illustrated by the choir of the church, Bertha M. Kay, organist and director, and by Harold Haugh, tenor.

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MISS KATHARINE FOWLER



KATHARINE FOWLER TAKES CHURCH POST AT CAPITAL

Miss Katharine Fowler, director of music at the Taft Junior High School, Washington, D. C., has been appointed organist of the Columbia Heights Christian Church at the capital. She succeeds Mrs. Esther Barrett, who resigned because of more pressing duties.

Miss Fowler is a native of the capital city. Her father, who was a trumpet player in the United States Navy Band, saw to it that she received piano lessons at an early age. One day she heard an organ recital and it inspired her to undertake study of the organ. Without delay she arranged to take lessons from Harry Edward Mueller, then at the First Congregational Church of Washington and now at Huntington, W. Va. After two and a half years' work with Mr. Mueller she went to New York and for four years was a pupil of Lynnwood Farnam. While under his tutelage she gave a recital in Town Hall in 1926. During those years Miss Fowler was organist and director successively at the Brookland Methodist Church and the Eckington Presbyterian. In 1938 she was appointed instructor in music at the Taft Junior High School and because of a heavy schedule gave up church work. A year ago the staff at the Taft school was enlarged and Miss Fowler returned to the organ bench.

In 1938 Miss Fowler received her master's degree from the Catholic University of America with a double major in musicology and organ. That summer she attended the Eastman School of Music to study with Harold Gleason. At the end of the session she made arrangements to return to Rochester once a month for a lesson with Mr. Gleason. She flew to Rochester for her last lesson. It was her first air trip and she enjoyed it greatly.

KENNETH W. SMITH CHOSEN FOR POSITION IN DETROIT

Kenneth Walldorff Smith, Mus.B., M.S.M., has been appointed organist and choirmaster of the Mayflower Congregational Church in Detroit. This is in addition to his work as organist and choirmaster of the Grosse Pointe Woods Presbyterian Church, Grosse Pointe, Mich. Mr. Smith is also head of the music department at the Detroit University School in Grosse Pointe. This is a private school for boys with grades from kindergarten through high school and prepares boys for Eastern colleges and universities.

"BLITZKRIEG" DOES DAMAGE TO MANY NOTABLE ORGANS

From day to day the newspapers bring reports of the destruction wrought by bombs in England to churches and to organs. A conception of the extent of the losses previous to the middle of November is afforded by "an interim list of the more important London churches damaged by enemy action since the blitzkrieg began," issued by the Ministry of Information. "How far this has affected important organs may be judged," says the December issue of *Musical Opinion* of London, "from the fact that more than half of them have been described

and illustrated in past issues of *The Organ*. In some instances the instruments are completely destroyed, in others the damage is only slight." The list is as follows:

- Westminster Abbey.
- St. Paul's Cathedral.
- Canterbury Cathedral.
- Liverpool Cathedral.
- St. Martin-in-the-Fields.
- St. Clement Dane's, Strand.
- St. Giles', Cripplegate.
- St. Swithin's, Cannon street.
- St. Augustine, Watling street.
- St. Boniface, Adler street.
- St. Dunstan-in-the-East.
- St. Clement's, Eastcheap.
- Jewin Chapel.
- Dutch Church, Austin Friars.
- Swedish Church, Rotherhithe.
- St. Magnus the Martyr.
- St. Mary-at-Hill.
- St. Mary Woolnoth.
- St. Margaret's, Westminster.
- Christ Church, Westminster Bridge Roa.
- St. John's, Smith Square.
- St. John's, Kensington.
- Our Lady of Victories, Kensington.
- St. Mark's, Regent Park.
- Islington Parish Church.
- St. James', Piccadilly.

Later reports are to the effect that the Church of Notre Dame de France, in Leicester Place, Leicester Square, has been wrecked by two high explosive bombs. The bombs fell through the roof of the church—a circular building—and exploded in front of the high altar. The organ, built by Cavallé-Coll, was considerably damaged. The church is regarded as a center of French religious life in London.

The *Western Daily Express* in an article giving instances of the damage done in Bristol by indiscriminate bombing speaks of the damage to churches and organs.

"Several venerable organs have suffered the same fate as the roofs that sheltered them as a result of the relentless aerial attacks on churches and other non-military objectives in Bristol. Sympathy will be felt for the organists and choirs affected by their destruction, whose feelings may well have some of the poignant sorrow engendered by personal bereavements. Particularly grievous are the losses of the splendid Harrison organ at the Great Hall of Bristol University and another notable example by the same builder at a church in Clifton. A further deprivation is that of the recently-restored Willis instrument at a church in an adjoining district."

VAN DUSEN CLUB MEETINGS MARKED BY FINE PROGRAMS

The Van Dusen Organ Club held its first meeting of the new year Jan. 14. Because of the illness of Edward Eigenschenk, the lecture-recital scheduled for that evening did not take place. Instead a program by organ students was presented as follows: Toccata and Fugue in D minor, Bach (Ruth Brooks); Fantasy in G minor, Bach, and Toccata from Fifth Symphony, Widor (Isabelle Smith); Chorale Preludes, "In Thee Is Joy" and "All Men Must Die," Bach (Robert Rayfield); Sonata I, Mendelssohn (Wayne Balch); Chorale in A minor, Franck (Miriam Clapp); Toccata from Suite, Rogers (Linnea Anderson), and another performance of Toccata and Fugue in D minor, Bach (Victor Mattfield).

At the next meeting of the club, Jan. 28, Dr. Leo Sowerby was to deliver a lecture on "Ideals in Church Music." Wilbur Held and Robert Kee assist by playing some of Dr. Sowerby's organ compositions.

Montreal Cathedral Singers Heard.

A program of Christmas music was rendered by the Cathedral Singers of Montreal Dec. 19 in the Westmount Park Church, under the direction of Phillips Motley. Selections dealing with the prophecy of the Messiah formed the first part of the program. These were drawn from the Christmas section of Handel's "Messiah." The fulfillment formed the major portion of the evening and consisted of parts 1 and 2 of Bach's Christmas Oratorio. The continuo part was played on the piano by Thomas Hudson and the intricate and replete accompaniment was rendered on the organ by Dr. Arthur Egerton.

John J. Smith, a veteran organ builder, died at his home in White Plains, N. Y., late in December at the age of 85 years. Mr. Smith had spent his entire life in White Plains.



EASTER MUSIC

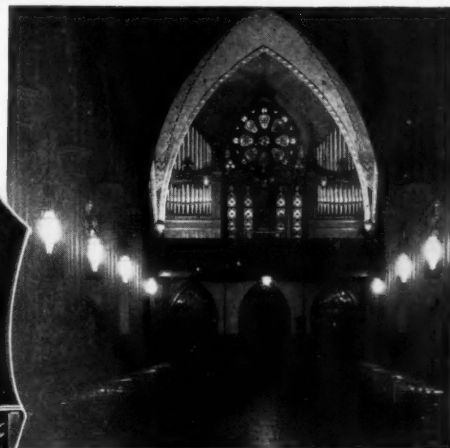
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CHICAGO, FEBRUARY 1, 1941

A MAN NOT FORGOTTEN

It is just a decade since THE DIAPASON recorded one of the most significant events that ever took place in the history of the American organ and organists. It was a memorial service in honor of Lynnwood Farnam, held in St. Thomas' Church in New York City Jan. 13, 1931, when 2,000 friends, admirers and fellow organists gathered in the great edifice on Fifth avenue to honor a life that in its all-too-short span accomplished a prodigious amount to place organ art on a high plane. It is especially apropos to recall this event and the life of the man whose career inspired it at this time, when all of us are more or less in the dumps over the world situation and over the discouragements that we experience as a profession. To prove to the younger generation that a life devoted to organ music at its best is bound to achieve recognition we therefore reprint in another column our editorial comment of ten years ago on this memorial service. It will help all of us to recall the man and the occasion. Lynnwood Farnam's influence lives today as strongly as when he played and taught, through a group of his loyal disciples—much more so than this very modest man ever could have imagined.

MERELY A FABLE

Once upon a time there was a minister of the gospel who had stood high in his studies at the theological seminary and who knew his church history, exegesis, apologetics, Hebrew and other subjects. In his pulpit he made use of his knowledge from Sunday to Sunday. His congregation, consisting of people of ordinary minds, fit subjects for the contempt of a theologian, realized full well that he was a man of erudition, but they did not enjoy the fact. He made no concessions to his hearers, but expected them to rise to his level. This they neglected to do.

Put briefly, this man of the cloth had high ideals, and degrees that proved his scholarship, but he lacked good judgment and his taste sometimes was none too good. In his sermons he was given to many Hebrew quotations that displayed his education but were unintelligible to the people who paid his salary. When it came to literature of the present day he quoted usually from the worst of the modern output; and here there was much from which to choose. But he was satisfied to have them accept his preaching in the spirit of sinners doing penance. After a reasonable time they tired of doing penance, and so his congregation dwindled. As a man of firm convictions he did not let that worry him. After all, he did not care whether they came and listened to him. He did, however, indulge in frequent comments on the fact that a sinful and unappreciative world made good preaching unpopular, which he attributed solely to the fact that church members no longer had a desire to hear the gospel—at least as he preached it.

So he resigned himself to his lot, while his church continued to lose ground. Meanwhile there were churches that every Sunday drew crowds that went to hear men, not of the evangelistic type, or who delivered sentimental discourses, but just as sound theologians, who presented their theology in a more attractive form and never forgot that the best preaching was not of much benefit if addressed to vacant pews. These men the hero of our fable dismissed as not worthy of notice, since they were clergymen who tried to please their congregations.

Well, this is just another fable. If there is any moral in it the reader himself may draw it. One might keep in mind, however, that from the pulpit to the organ console is usually a very short distance.

RECALLING A NOBLE LIFE

Memories of a noble soul whose life adorned the annals of church music in America are recalled by a beautifully-printed volume of sixty-two pages received a few days ago. It is entitled "From Northern Pines to Southern Cross" and is the story of the travels of Dr. C. Whitney Coombs, which followed a long and distinguished active career. The book is briefly and adequately described on the title page as "an autobiographical sketch of a church musician whose wanderings took him far and wide, up and down the world."

Mr. Coombs' earthly travels came to a close just a year ago and he passed to the other side on Jan. 24, 1940. He had seen the shadows lengthen with the serenity of heart and the confidence that befit a man whose life was given to the service of the church, devoutly and devotedly, on the organ bench and in compositions that live after him.

From the last page of his book we quote this beautiful valedictory, written as he was nearing the home port from his last travels and saw beyond the lights of New York another haven of rest:

"We are now ten days out from Genoa and tomorrow night are due in New York. I wonder if this means Journey's End for me! It might well be, for next year I shall be 80 years old. How extraordinary! * * * The hour is late and all the other passengers have gone below, leaving me alone in the dusky shadows of the night. Lost in thought, I seem borne aloft by some unseen power—on unseen wings. Alone, and yet not alone. Over the ocean, across Morocco, Algeria, Egypt, Iran, Afghanistan, Kashmir; past the stupendous Himalayas and the forbidding Tibetan monasteries, until we come to rest over the ancient city of Peking. The centuries have turned back their leaves. 'Tis the eve of a new year. Outside the Forbidden City, hidden by the darkness, is a vast multitude awaiting the approach of the emperor, who is in quiet contemplation in a nearby pavilion. Presently the deep, vibrant tone of a gong breaks the silence, and through the purple shadows the kingly figure of the emperor moves majestically to the Temple of Heaven, where, under the cold light of the stars, with arms upraised, he makes intercession for his people. How sublime was that gesture! How futile the arrogance of man! 'Lord God of hosts, be with us yet, let us forget—lest we forget.'"

Dr. Coombs' closest friends have performed a service to all who knew him in thus collecting and publishing the fascinating account of his travels and making fresh in our minds the memory of one whose life was a rare ornament to his profession.

To mark its fiftieth anniversary, *The Music Trades* published in December a beautiful anniversary issue. In its 122 pages this magazine devoted to the piano trade reviewed the developments of the last half century. *The Music Trades* has seen in its lifetime the evolution from the square piano, through the upright to the prevailing small grand and spinet of today. The confidence its readers have in the publication is evidenced in the fine advertisements the issue contains.

The Things That Remain

[Reprinted from THE DIAPASON of Feb. 1, 1931.]

"If you would see a memorial to Lynnwood Farnam, look about you," said the Rev. Roeliff H. Brooks, rector of St. Thomas' Church in New York, as he pointed to the congregation of 2,000 people which filled that large and beautiful church for the memorial service under the auspices of the National Association of Organists on Jan. 13. His paraphrase was indeed apt, for probably never before in history—at least not within the memory of organists living today—has such a genuine and such an overwhelming tribute been paid publicly to the life of any organist. It was an occasion so impressive in its size, in the sublimity of the music and addresses and in the character of the entire program as to appeal to every heart. Paraphrasing Dr. Brooks one might well have added: "If you would judge the real heart of the organ world today, look about you."

Whom did this throng come out to honor? Was it a man whose life had been spent making a popular appeal? Was it one who was able to win the applause of the multitude and who, unlike so many of the passing heroes, had not been forgotten immediately after he made way for another? Was it a performer who by various tricks knew how to make the theater crowd admire him, or who could do "sob stuff" in church better than anyone else? Not if we are to believe the appraisal of the man delivered by the Rev. Dr. Elwood Worcester of Boston, who with keen discrimination analyzed the character of the organist whom he had induced to come to the United States from Canada. He lived "like an ascetic" and spent his days and nights on the organ bench, practicing. He cared not for the world's applause as long as he could live up to his ideals, and "he knew only one kind of taste—good taste." Further we were told that "he was never a dazzling, sensational or popular organist," and "he was so devoid of self-exploitation that in spite of his superiority other organists were never jealous of him." Summarizing his estimate of Farnam, this clergyman expressed what might well be considered the opinion that all his friends had of the man—that his "great qualities were simplicity and sincerity."

Sometimes the earnest, aspiring youth who enters the organ profession must feel discouraged when it appears to him as if mediocrity ruled the day and as if it were far more essential to so-called success to have a faultless technique in blowing your own horn than in your work at the console. One cannot escape now and then being disheartened over the manner in which it seems as if many of the meritless forge to the front—temporarily—by insinuating themselves into public favor and into good incomes by means that are disingenuous. But when the bells in the tower of St. Thomas' played the majestic chorales to proclaim up and down America's most famous avenue that the greatest outpouring on record in honor of an organist was about to begin, they proclaimed also that amid all the artificialities of the age the highest ideals in organ music are still cherished above all others—that we still are willing to give our best and most lasting affection to that which represents "simplicity and sincerity."

JAMES A. REILLY OF BOSTON,
PUBLISHER-ORGANIST, DEAD

James A. Reilly, one of the founders of the McLaughlin & Reilly Company of Boston and for thirty-five years head of the firm's editorial department, died Dec. 28. McLaughlin & Reilly are prominent publishers of Catholic church music. Mr. Reilly had a varied career as a dentist, an organist and choirmaster, a singer and a publisher and editor.

James Alfred Reilly was born in Stalybridge, England, Dec. 25, 1854. He came to America with his parents at the age of 4, settling in Lowell, Mass. He married Katherine Elizabeth Murphy of Wakefield, Mass., in 1883. Mr. Reilly received degrees of A.B. and A.M. at Boston College and that of D.M.D. from Harvard University in 1881. At various times he served as president of the Harvard Dental Alumni Association and the Boston Music Publishers' Association and as vice-president of the Catholic Union of Boston and the Society of St. Gregory of America. In dentistry he had among

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

TWENTY-FIVE YEARS AGO THE following events were reported in the issue of Feb. 1, 1916—

The twentieth anniversary dinner of the American Guild of Organists was to take place Feb. 3 at the Hotel McAlpin in New York City. The Guild had grown to a membership of 2,000. Among those expected at the dinner were seven past wardens—Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin, John Hyatt Brewer, Warren R. Hedden and Frank Wright. J. Warren Andrews was the warden at the time.

Charles B. Hawley, prominent organist and composer, died on his way home to New York from Asbury Park, N. J., where he had been playing some of his compositions.

TEN YEARS AGO THE FOLLOWING occurrences were reported in the issue of Feb. 1, 1931—

Outstanding new organs the specifications of which were published included the Estey of 109 stops for Claremont College, Claremont, Cal.; the Aeolian for Duke University at Durham, N. C.; an Austin four-manual for the First Presbyterian Church of Jamaica, L. I., N. Y., and a Möller four-manual for Plymouth Church in Syracuse, N. Y.

More than 2,000 people filled every seat in St. Thomas' Church, New York, Jan. 13 to show their respect for the late Dr. Lynnwood Farnam and to hear a beautiful program of music and addresses which made up a service that went down in the history of the organ in America as one of the most profoundly impressive ever held. The principal tribute to Mr. Farnam was paid by the Rev. Elwood Worcester, D.D., rector emeritus of Emmanuel Church, Boston, Farnam's close friend during his tenure of the post of organist at Emmanuel Church. The choir of St. Thomas', under the direction of Dr. T. Tertius Noble, sang the service. The English Singers also took part and there were groups of organ solos by four pupils of Farnam. The service was under the auspices of the National Association of Organists.

his patients Archbishop Williams of Boston, the mother of Bishop Harkins of Providence, R. I., and the mother of Bishop Walsh of Portland, Maine. He was attending dentist at the Carmelite Convent in Roxbury for sixteen years, serving this and several other communities without charge.

Mr. Reilly's first teachers in music were Miss Phelan of Lowell in piano, Solon Stevens in organ and harmony and John O'Neil (first teacher of Lillian Nordica) in voice, at the New England Conservatory of Music. He was a member of the Caecilia Choral Society, under B. J. Lang, for sixteen years. He was also prominent in the choir of the Arlington Club and the Amphion Society of Lowell. In Catholic church music he was identified with nearly every phase of performance and publishing. Choirs actually under his direction were those of St. Joseph's, Boston; Gate of Heaven Church, South Boston; St. Joseph's Church, Malden, and Immaculate Conception Church, Lowell. He edited or selected for issuance over 1,000 compositions, all of which are now in print, and most of which are in general use.

Sings Bratt's Cantata in Baltimore.

On the night of Dec. 8 the junior choir of St. John's Lutheran Church, Baltimore, gave its sixth performance since December, 1939, of the cantata "Beautiful Saviour" by C. Griffith Bratt, A.A.G.O., a two-part work written especially for the choir by the composer, its former director. The performance, a highly successful one, was given at Grace Lutheran Church under the direction of the composer, using the newly-rebuilt and enlarged Möller organ. The Grace Lutheran senior choir, also under the direction of Mr. Bratt, augmented the program by performing Bach's cantata "Come, Redeemer." The service was the first of four special musical services outlined for the coming year and was exceptionally well attended. The next special service will be a recital by Mr. Bratt in February.

THE FREE LANCE

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

It was two or three days after Christmas Sunday. My studio was quiet and I was waiting for a pupil, when my attention was roused by the thump, thump, thump of feet along the corridor, accentuated by a stentorian voice shouting "Al-le-loo-YAH! Al-le-loo-YAH! Al-le-loo-YAH!" Nor did the disturbance cease with the entrance of the shouter, now recognizable as Uncle Mo.

"Yes, sir-ee," said he, "good morning, Mac! Al-le-loo-Yah!"
"How do you get that way?" said I to my avuncular friend. (Nice word "avuncular.")

"Mac, don't you know that the word 'alleluia' is accented on the third syllable?"

"Mo, you are exactly right, as Clifton Fadiman would say, but what of it?"

"And, if you know anything about music, you must know that the third syllable ought to have an accented sound and not let the fourth syllable grab the accent."

"But, Mo, the hymnals guilty of Al-le-lu-YAH spell it Alleluya; perhaps there are (or were) peoples who like or liked Al-le-lu-YAH. Let's be ecumenical."

"Avuncular" is a most excellent word; and so is "ecumenical." I came across the latter in one of the Hymn Society of America's useful reports; it had reference to a man whose outlook was broad, not narrow; inclusive, not exclusive; appreciative, not censorious; constructive, not destructive. We need that sort of person in music; that is to say, we need a greater proportion of large-minded people than we have. The young think the old are intolerant, and so they often are; the old think the young love change and give up the well-worn too easily; and so they do. I remember my salad days from 20 to 30: I was intolerant of what I considered outworn, and hot for what I thought was destined to last.

That suggests to me that since we "old fellers" have had the larger experience we ought to take the burden during the difficult transitions from old, outworn harmonies, dried-up melodic clichés to new idioms, new ways of saying old things. The young folks are as impetuous in demanding change in all sorts of things that are old as you and I were in the old days when Paderewski first gladdened our concert stage, and the strange word "Leschetizky" was heard as the name of a new wizard of piano tone and execution.

We "old fellers" must know (if we don't know, we are mighty unobservant) that much of our art-music is plastered up with thousands of clichés, harmonic and melodic; that we are (without realizing it) wedded to these clichés; these clichés are common property, and are used in place of real melody, real harmony.

Every musician, whether an "antique" or a "progressive," knows that the best music (and by the word "best" I mean the product in any art that has proved itself to have lasting power) is recognized as best only after prolonged hearings, or when the mind in its sub-conscious state recognizes music as *organized sound*. This implies that the "new" music ought to be performed again and again until it is so recognized. Performed again and again by whom? By the "old fellers"; its composer is probably (?) fully convinced that it is the real stuff and so does not need a prolonged examination by repeated hearings.

Some little time ago I had a talk with Harrison Potter, the New York pianist, formerly of Boston, and asked him how he accommodated himself to the new "discord music"; he said there seemed to be only one way—through repeated playing, over a period of months. The discouraging feature, he said, was that the "new" music sometimes did not prove worth program placing. On the other hand, it was a great gratification to find a new composer's work, repellent at first, grow into beauty and usefulness.

I have treated this process of acquiring

the ecumenical viewpoint as if it were something that was altogether in the control of the "old fellers," of whom I'm not ashamed to call myself one. But the new men give us their work in symphonic doses; do they think that all "old fellers" carry around orchestras of a hundred men in their pockets and listen to the new symphonies and concertos in daily stunts? Do they ever publish smaller things having the aesthetic substance in smaller doses for the old foggy's culture? They do not! They are too busy with big things, chromatic things, things stunning in difficulty. They are too-big-bow-wow altogether. [Come off your perches, you Hopes-for-the-Future, and give yourselves a chance.] There was a composer, once famous, now nearly as dead as a door-nail, who helped the dumb-bells of his day to like a newer kind of music by writing "Songs without Words." Smart chap!

Within a few years we have heard more or less about William Billings, tanner, composer and singing teacher; it was in the year 1774 that Billings taught a singing school in Stoughton, Mass., about seventeen miles south of Boston on the road to Taunton. Through his enthusiasm and genius as a teacher the interest in choral singing grew to such a pitch that "in the year 1786" (to quote from the preface to the "Stoughton Musical Society's Centennial Collection," Ditson & Co., 1878) "we set up A Large Singing Society in Canton, Stoughton and Sharon." This is now believed to be the oldest choral society in America. At any rate, it held its 155th annual concert in January, 1941.

Having been a member for perhaps three years, I feel entitled to write "we" met in the Porter Congregational Church, Brockton, a neighboring town to Stoughton, just twenty miles from Wellesley by excellent road; our time-table: Annual meeting and election of officers at 3; at 4:15, rehearsal for the concert to follow; supper at 6, and at 7:45 the concert. The whole affair was very much on the hit or miss order; there were more of sopranos at first than of any other part and the singers forced their voices badly; as the evening wore on parts became better balanced and the musical results, so far as quality and intonation are concerned, were good. Even the practiced hand of George S. Dunham was unable to induce the chorus to observe a *piano*, but I had a good time noting the enthusiasm of the fifty members. There is a nucleus for an excellent chorus. A small orchestra, Walter E. Loud, leader (about fifteen players), helped a good deal; and as to orchestra, the management never knows whether it will have a complement of strings with a trumpet, horn, clarinet and flute or—as it did once—two violins and four 'cellos.

There must have been 200 people who sat down to a good turkey supper and everybody had a good time; right across from Mrs. Macdougall and me there was a group of gentlemen who burst out, of their own initiative, into a good old quartet or quintet which we both enjoyed. It was a fine gathering of music-lovers of the days of 1774 to 1800. It impressed us both as an exhibition of sturdy Americanism.

Speaking of Christmas and Easter and the deluge of "Al-le-lu-YAH's" appropriate to those festivals, a correspondent furnishes the following: Two boys were discussing the devil and Santa Claus. "Say, Jimmie, is there any devil like what our Sunday-school teacher tells?" "Naw! There ain't no devil; there ain't no Santa Claus; they're just father."

Yon Recovers from Pneumonia.
Pietro A. Yon, the New York organist and teacher, returned home from the hospital the middle of January after an attack of pneumonia. He was expected to be able to resume his work at St. Patrick's Cathedral and in his studio in Carnegie Hall by the end of the month. Mr. Yon's sister also was a victim of pneumonia, but was able to go home at the same time as her brother.

Russell Hancock Miles' Christmas cantata "Thy King Cometh" was sung at the University Presbyterian Church of Urbana, Ill., on the evening of Dec. 15 under the direction of Professor Frederic B. Stiven, director of the department of music of the University of Illinois, who is organist of the church.

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LETTERS TO THE EDITOR

On the Problem of Sound.

Editor of THE DIAPASON: If I understand Mr. Rienstra's position, I am being taken to task for believing that, due to reverberation, an intensity of sound may be present in a room which is greater than the intensity of sound emitted at any one instant by a continuous sound generator. Yet the hearing by the listener of the sound directly from the source and the simultaneous hearing of sound reflected from the room boundaries and the objects in it is a fact so well known and understood that it hardly requires proof. Mr. Rienstra's statement: "The total sound in a room at any moment cannot be greater than that emitted by the source," should be made to read: "The total sound energy in a room at any moment is the sum of the energy which is being emitted by the source, plus the unabsorbed portion of energy which was emitted by the source at prior moments of time." This amplification of Mr. Rienstra's statement seems necessary because sound energy has not only the attribute of magnitude, but also the measurable aspect of duration.

As a matter of fact I doubt that Mr. Rienstra's understanding of reverberation differs seriously from mine. It appears, rather, that my use of the word "amplify" seems to him to be his opportunity for delivering the *coup de grace*. Throughout my paper I am writing from the subjective viewpoint of the listener who, because of reverberation, hears sounds of greater loudness than he would hear if there were no reverberation, and whether we describe this phenomenon of the increase in sound intensity as amplification, augmentation, growth of intensity, reinforcement, strengthening or magnification ought not to detract from the facts of reverberation. Mr. Rienstra's *reductio ad absurdum* is founded on his own definition of the word "amplify," and he would have the reader believe that I based my refutation of Mr. Jamison's theories on a confusion of the words "reverberation" and "resonance."

If Mr. Rienstra seems to be in agreement with me about the essential facts of absorption when he says: "Mr. Brungardt states the scientific facts about most sound-absorbing materials absorbing higher frequencies more than low frequencies," he quite definitely dislikes my statistics. Mr. Rienstra points out that there are many materials which do not behave in accordance with my generalization and then cites the absorption coefficients of several materials which deviate widely from the norm. With humility I should like to invite Mr. Rienstra to read again what I have written in section III of my booklet: "One of the marked characteristics of absorption coefficients seems to be their capriciousness," and "in general, as absorption increases, musical sounds become less brilliant," do not convey that in my opinion all materials conform in their frequency-absorption characteristics to my generalization. Mr. Rienstra writes: "Therefore I question the validity of generalization, especially as it leads to a conclusion contrary to practical experience." I believe that my statistics have proved the "scientific facts about most sound-absorbing materials," as Mr. Rienstra puts it, for statistics and generalization are in agreement.

No problem is ever completely understood or solved unless it is first subdivided into its basic components. Because the characteristics of individual materials and groups of materials have been studied is no evidence that I expect to find an auditorium with absorption characteristics like those of a single material. Admittedly, hypothetical examples are employed to illustrate calculations, but the acoustic treatment of rooms in accordance with these examples is not advocated.

Mr. Rienstra believes that the dissipation of sound energy in the atmosphere, because it is greater for high frequencies than for low frequencies and increases with distance, makes it necessary to accentuate (sic) the higher frequencies in a reverberant room, which, so he states, in order to be reverberant is usually large. There is fairly general agreement that sound frequencies below 1,000 cycles suffer little or no energy dissipation in the atmosphere, but that above 1,000 cycles the energy loss is more considerable. The exact nature and the magnitude of the

losses are not clearly understood, although it is thought that they depend upon frequency, distance, humidity and possibly temperature and other atmospheric conditions. There is insufficient evidence to warrant the belief that the higher frequencies must be relatively stronger than the lower frequencies to offset the energy losses of the high frequencies in the atmosphere in a large and reverberant room, for obviously the greater growth of sound intensity by reverberation in a live room compared with a dead room is almost certain to counter-balance the energy losses in the atmosphere.


Mr. Rienstra states as proof of the unequal sound energy losses in the atmosphere that the bass drum of a band in the open air can be heard at a much greater distance than the other instruments. It should be clearly understood that whereas in the case of energy losses in the atmosphere Mr. Rienstra considered sound from the objective and physical viewpoint, in the case of hearing a band through the ears of an average listener he is considering the problem subjectively and physiologically. Suppose the trumpet, when playing notes having frequencies from 700 to 1,000 cycles, appears to a listener approximately as loud as the tuba playing notes of about sixty-four cycles. When the listener stands fairly near the band the intensity of the 1,000-cycle sound may be approximately sixty db. In order that the sixty-four-cycle sound shall appear equally loud, it must have an intensity forty times that of the 1,000-cycle sound. Suppose the listener moves away from the band so that the 1,000-cycle sound has an intensity of twenty db. The sixty-four-cycle sound now requires an intensity 8,000 times that of the 1,000-cycle sound in order to appear equally loud. Obviously, from a considerable distance, the low notes of the tuba, even when they maintain an objective intensity equal to that of the high notes of the trumpet, must appear much weaker to the average listener.

It must not be forgotten that while the ear has a low efficiency at the low frequencies of the audible range, until frequencies of more than 4,000 cycles are reached the ear tends to maintain or increase the effectiveness it possesses at 1,000 cycles. Thus, when 1/2-ft. C has an energy value of sixty db, the various C's, in order to be equally loud, in terms of the energy of 1/2-ft. C, arithmetically expressed, must have the following energy: 16-ft. C = 200; 8-ft. C = 40; 4-ft. C = 10; 2-ft. C = 3.16; 1-ft. C = 1.26; 1/2-ft. C = 1.00; 1/4-ft. C = 1.00; 1/8-ft. C = .63; 1/16-ft. C = 15.8. The implications of the hearing characteristics of the ear are too obvious to make necessary any extended dissertation on their application to the problem under discussion. Instead of strengthening the higher frequencies to overcome the losses in the atmosphere in a large and reverberant room, whatever the magnitude of these losses may be and whatever the offset of greater reverberation may be against these losses, because hearing at high frequencies is enormously more effective than at low frequencies, the high frequencies may be considerably weaker in a reverberant room than in a dead room and yet achieve, so far as the listener is concerned, a similar loudness and quality.

For reasons best known to themselves, radio sound engineers prefer to have little or no reverberation in the usual broadcasting studios, although the stringent prohibitions of the early broadcasting days against reverberation have been modified, at least for some types of programs. Therefore reverberation, in the sense in which it is understood for auditoriums, does not exist in a radio studio; but much more important is the location of the microphone, which corresponds to the ear of the listener. In the average church the average listener's ear may be removed from the pipes of the organ by fifty feet or more, while broadcasting microphones are usually placed within a few feet of the sound source. When organ music is broadcast the degree in which the program is intended to simulate the hearing of an actual listener in an auditorium will determine the applicability of the usual principles of reverberation. But if the microphone is treated like the ear of a listener in a normal

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room, we are no longer considering the peculiarities of the radio sound studio. So long as the radio engineers desire the microphones in sound studios to hear a large part of the sound, if not all of it, directly from the source, no analogy between a sound studio and an auditorium can have a semblance of validity.

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**VINCENT E. SLATER DIRECTS
BOUND BROOK, N. J., PROGRAM**

Vincent E. Slater, Bound Brook, N. J., directed a candlelight vesper service at the Presbyterian Church Dec. 22 and preceded it with the following organ program: Pastoral from First Sonata, Guilmant; "In dulci Jubilo," Dupré; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Florentine Chimes," Bingham;

"Carillon de Westminster," Vierne.

The service included singing of the following anthems: "A Flemish Cradle Song," arranged by Whitehead; "O Nightingale, Awake," seventeenth century Swiss carol, arranged by Dickinson; "A Babe Holds Court," Tatton; "Wassail Song," traditional English carol; "A Child Is Born in Bethlehem" (organ), Peeters; "On This Day Earth Shall Ring," Stewart; "Hodie Christus Natus Est," Sweelinck; "Sing We All Noel," Curtis York; "God Rest Ye Merry, Gentlemen," arranged by Lefebvre; "Carillon-Sortie" (organ), Mulet.

Sunday, March 23, "The Seven Last Words," by Heinrich Schuetz, and "The Messiah," part 2, Handel, will be sung under Mr. Slater's direction. Sunday, May 4, "O Lord, Thou Art My God," Darke, and "Hold in Affection," a church cantata by Bach, are to be presented.

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GROUP OF PUPILS OF VIRGIL FOX WITH THEIR TEACHER IN BALTIMORE



THE GROUP HERE SHOWN, PHOTOGRAPHED in Baltimore, consists of pupils of Virgil Fox at the Peabody Conservatory of Music. Reading from left to right the members of the master class are: Robert Ziegler, organist of Zion Lutheran Church, Baltimore; Doris Baker, organist and choir director of the First Methodist

Church of Hanover, Pa.; Margaret Strahan and Robert Schlütter, both of Baltimore; Hazel Hess, of St. Paul's Lutheran Church, Gettysburg, Pa.; Martha Larimore, Chattanooga, Tenn., organist of Trinity Methodist Church, Baltimore; Mr. Fox, Mary Jane Leslie, of the Arlington Presbyterian Church, Baltimore;

George Woodhead, St. John's Lutheran Church, Baltimore; Helen Richardson of Chattanooga, Tenn.; Donald McDorman, organist and choirmaster of the Episcopal Pro-cathedral of Baltimore; Helen Howell, Needham, N. J., St. John's Evangelical Church; Milton Hodgson of Gainesville, Fla., organist of St. Mary's Epis-

copal Church, Baltimore, and Wayne Dirksen, Freeport, Ill., organist of the First Methodist Church, Baltimore. The picture was taken at Mount Vernon Place, in front of Peabody Conservatory, with the Washington monument in the background. The young people are displaying proficiency in blowing pipes.

TEXAS CHURCH'S ORGAN MADE INTO MODERN THREE-MANUAL

In the fall of 1905 James N. Reynolds of Atlanta, Ga., sold to the First Methodist Church of Waxahachie, Tex., a two-manual Estey organ, with tubular-pneumatic action, eighteen full sets of pipes, absolutely "straight." The instrument was installed in the spring of 1906. Now, after all these years, in which the organ has given a very creditable account of itself, the same man has electrified, enlarged and remodeled the organ. The work includes, besides the new action, a three-manual detached console, chimes, a larger blower and generator, refinishing of the display pipes and cabinet work. The handsome white quartered oak case is eighteen feet wide, with three flats and two towers of pipes mounted on corbels supported by hand-carved brackets.

This church makes much of its music and is a good example of what is being done in many of the smaller cities along this line. Mrs. W. P. Haynes, the organist, has a vested choir of twenty adults, well trained. To Mrs. Haynes goes much credit for having raised by her own efforts half the cost of rebuilding the organ.

The scheme of the completed instrument is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Flageolet (Spitz), 2 ft., 61 pipes.
- Horn, 8 ft., 61 pipes.
- Saxophone, 8 ft., 61 pipes.
- Chimes (from Choir), 20 notes.

SWELL ORGAN.

- Quintaton, 16 ft., 73 notes.
- Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viola, 8 ft., 61 pipes.
- Quintadena, 8 ft., 12 pipes, 73 notes.
- Salicional, 8 ft., 73 pipes.
- Vibrato (Celeste), 8 ft., 73 notes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

- Dolceon, 16 ft., 73 pipes.
- Flauto Traverso, 8 ft., 73 pipes.
- Dolce, 8 ft., 12 pipes, 73 notes.
- Flauto, 4 ft., 12 pipes, 61 notes.
- Dolcette, 4 ft., 12 pipes, 61 notes.
- Quinta, 2 1/2 ft., 61 notes.
- Doleino, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 20 bells.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 pipes.
- Flauto, 8 ft., 12 pipes, 32 notes.

- Quint, 5 1/2 ft., 32 notes.
- Flautino, 4 ft., 12 pipes, 32 notes.

There are the usual accessories and eighteen couplers and all the combinations are "masters."

VOLKEL DIRECTS SPECIAL BROOKLYN MUSICAL EVENTS

Special musical offerings at Emmanuel Baptist Church, Brooklyn, N. Y., under the direction of George William Volkel, organist, which began with the first of a series of three organ recitals Oct. 21 and included three events in December, followed by the second of the recitals Jan. 20, will continue according to the following schedule for the winter and spring:

- Feb. 23 at 8—Music from American cathedrals.
- March 30 at 8—Lenten and Easter portions (parts 2 and 3) of Handel's "The Messiah."
- April 11, Good Friday evening, at 8—Bach's "Passion according to St. Matthew."
- April 13, Easter morning at 11—Special Easter music by choir, soloists, harp, violin and organ.
- April 27 at 8—Annual service of Negro spirituals.
- May 19 at 8:30—Last organ recital.
- May 25 at 8—Haydn's "The Creation."

The Emmanuel motet choir is composed of forty-five mixed voices under the direction of Mr. Volkel, organized in 1934. Mr. Volkel is a fellow of the American Guild of Organists and a member of the faculties of the Juilliard Graduate School and Brooklyn College.

MURPHREE ON TOUR PLAYS SIX RECITALS IN FLORIDA

Claude L. Murphree, F.A.G.O., the capable and industrious organist of the University of Florida, has returned to Gainesville after a short tour in southern Florida which was devoted to rest and recital playing. During his brief "vacation" Mr. Murphree gave six recitals. Dates and places were as follows:

- Dec. 27—Tamiame Methodist Church, Miami (three-manual Möller organ).
- Dec. 29—Fort Pierce Methodist Church (two-manual Möller).
- Dec. 30, 3:30 p. m.—Semi-private recital for nuns and sisters of Barry College, a new Catholic school for girls in Miami.
- Dec. 30, 8 p. m.—Morgan Piano Company's Hammond studio, on Hammond model E for Miami Chapter, A.G.O.
- Dec. 31—Two-piano recital at home of Mana-Zucca, Miami, featuring Mr. Murphree's newly-published work, the second piano part to Haydn's D major Sonata (Summy). At this recital he also did the

orchestra part of Rachmaninoff's Piano Concerto for Warner Hardman.

Jan. 2—Clearwater Baptist Church (three-manual Möller).

At Barry College Mr. Murphree played the following selections: "Adeste Fideles," Edmundson; "Christmas in Sicily," Yon; Fantasia and Fugue in G minor, Bach; Stephen Foster Suite, Murphree; Scherzo, Fourth Symphony, Widor; "Carillon," DeLamar; "The Squirrel," Weaver; "Within a Chinese Garden," Stoughton; Finale, First Symphony, Vierne.

For the Hammond recital the program was as follows: Chorale in A minor, Franck; "Sylvan Idyll," G. B. Nevin; "The Primitive Organ," Yon; Toccata and Fugue in D minor, Bach; Cradle Song, Brahms; Variations on an Old Hymn, Murphree; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Noel," d'Aquin; Arabesque, Vierne; Toccata, Fifth Symphony, Widor.

UNIVERSITY OF CHICAGO CHOIR TO SING WITH ORCHESTRA

The University of Chicago Choir will sing with the Chicago Symphony Orchestra at the regular subscription concerts in Orchestra Hall Thursday evening, Feb. 6, and Friday afternoon, Feb. 7. Dr. Frederick A. Stock will conduct the entire program, except for Vaughan Williams' "Magnificat," which will be conducted by Mack Evans, director of the university choir. Soloists will be Maurine Parzybok, contralto, and Robert Topping, tenor. A feature of the concerts will be the first Chicago performances of the "Psalmus Hungaricus" by Zoltan Kodaly, noted contemporary Hungarian composer. The choir and orchestra together will also present the "Sirens" (Nocturne No. 3), by Debussy.

Mack Evans has directed the University of Chicago Choir since 1925, and since the completion of Rockefeller Memorial Chapel has been in charge of the

full musical program of the chapel. He is a graduate of Knox College and Harvard University. The choir now has 170 singers. Maurine Parzybok has been associated with the University of Chicago's musical program on three previous occasions.

Noble's Cantata Is Sung.

Dr. T. Tertius Noble's cantata "Gloria Domini" was sung at the evensong service in St. Thomas' Church, New York City, Jan. 12 under Dr. Noble's direction. Andrew Tietjen was at the organ. The service was followed by "an hour of organ music" played by Grover J. Oberle, F.A.G.O., assistant to Dr. Noble. Mr. Oberle's numbers included the following: Ciaccona, Buxtehude; "Rondeau" ("Le Coucou"), d'Aquin; Suite in C, Purcell; Fugue in A minor, Handel; Second Symphony, Vierne.

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Strict Counterpoint in A.G.O. Examinations Is Subject of Debate

Kansas Wesleyan University, Salina, Kan., Dec. 31, 1940.—Dear Mr. Gruenstein: On reading pages 13, 14 and 15 of the July, 1940, issue of THE DIAPASON I was seized anew with the impulse to write an open letter to your publication regarding a phase or two of the A.G.O. examinations to which I have given considerable thought.

The main "bone of contention" has to do with the A.G.O.'s insistence upon the use of strict counterpoint. In this I might say as did the giant in "Jack and the Beanstalk," "Fe, Fi, Fo, Fum, I smell the blood of an Englishman." From my point of view, *strict* or *free counterpoint* are misnomers and take away in no small manner the dignity of thought in music. Why does not the Guild advance with the remainder of the musical world and devise some counterpoint examples in various styles of composition? Say Palestrina, who begins with lines and arrives at chords; Bach, whose music contains a strong harmonic background through which his contrapuntal lines emerge; or the modern style of Sowerby, Reger or Hindemith, whose respective works represent a sort of fusion of the vertical and horizontal angles of consideration.

Strict counterpoint (although not called such until later) was born when Johann Joseph Fux wrote that commendable treatise "Gradus ad Parnassum," published in Vienna in 1725. I say "commendable" because it represented the first trial of a musician to condense a certain style of music writing into a set of rules in graduated form for instructional purposes. Fux esteemed Palestrina highly and found in his style a basis for contrapuntal instruction. Although most of the Fux rules are observant of the Palestrina technique, apparently he coined some new ones. For instance, his rule that "the third quarter in the third species may be dissonant, provided both of the quarters adjoining it on either side are consonant," cannot be found in the technical practice of Palestrina.

After all, rules are very dangerous when they are formulated in an all-too-dogmatic and inelastic manner. They represent the result of discoveries in music of particular tendencies which are, at first, only slightly developed. The young musician, having carefully worked through these formulations, strives to bring his own technical practice into conformity with the equipment the rules provide. Later he finds, to his dismay, that his conscientious study has availed him nothing except the ability to handle certain devices pointed out in the book and that he must go to the styles of the composers to learn of the *lift* in living music.

In "Gradus ad Parnassum" the rules are only a means to an end. In the Guild examinations, however, the rules of strict counterpoint are ends in themselves. Music written according to rules as ends in themselves rather than a means to an end does not breathe with the *Je ne sais quoi* of real art. Totally lacking in inspiration, it has only that quality of intellect which deals in material thinking. It is entirely devoid of sincere sentiment, inasmuch as the partial patterns of intellectual discernment of "rule only" dominate the whole pattern of behavior in writing, overruling the base or seat of aesthetic experience. My hat is off to Fux, who founded a method of teaching counterpoint wherein the difficulties arise one at a time and not in an overwhelming manner. But my "lid of criticism" tightly fits on those strict contrapuntists who are so confused and so little inspired as to get the cart before the horse and make the rules the ends in themselves rather than the means to an end.

Obviously enough the fault of strict counterpoint is not in the system itself, but in its inadequacy in being applied to composition. Its crowning objective falls short of those finer points of differentiation in music writing. I see no reason to abandon the use of the species or the *cantus firmus*. So far as the *cantus firmus* is concerned, it represents the oldest form of homophony, from which, of course, our present-day music, as well as that of all periods, is derived. Motivated by sheer musical aesthetics, it was taken

over into theory for purely pedagogical reasons.

The species, including their subsidiary, *cantus firmus*, are the only valuable constituents of strict counterpoint, for they are based upon sound ideas. They assure gradual progress from the easiest to the most difficult. They reveal the existing degrees of tension between tones in their relationship one to the other, and show the strength of the dominating notes of the mode. Controlling the progress of the student, they give him the opportunity at first of concentrating on the purely melodic elements, leaving the more difficult rhythmic patterns for later study. Naturally enough, one should master these primary musical requirements before freeing the rhythm. But at the stage where both melody and rhythm are free it is necessary to permit a greater and broader scope in which to write than is allowed in the fifth species of strict counterpoint. Of far greater value would be the writing of a Kyrie or a Sanctus in the style of Palestrina, a style which embodies all the worthwhile rules quoted in Kitson's "Art of Counterpoint," and at the same time gives life and form to the opus. Palestrina's canonical use of the *cambiata* and other devices was dictated by a highly sensitized taste rather than mere imitation for imitation's sake.

When another pedagogical work appears that treats the subject in a more thorough and wise manner, surely the time has come to declare an older textbook outmoded. We now have this logical successor to strict counterpoint in any one of several recently-published books dealing more conclusively, through the latest educational methods and musicological facilities, with the Palestrina style.

To those pedagogues who advocate study of strict counterpoint simply because "the rigid discipline these exercises impose forms good habits for later composition" and who themselves avoid use of the rules in their own compositions of merit, I must add that the "educational principle of transfer" is rapidly losing ground as a method of gaining skill.

To my knowledge it is the intention of the Guild in its examinations to continue to raise the standard of musicianship of the incoming members. Such a weak progression as the one exemplified in the associateship figured bass, page 14, column 2, would hardly be worthy of the title "high standard" in any level of development. How can the "powers that be" expect anything else but poor choice and form in the colleague's keyboard work in modulation, harmonization of a melody and of an unfigured bass, and in improvisation, when such weak figured basses as this one are set aside for examples in both written and keyboard questions? The proper selection of the fundamental bass, represented in the figures, has been ignored. The example shows a helter-skelter relationship of chords, arranged entirely without regard to progressions or regressions in the movement or to the dynamic tension which should be built up and then released in the cadence structures. Of no less importance is the choice of the six-four chords. The unlimited use of these chords reminds one of the freshman theory student who runs amuck when first introduced to second inversions. The handling of them in this example is proper according to rule, but the taste in selecting the two in so short a passage is abominable.

It is my suggestion that before preparing the examples to be used in the examinations those charged with this duty make a thorough study of basses and melodies of the Bach chorales in "Vierstimmige Choralgesänge," No. 217, Breitkopf & Härtel edition, Leipzig. The placement of the chorale style of composition as examples in the examinations not only would develop taste in chord selection and strength of progression in the minds of the colleagues, but would give them a musical form in which to write rather than the harmonization of a sickly-sentimental exercise that was dead when it was first conceived. A thorough study of the Bach chorale style, including Bach harmonic counterpoint, will improve any organist's taste as well as technique in modulation, improvisation, part-writing and harmonizing at sight, whether he be colleague or fellow, associate or charter member. We all know these chorales consist of the most virile progressions to be found in musical composition, and familiarizing oneself with their intricacies naturally will strengthen one's own chord

successions, giving him a foundation that is at once both stable and flexible.

I earnestly hope this letter will give rise to more specific study on the subject which ultimately will result in the development of examinations that are truly worthy of the Guild degrees.

Yours cordially,
POLAND MILLER.

Chairman Porter in Reply.

Dear Mr. Gruenstein: I have been interested in reading this letter from Mr. Poland Miller, in which he discusses the use of strict counterpoint in the Guild examinations, as well as some of the tests that appeared in the 1940 examination. It is the desire of the Guild to interest forward-looking musicians and teachers of organ and theory throughout the country in these examinations. Not only do we welcome their discussion of all phases of them, but we are glad to have their aid in preparing the tests.

To answer the last part of Mr. Miller's letter first—his criticism of a figured bass which was used in 1940—let me say that these examinations of the A.G.O. are not the product of any one person or group of persons, but are the results of the combined efforts of a large number of interested and able musicians throughout the profession. A brief description of how they are prepared will illustrate this. Before the examinations are completed one year, the chairman of the examination committee has started letters to a large number of theorists and composers over the country requesting them to submit examples for use the following year. When received, these examples for each test are copied without the composers' names. They are then mimeographed and sent to each member of the committee for scrutiny. Throughout the season meetings are held to select what seem to be the most appropriate and satisfactory tests submitted. At times it is necessary to request examples several times and from different sources before satisfactory ones are found. Whatever may be the opinion of Mr. Miller or others regarding this particular exercise, I do not believe it is often possible for an inferior example to appear in the printed examination with such a procedure as the one described.

To come to the matter of counterpoint, it is to be recognized that there is much discussion (and has been for a long, long time) concerning every angle of the subject—its relationship to harmony; the most musically method of its presentation; which authority is to be accepted in cases of differences of opinion, etc. Many textbooks have been considered by the examination committee at different times, I am told. On accepting the chairmanship of the committee a year ago, I made an attempt to become acquainted with recent trends in the field. I found the opinion, for instance of R. O. Morris, author of a recent book, "Contrapuntal Technique in the Sixteenth Century," that "strict counterpoint is far too specialized a branch of study to find any useful place in the general curriculum." But Mr. Morris goes on to say that it should be reserved for the use of those who are preparing to be church musicians. Or again, in a book published this year on "Sixteenth Century Polyphony," Arthur Tillman Merritt, associate professor of music at Harvard University, proposes in this—a basis for a study of counterpoint—to abandon altogether the use of the five species laid down by Fux, basing the study on an examination of the actual music of the period. In spite of such opinions as these, the majority of authorities consulted still believe in the value of strict counterpoint. It seems to me that hardly any two agree on a textbook. But is this not the case in almost any field or subject you might name? I am sure our committee is not arbitrary and will gladly examine suggested textbooks at any time. A continuation, for the present, of the Kitson book, which demands a use and knowledge of the modes, seems to be a proper step.

Another point must be recognized. The Guild is not and never can be a teaching organization. Whether or not we would like to be innovators in the theory field, we cannot be from the very nature of the case. Judging from experience and constant reports, it seems to be a great problem for students across the country to find teachers and schools which will prepare them in the fundamentals demanded by the Guild, even along accepted lines now in general practice. This is illus-

trated by the fact that of sixty candidates for the associate degree in 1940 only seventeen passed both the organ and paper work. Of seven candidates for the fellowship only five passed.

I am glad Mr. Miller agrees that for the beginner some method of studying music of the sixteenth century is necessary. Add to this requirement the harmonization of melodies, figured and unfigured basses; harmonization in various styles of a ground bass; a command of canon and fugal exposition; a passage to be instrumentated; various questions in musical history; composition of a hymn-tune and later an *cappella* chorus; exercises in ear training, and I believe a large majority of authorities will agree that we have a basis for a fine musical foundation.

I agree with Mr. Miller that it would be admirable if our candidates could write a Sanctus or Kyrie in the style of Palestrina, and other examples in the styles of Bach, Sowerby, Reger and Hindemith. But such requirements are not practical for two reasons. It is physically impossible to produce in seven or eight hours of one day more than simple exercises in composition. Then too, a well-trained, well-rounded musician may have a fine knowledge of the theory and practice of music without needing, and seldom being able, to compose, at a moment's notice, such varied and demanding examples as suggested.

We agree with Mr. Miller's thesis that the student needs to examine the form and details of construction of actual musical works rather than to confine his study to academic books about composition, if he is to develop a sensitive and discriminating sense of artistic values. But again let me say the Guild is not a teaching organization and must leave much to the enterprise and initiative of the student himself.

It is widely known that some of the best organists available in all parts of the country serve as judges in the yearly examinations. Those who mark the paper work are of equally high standing. This year, observing for the first time the work of the organ and theory examiners at headquarters, who formulate their grades separately and without knowledge of the identity of the candidate, I was greatly impressed by the closeness of the marks and the criticisms and by the value to the candidates of such careful consideration from such able and mature men. Mr. Miller is right in asserting that the Guild examinations can be improved. Again, the examination committee welcomes the aid of other musicians in bringing about such improvements. But after reading a recent article from *The Musical Times* in which the A.G.O. examinations were compared favorably with those of the Royal College of Organists in London, and after witnessing the attempts of a large number of serious, but inadequately prepared, candidates last year, may I express the hope that we may have more students worthy of these examinations as they have been developed over a long period of years since the founding of the Guild.

Faithfully yours,
HUGH PORTER, F.A.G.O.,
Examination Committee, A.G.O.

RECHLIN AT RIVER FOREST CHURCH FEB. 16 FOR RECITAL

Beginning Sunday, Feb. 9, Grace Lutheran Church of River Forest, Ill., will celebrate the tenth anniversary of the dedication of its present beautiful house of worship. As a climax of the celebration a recital will be given by Dr. Edward Rechlin of New York City Sunday, Feb. 16, at 4 p. m., under the auspices of the senior choir of the congregation. Dr. Rechlin specializes in bringing to the public the gems of Lutheran organ music of the forerunners of Bach, of Bach himself and of his contemporaries. Following is his program: "Praeludium," Luebeck; "Thee, Lord, I Love with All My Heart," Krebs; "As Jesus at the Cross Did Stand," Fischer; Toccata, Homilius; Improvisation; "Lord God, to Us Thy Mercy Grant," "We All Believe in One True God" and Fugue in E flat major, Bach.

Dr. Rechlin will be assisted by the senior choir, which will sing several Bach chorales. The choir is under the direction of Herman Speckhard. There is no admission charge. The church is at Division street and Bonnie Brae, one block west of Harlem avenue.

San Diego's Outdoor Organ Heard in Four Recitals Every Week

Royal A. Brown is carrying on ably the tradition established by the late Dr. Humphrey J. Stewart at San Diego, Cal., where the large outdoor organ in Balboa Park, built for the fair held in that city some years ago, has attracted many visitors from year to year. This first outdoor organ stands in the Spreckels Pavilion and is a four-manual Austin. One-hour recitals are played Wednesdays, Thursdays, Saturdays and Sundays at 2:30 by Mr. Brown and one-half of each program is put on the air by station KFSD. The public is admitted free to the recitals and thousands of visitors to the city from every part of the world have enjoyed the performances.

Mr. Brown's offerings necessarily are such as to attract not alone music-lovers, but those whose tastes have not been trained to demand only the classics. Yet one of his latest programs consisted entirely of works of Bach and Cesar Franck. The following are some of the programs played in December:

Dec. 21—Verset on the Theme of the Kyrie from the Christmas Midnight Mass, Franck; Croon Carol, arranged by Whitehead; "Cantique de Noel," Adam; "March of the Magi Kings," Dubois; Pastorale, from "Le Prologue de Jesus," arranged by Clokey; "The Christmas Pipes of County Clare," arranged by Harvey B. Gaul; Graduale for the Third Christmas Mass, "Sing Joyfully to God, All Ye Earth," Charles Wels; Chorale and Chorale Prelude on "O Hail This Brightest of Days," Bach; Suite for Organ, "Christmas," Royal A. Brown.

Dec. 22—Festival Piece, "Hosannah," Wachs; Pastorale, Bach; Pastoral Symphony from "The Messiah," Handel; "Christ Wassail to the Sons of Jubal," Harvey B. Gaul; Intermezzo, based on an Ancient Christmas Carol, Clokey; Negro Cradle Song, "Sweet Little Jesus Boy," Robert MacGimsey; "Glory to God in the Highest," Dachauer; "Gesu Bambino," Yon; "The Holy Night," Buck; "Resonet in Laudibus," Bruno Oscar Klein; "Sortie Joyeuse," Franck.

Dec. 25—Prelude, Melody and Finale, from the Organ Suite "Christmas," Royal A. Brown; "March of the Wise Men," Gaul; Three Christmas Sketches ("Lovely Infant," "Adeste Fideles" and "Silent Night"), Kreckel; "The Christmas Pipes of County Clare," Gaul; Versets on the Kyrie of the Christmas Midnight Mass, Franck; Christmas Pastorale, arranged by Clokey; "Brightest of Days," Bach; Negro Christmas Cradle Song, MacGimsey; Overture, Pastoral Symphony and "Hallelujah Chorus," from "The Messiah," Handel.

Dec. 26—Special program of music selected from the works of Johann Sebastian Bach and Cesar Franck: Pastorale (Four Christmas Scenes), Arioso in A major, "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "Piece Heroique," Andantino in G minor, "Panis Angelicus" and Chorale in A minor, No. 3, Franck.

Dec. 28—"Pas des Fleurs" and Grand Processional from the music drama "Montezuma," Humphrey J. Stewart;

Gothic Suite, Boellmann; Swiss Air and Rondo, Clementi; "The Lost Chord," Sullivan; "Elegy," Massenet; "Musical Moment," Schubert; "The Swan," Saint-Saens; "Norwegian Dance," Grieg; Wedding March from "A Midsummer Night's Dream," Mendelssohn; Scherzo, "In Kobold's Cave," Royal A. Brown.

Dec. 29—"Adoration" and Finale, "Grand Fete," from Second Symphony, Widor; "Vienna Dreams," Siczynski; "National Emblem" March, Bagley; "The American Patrol," Meacham; "Pomp and Circumstance," Elgar; "Scotch Poem," MacDowell; "Ave Maria," Bach-Gounod; Gavotte, Gossec; Minuet in G major, Beethoven; Serenade, Schubert; "Athalia" Processional, Mendelssohn; Novelette, "Armida," Royal A. Brown.

As a fitting tribute to Dr. Stewart, the first organist at Balboa Park, who was born in London in 1856 and died in San Diego in 1932, Mr. Brown gave a program of music from the works of Dr. Stewart on the afternoon of Jan. 2. The compositions played were the following: Sonata in G major, "The Chambered Nautilus" (after Oliver Wendell Holmes; dedicated to John D. Spreckels); Madrigale in the Irish Style, "Kitty O'Neil"; Concert Transcription, "The Bells of Aberdovey"; "The Water Sprites' Frolic," from the "Suite de Ballet"; Concert Organ Suite, "Six Scenes from William Shakespeare's 'The Tempest.'"

An indication of the appreciation of San Diego people and visitors for Mr. Brown's recitals is afforded in Forest Warren's column entitled "The Northeast Corner," published in the *San Diego Union*. Mr. Warren frequently prints poems sent in by contributors in praise of the recitals, or of a number played that made a special impression. One anonymous poet recently sent Mr. Brown a poem the second verse of which, describing the scene near the organ pavilion, is as follows:

The voice of the organ in musical billows
out-flowing
Commingles in tune with the past and the
hours that are going.
The birds are the choristers bearing a
theme of their own,
Yet in harmony blending with march,
minuet, cancon.
'Mid a setting of corridors, lily pools,
blossoms and vine
The gay leaves in solo and unison tune-
fully twine
While the proud eucalyptus tree rhythmic-
ally bends to the stroke
Of the flickering fingers of palm and of
jubilant oak:
The pageant unfolds while the curtain of
evening falls
At the will of the organ's myriad mystical
calls.

Death of Henry A. Niver.

Henry A. Niver, a well-known organ service man, who had worked in all parts of the West and Southwest, died on Christmas Day at Dallas, Tex. He was 48 years old. For the last thirteen years Mr. Niver had traveled in Texas, Oklahoma, Arkansas and Louisiana, installing, tuning and repairing organs. As a boy he was employed by the old California Organ Company at Van Nuys, after moving to California with his parents from Lebanon, Pa. Later he was with the American Fotoplayer Company and in 1916 opened a branch office for that concern in Dallas. This later became the J. D. Wheelan Pipe Organ Company. His widow and a brother survive Mr. Niver.

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Kinscella, Hazel G....	Psalm 23 (Shepherd Psalm).....	.40
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Stewart, Humphrey J....	Hound of Heaven.....	1.50

ANTHEMS

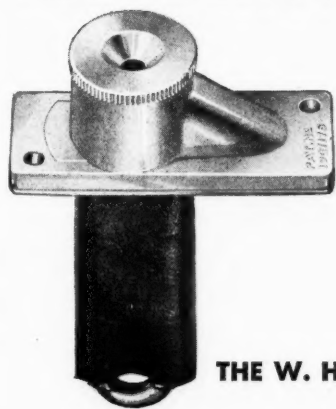
Franck, Cesar.....	Psalm 150.....	.15
Kalinnikoff, P.....	Lord, I Cry Unto Thee.....	.15
Ippolitoff-Ivanoff.....	Incline Thine Ear.....	.12
Bach, J. S.....	He Was Crucified.....	.12
Shure, R. Deane.....	Here Bring Your Wounded Hearts.....	.12
Tschaikowsky, P. I.....	To Thee We Call.....	.15
Tschesnokoff, P.....	Thief on the Cross.....	.12
Terry, R. H.....	Lead us, O King Eternal.....	.15
Billings, William.....	Lord is Risen Today.....	.15
Brant, Cyr De.....	O Filii et Filiae.....	.15
Clokey, Joseph W.....	Christ Conquereth.....	.15
Daniels, Mabel.....	Festival Hymn.....	.15
Goldsworthy, W. A....	Rise, Glorious Conqueror.....	.15
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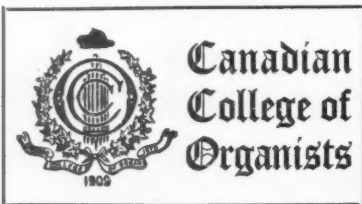
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Toronto Center.

Members of the Toronto Center met Jan. 8 for their annual mid-season social gathering. This took the form of a dinner at the Granite Club, with over sixty members and their wives and friends present. After dinner the usual toasts were drunk and W. W. Hewitt, chairman of the center, introduced the first speaker, John Irwin, manager of the Oxford University Press branch in Toronto. The Rev. Stanley Russell, D.D., minister of the Deer Park United Church, introduced by Dr. Charles Peaker, delivered an excellent address on the place of music in the worship of the church. Miss Evelyn Kilby, contralto soloist of St. Paul's (Anglican) Church, sang several songs of the English and Italian schools, accompanied by Maitland Farmer, F.R.C.O., organist of the same church.

The evening closed with informal conversation and games. The thanks of the center are due to the committee that arranged this very pleasant evening and to Dr. Alexander Davies for putting the facilities of the Granite Club at the disposal of the members.

Kitchener Center.

The Kitchener Center, beginning its ninth year of musical activity Jan. 19, elected Eugene Fehrenbach chairman of the local center. The election was held in conjunction with the annual banquet meeting at the Walper House. Other officers are: Vice-chairman, Leonard Grigg; secretary, Edgar V. Merkel; treasurer, Miss Eleanor Miller.

Glenn Kruspe, chairman for the last two seasons, spoke briefly on the work the center has accomplished and thanked the members for their cooperation. The meeting, under the new chairman, was thrown open to the members for discussion and many helpful suggestions and some criticisms were passed along, which will be of great help to the new executive in arranging the coming programs.

The center was formed eight years ago with a small group of twin city organists and has more than trebled its membership and now has members in Guelph, Preston and Stratford. To the music-lovers of the twin city who supported the center's efforts in the past appreciation was voiced and hope expressed for continued patronage.

EDGAR V. MERKEL.

Brantford Center.

Under the auspices of the Brantford, Ont., Center an interesting Christmas carol service was held Sunday evening, Dec. 15, in the Colborne Street United Church. A large congregation was attracted. Leading in the singing of familiar carols was a choir composed of members of local church choirs and the boys' choir of Grace Anglican Church. The massed choir, numbering upward of 100, was directed by Dr. Henri K. Jordan. The congregation joined in the singing with gusto. There were several features, including the singing of the carol "Holy Infant" by a group of ladies from the Brant Avenue United Church choir and the interpretation of Cesar Franck's carol "Yule" by the Grace Church boy choir. The talented Varie Singers, founded and directed by George A. Smale, also participated in the program, singing "Sleep, Infant Divine," a carol arranged by Roy Fenwick, provincial supervisor of music, Toronto. An additional feature was the singing by the massed choir of a new carol, "All My Heart This Night Rejoices."

Prior to the opening of the carol service the Rev. W. B. Craw, minister of Zion United Church, gave a brief Christmas message and A. G. Merriman, chairman of the local center, in a short ad-

GERALD BALES, TORONTO ORGANIST, CONDUCTS OWN WORK



GERALD BALES, 21-year-old Canadian organist, conducted the premier performance of his sacred cantata "Lazarus" Nov. 25. This work was presented by the choir of the Rosedale United Church, Toronto, where Mr. Bales is organist and choirmaster.

On Feb. 18 the Toronto Symphony Orchestra, under the direction of Sir Ernest MacMillan, will present the world premiere of Mr. Bales' Nocturne. This work, which will be broadcast by the Canadian Broadcasting Corporation, was composed for symphony orchestra when the composer was only 18 years old.

Within the next few months Mr. Bales will play recitals in various parts of Ontario, including a series of six to be given in Toronto.

Gerald Bales, born in Toronto in May, 1919, began his studies under the instruction of his mother at the age of 5 years. He first appeared in public as a child pianist at the age of 7. Four years later he began studying organ with Albert Procter and he has studied composition with Dr. Healey Willan. In 1937 he made his professional debut in a recital in the Eaton Auditorium, when he appeared as pianist, organist and composer.

dress welcomed the congregation and explained the purpose of the service. Clifford L. Clark, organist and choirmaster of the Central Presbyterian Church, played an organ prelude and the postlude was played by George C. White, organist and choirmaster of the Park Baptist Church. Mr. Merriman, who is also organist and choirmaster of Grace Church, played organ accompaniments for the singing.

Arrangements for the service were in charge of a committee composed of the chairman and Dr. Jordan, H. D. Jerome and George A. Smale.

Montreal Center.

The first meeting for the season of the Montreal Center was held Nov. 26 under the chairmanship of Dr. Arthur Egerton. Dr. George Kilpatrick, principal of the United Church Theological College, spoke on "The Minister and His Organist," a subject which gave him the opportunity of picturing the relations that should, and sometimes do, exist between these two important servants engaged in public worship. A note of warning was addressed to those who adopted too drastic methods in the introduction of music which was likely to make only a slight appeal because a small percentage of people were sufficiently versed in its message. The element of "entertainment" in music was deprecated, the speaker feeling strongly that tactful introduction of worshipful and not too intricate music was not impossible of achievement.

The Rev. T. R. Millman, lecturer in the Diocesan College of Montreal, spoke on "The Development of the English Hymn." This was a historical address of considerable interest, dealing with the rise of Protestant English hymnody in the sixteenth, seventeenth and eighteenth centuries. A brief and curtailed study of Greek and Latin hymns was included, and various specimens under discussion were sung. A most interesting feature was a Psalm paraphrase decorated with a sort of Gregorian arabesque laid over the tune. The speaker had become acquainted with this in Prince Edward Island.

GEORGE M. BREWER, Vice-Chairman.

Hamilton Center.

The Hamilton Center and the Hamilton branch of the Ontario Music Teachers' Association held their annual joint Christmas party Jan. 12 at the Wentworth Arms Hotel. A very good attendance from each group proved the idea conceived last year to be a good one. Eric Rollinson, F.R.C.O., introduced Dr. Charles Peaker, F.R.C.O., of Toronto,

always a very welcome guest at C.C.O. meetings, who gave a very interesting and informal after-dinner talk. The remainder of the evening was in charge of Paul Daniels and Vernon Carey and Miss Mildred Begg.

H. LE NOURY, Secretary.

St. Catharines Center.

The St. Catharines, Ont., Center attended the annual candlelight carol service at the Welland Avenue United Church Dec. 17 as guests of Douglas Campbell, organist and choir director. The following numbers were presented by the choir: "Shepherds' Christmas Song," Dickinson; "Angels o'er the Fields," Dickinson; "The Echo Carol," Whitehead; "The Citizens of Chartres," d'Altry; "The Night Was Dark and Dreary" and "Jesus Atonhnia," Willan; "Shepherds on This Hill," Dickinson. Following this service the members enjoyed a social hour at the Lynnwood tea-room.

CASAVANT SOCIETY OPENS SEASON; RECITAL BY BONNET

The Casavant Society of Montreal opened its fourth season Dec. 12, when Joseph Bonnet gave a recital in the Church of the Messiah, Montreal, on the four-manual Casavant organ of fifty-six stops. M. Bonnet's program divided itself naturally into three sections, the first devoted to early French organ music

from the twelfth to the eighteenth century, the second to early Spanish organ music of the sixteenth and seventeenth centuries and the third to a well-chosen group of Bach. The evening offered a clear, concise and chronological picture of the development of the literature of the organ.

The Casavant series includes four other artists, each of whom will perform on the fine four-manual Casavant organ in Trinity Memorial Church, Montreal. The artists and dates of recitals are as follows:

- Dr. Arthur Egerton—Jan. 16.
- Carl Weinrich—Feb. 13.
- Georges Lindsay—March 13.
- Paul Callaway—April 17.

M. Bonnet was entertained in Montreal by the executive of the Montreal Center of the Canadian College of Organists and many friends made in years past on the occasion of his former visits to the Canadian metropolis.

CHURCHES HEAR DAVID JONES' PRINCETON SEMINARY CHOIR

David Hugh Jones has taken his Princeton Theological Seminary choir of more than twenty voices to a large number of Presbyterian churches in the East since Sept. 29 and will visit as many more before the close of the season at the end of April. The choir has been heard in scores of places in New York, New Jersey, Pennsylvania, Delaware and the District of Columbia. This choir of theological students is available for engagements for the morning, vesper and evening hours on any Sunday during the seminary year. The entire program is given over to the choir and the vice-president of the seminary. The members of the choir usually sing seven anthems *a cappella* and take the prayers and Scripture reading. Two members of the choir speak for five minutes each on why they are studying for the ministry. The vice-president speaks for ten or fifteen minutes on the problems of ministerial supply and training. By means of these visits the choir serves as a publicity department for the seminary, arousing interest in the work done in training ministers.

Besides his choir work Mr. Jones has twenty organ students at Westminster Choir College and teaches four classes a week at the choir college and seminary in hymnology.

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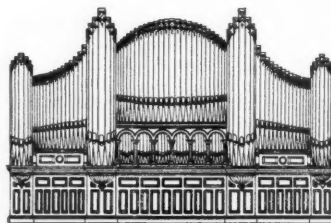
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MRS. LE ROY HAMP



DOWN IN CHAMPAIGN, ILL., in the shadow of the University of Illinois, where music is cultivated on a high plane, there is a perfect example of cooperation of husband and wife in the musical ministry of a large church. At the First Presbyterian LeRoy Hamp is director and Elisabeth Spooner Hamp is organist. Professor Hamp is a member of the voice faculty at the University of Illinois and a distinguished church and oratorio tenor, formerly of Chicago. He and Mrs. Hamp met when they were director and organist respectively at a church in the Chicago suburb of Wheaton.

At the Christmas Eve candlelight service Mrs. Hamp played as a prelude a "Berceuse Pastorale" composed by her husband for this service and dedicated to his wife. The youth choir sang at this service and there were solos by Mr. Hamp. At the morning service of Dec. 22 parts 1 and 2 of Bach's Christmas Oratorio and Saint-Saens' Christmas Oratorio were sung by the church octet.

Mr. and Mrs. Hamp had charge of the Christmas program for the University Women's Club Dec. 12 and were assisted by the octet, which sang Joseph W. Clokey's "For He Is Risen." Mr. Hamp sang in three performances of Pierne's "The Children at Bethlehem" and was soloist for the University Choral Club's performance of "The Messiah." Mr. Hamp has given several recitals from station WILL and has a weekly broadcast in which he is accompanied by Mrs. Hamp.

But the musical activities of the family do not end there. The Hamps' older child, Maribeth, 2½ years old, made her operatic debut with flying colors in the Theater Guild production of "Madame Butterfly."

COVENANT CHURCH, NEW YORK, OBSERVES 75TH BIRTHDAY

Covenant Presbyterian Church, New York City, celebrated its seventy-fifth anniversary Sunday, Jan. 26. In the morning a commemorative sermon was preached by the pastor, the Rev. Donald B. Blackstone, the preceding anthem being Nagler's "Make Us Strong," as arranged by Dickinson. A special version of the well-known hymn "We Praise Thee, O God, Our Redeemer Creator," made by its author, Mrs. Julia Cady Cory, for the Covenant Sunday-school in 1902, was sung to "Kremser," and a splendid new anniversary hymn written by Professor Theodore Collier for another church was taken to the tune "National Hymn." R. L. McAll's organ numbers were "1620," by MacDowell; Solemn Prelude, Walford Davies, and "Sortie," Guilman.

In the evening members of the choirs of Christ Church, under Robert W. Magin, and of Brick Church joined with the Covenant choir to render the music, being directed by Dr. Clarence Dickinson. The anthems chosen were "With a Voice of Singing," by Martin Shaw; Magnificat in B flat, C. Villiers Stanford, and "How Lovely Are the Messengers," Mendelssohn, with a new choir hymn setting to "In Christ There Is no East or West," by Harry T. Burleigh, based on a Negro melody. Mr. Magin and Mr. McAll shared in the service accompaniment, the former playing the preludes—Canon in B minor, Schumann, and Cantabile, Franck—while Mr. McAll used Karg-Elert's

"Nun Danket" for the postlude. The anthems were chosen to suit the subject of the sermon, "Our Church in the World," by the Rev. Dr. William P. Schell, secretary of the Presbyterian Board of Foreign Missions, while the choir hymn followed a responsive service of dedication conducted by Dr. Paul Austin Wolfe, pastor of Brick Church. Copies of this order of service can be procured by sending a stamped envelope to the church.

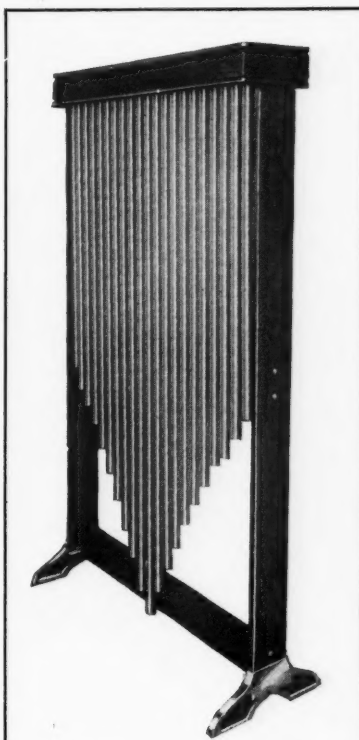
Covenant Church has always emphasized its singing, and for many years the music of the Sunday-school was known for its high quality. For more than half the life of the church it has been served by its present organist, Reginald L. McAll, who began his work there in 1902. He utilized the experience he gained in this Sunday-school to issue the text-book "Practical Church School Music" in 1932. The installation of the new Möller organ in 1939 greatly stimulated the work of the choir.

The liturgical service planning at Covenant during the last two years was described in an account of the use of choir hymns in the *Presbyterian Tribune* in November, 1940, in which examples taken from actual Sunday programs were given.

Pierre Gautier, Ottawa Organist, Dies.

Pierre Gautier, former organist at the Basilica and St. Charles' Church, Ottawa, Ont., died at the home of his son in Ottawa Dec. 15. He was 77 years old. Mr. Gautier was born in 1863 in Argenton-sur-Creuse, France. He served as organist at the Church of Notre Dame de la Couture in Le Mans until 1920, when he moved to Canada. His wife died in 1897 and he is survived by his son, Charles, editor of the French language paper *Le Droit*.

J. M. Johnson, who retired Jan. 1 following fifty-one years of service as a church organist and choir director, was guest of honor at a surprise reception by the choir of the First Lutheran Church of Iron Mountain, Mich., Dec. 17, following a rehearsal. Mr. Johnson departed after the first of the year for Maywood, Ill., to make his home with his daughter, Mrs. George Lambert.



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Programs of Organ Recitals of the Month

Clarence Dickinson, Mus.D., New York City—Dr. Dickinson gave a recital in the First Presbyterian Church, Steubenville, Ohio, Jan. 5, playing the following program: Fanfare and "Grand Choeur," Weitz; "In the Church," Novak; Rondo from Concerto for Flute Stop, Rinck; "Invocation" and Introduction and Fugue from Sonata 2, Reger; "Kommst Du, Herr Jesu," "Erbarme Dich" and Cathedral Prelude and Fugue, Bach; "Storm King" Symphony, Dickinson; "A Lovely Rose Is Blooming," Brahms; "The Goldfinch," Cosyn; Berceuse, Dickinson; Finale, Thiele.

W. Brownell Martin, Los Angeles, Cal.—Mr. Martin, organist of the First Congregational Church, was heard in a recital at the church Sunday afternoon, Jan. 12, and was assisted by Mary Lehigh Putnam, pianist, in the following program: Fantasy in G minor, Bach; Air from "Water Music," Handel; Concerto in G major, Bach; Chorale Prelude, "O Sacred Head, Now Wounded," W. Brownell Martin; "Pierce Heroique," Franck; "As the Gloaming Shadows Creep" (arranged by Mr. Martin), MacDowell; "Let There Be Light!" Dubois; Variations on a Nursery Tune, for piano and orchestra (the orchestral part arranged for organ by Mr. Martin), Ernst von Dohnanyi. This performance of the Dohnanyi Variations was the first in Los Angeles.

George I. Tilton, Trenton, N. J.—Mr. Tilton, organist and choirmaster of the Third Presbyterian Church, played the third and final recital in a series entitled "Historical Organ Recitals" at the Third Church Sunday, Jan. 19. The recital featured organ literature from the middle of the nineteenth century to the present time. The program was as follows: Pastoral from the Pastoral Sonata, Rheinberger; Prelude, Fugue and Variation, Franck; Andante, Harwood; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Adagio and Andante from First Sonata, Gullmant; Third Verset from "Vepres du Commun," Dupré; "Ave Maria," Bossi; "Memories," Dickinson; Toccata from Fifth Symphony, Widor.

Richard Ross, Baltimore, Md.—Mr. Ross, organist and choirmaster of the Church of the Holy Nativity, Baltimore, gave a recital at the Washington Cathedral Jan. 5, after evensong. His program was made up as follows: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Prelude, Clerambault; Sketch in C minor, Schumann; Fantasy in A major, Franck; Chorale Improvisation, "Jerusalem, High Tower, Thy Glorious Walls," Karg-Elert; "Ave Maria," Reger; Finale from Fifth Symphony, Vierne.

Ernest Mitchell, New York City—In his recitals on Fridays at 12:30 in Grace Church Mr. Mitchell presented the following programs in January:

Jan. 3—"In Thee Is Joy," Bach; "Lo, a Rose," Brahms; "Lo, a Rose," Erb; "A Spotless Rose," Howells; "The Three Holy Kings," Strauss; Toccata, Widor.

Jan. 10—Prelude and Fugue in G, Bach; "As Bright the Star of Morning Gleams," Karg-Elert; Pastorale, Franck; "Ave Maria," Schubert; Toccata, "From Heaven High to Earth I Come," Edmundson.

Jan. 17—Fantasia and Fugue in C minor, Bach; "The Legend of the Mountain," Karg-Elert; Canon in B minor, Schumann; Finale in B flat, Franck.

Jan. 24—Prelude in C minor, Bach; "O Sanctissima," Erb; Allegro Vivace, First Symphony, Vierne; "Evening," Nevin; Finale, Second Symphony, Widor.

Henry F. Seibert, New York City—Mr. Seibert's recital at the Lutheran Church of the Holy Trinity Sunday afternoon, Jan. 5, was marked by the playing of the following program: "Christmas Bells," Elvey; "Adeste Fideles," Kreckel; Chorale Prelude, "How Bright Appears the Morning Star," Bach; Cradle Song, Brahms; "March of the Magi Kings," Dubois; "Evening Bells and Cradle Song," Macfarlane; Pastoral Symphony ("The Messiah"), Handel; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Gesu Bambino," Yon; Christmas March, Merkel.

Eleanor Mowry, Wellesley Hills, Mass.—Miss Mowry, organist of the Unitarian Church of Wellesley Hills, was heard in a recital at Pembroke College, Brown University, Providence, R. I., Nov. 19,

playing the following works: "Credo," Bach; "Toccata per l'Elevazione," Frescobaldi; "Noel sur les Flutes," d'Aquin; "Giga," Loeillet; Chorale in A minor, Franck; Chorales, "O wie selig" and "Es ist ein' Ros entsprungen," Brahms; Chorale Prelude, "Wunderbarer König," Ramin.

In a program of Christmas music at her church Dec. 13 Miss Mowry included the following organ numbers: "Es ist ein' Ros entsprungen," Brahms; "Une Vierge Pucelle," Le Begue; "Les Cloches," Le Begue; Two Chorales, Schroeder; "Jesu, meine Freude," Bach; "Noel sur les Flutes," d'Aquin; "Christum wir sollen loben," Bach; "Vom Himmel hoch," Pachelbel.

Harold Heeremans, New York City—Mr. Heeremans of New York University played a Bach program at the Cathedral of St. John the Divine Dec. 28, interpreting the following compositions: Fugue in E flat ("St. Anne"); Chorale Preludes, "Now Blessed Be Thou" and "Lord Christ, Reveal Thy Holy Face"; Concerto No. 1; Chorale Prelude, "Blessed Jesu, at Thy Word"; Fugue in B minor.

T. Tertius Noble, Mus.D., New York City—Dr. Noble played the following compositions in his "hour of organ music" at St. Thomas' Church on the afternoon of Jan. 5: Concerto in A major, Handel; "Adoration," Bingham; Toccata and Fugue in F minor, Noble; Prelude to "Lohengrin," Wagner; "Dirge," Veaco; Voluntary in A major, Stanley; Chorale Prelude, "O Lord, Have Mercy," Bach; Suite from "Water Music," Handel.

Alexander McCurdy, Philadelphia, Pa.—In a faculty recital at the Curtis Institute of Music Jan. 14 Dr. McCurdy played the following compositions of Johann Sebastian Bach: Prelude and Fugue in A major; Allegro from First Trio-Sonata; Chorale Preludes, "Lord, Hear Me Call," "Christ Lay in the Arms of Death" and "In Thee Is Joy"; Prelude and Fugue in E minor; Chorale Preludes, "Hark, a Voice Saith 'All Are Mortal,'" "Our Father, Who Art in Heaven" and "O God, Have Mercy"; Vivace from Second Trio-Sonata; Prelude and Fugue in A minor.

Viola Burckel, A.A.G.O., St. Petersburg, Fla.—Miss Burckel played the following program in a recital at the Euclid Methodist Church on the evening of Jan. 10: Toccata and Fugue in D minor, Bach; Musette and Minuet, Handel; "The French Clock," Bornschein; Finale from Sixth Symphony, Vierne; "Soeur Monique," Couperin; "The Squirrel," Weaver; "Poet and Peasant" Overture, Suppe.

Nesta Williams, F.A.G.O., Columbia, Mo.—Miss Williams was presented by the conservatory of music of Stephens College in a recital Jan. 14 in which she played the following compositions: Chorale Preludes, "Rejoice, Ye Christians" and "Have Mercy upon Me," Bach; Passacaglia and Fugue in C minor, Bach; "On Hearing the First Cuckoo in Spring," Debussy; Roulade, Bingham; Symphonic Piece, Franck.

Charles Finney, A.A.G.O., Denton, Tex.—The music department of the North Texas State Teachers' College presented Mr. Finney in a faculty recital of works of contemporary American composers Jan. 14. He played: "Exsultemus," Kinder; "Carillon," DeLamarter; Prelude from Symphony for Organ, Barnes; "Rural Sketches," Nevin; "Up the Saguenay" ("St. Lawrence Sketches"), Russell; Prelude on "Iam Sol Recedit Igneus," Simonds; Cantilena, McKinley; Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby.

Calvin Brickell, Milwaukee, Wis.—Mr. Brickell will give a recital at All Saints' Cathedral Sunday afternoon, Feb. 2, playing the following compositions: Concerto, Vivaldi-Bach; Chorale in A minor, Franck; Prelude to "La Dama de Elue," Debussy; Magnificat, Bonnet; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet.

Edward G. Mead, F.A.G.O., Oxford, Ohio—Mr. Mead visited Earlham College, Richmond, Ind., Jan. 10 and gave the following program in a recital of contemporary American music: Prelude in C minor, Seth Bingham; Andante (Symphony in G minor), Edward Shippen Barnes; "Pastorale Ancienne" (Suite, "In Modum Antiquum"), Garth Edmundson; "Within a Chinese Garden," R. S. Stoughton; "The Chapel of San Miguel," Edwin

Stanley Seder; Suite, "Fireside Fancies," Joseph W. Clokey; "Idyll," H. Leroy Baumgartner; Allegretto (Sonata in E flat minor), Horatio Parker; Indian Serenade, Harry L. Vibbard; Toccata, Harry B. Jepson.

Klaus Speer, Philadelphia, Pa.—Mr. Speer, organist and choirmaster of Christ Church and St. Michael's, Germantown, gave a recital at Friendship House, on Park avenue, New York City, Sunday evening, Jan. 12. His program was made up of the following compositions: Toccata and Fugue in F major, Bach; Three Chorales, "Christum wir sollen loben schon," "Es ist das Heil uns kommen her" and "Mit Fried und Freud fahr ich dahin," Bach; Trio-Sonata No. 5, in C major, Bach; Partita on "Lobt Gott, Ihr Christen allzugleich," Walther; Prelude and Fugue in G major, Bruhns; Prelude on "Iam Sol recedit Igneus," Simonds; Two Modern Preludes on Ancient Themes, Edmundson; Chorale, "Wie schön leuchtet der Morgenstern," David; Partita on "Erhalt uns, Herr, bei Deinem Wort," David.

Vera Melone Conrad, Harrisonburg, Va.—Mrs. Conrad gave a Christmas Eve program on the afternoon of Dec. 24 at the Methodist Church and the first half of the recital was broadcast over W.S.V.A. Her selections were the following: Three Preludes on "In dulci Jubilo," Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Adeste Fideles" (from "Cathedral Windows"), Karg-Elert; Pastorale, Gullmant; "Noel," from "Byzantine Sketches," Mulet; "Gesu Bambino," Yon; Pastoral Symphony, Handel; "Christmas in Sicily," Yon; "Hallelujah Chorus," Handel.

Donald Pearson, Rochester, N. Y.—Mr. Pearson, organist of First Church of Christ, Scientist, Rochester, made the first stop of his Southern recital tour at the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints Jan. 27. His program was as follows: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "Von Gott will ich nicht lassen," Buxtehude; "Noel" ("Grand Jeu et Duo"), d'Aquin; Concerto in F major, No. 5, Handel; Chorale in B minor, Franck; Scherzetto, Vierne; Prelude on "Now as the Sun's Declining Ray," Simonds; Toccata, "Tu es Petra," Mulet.

Robert Noehren, Buffalo, N. Y.—In a recital Sunday evening, Jan. 5, at St. John's Church Mr. Noehren presented the following program: Prelude and Fugue in G minor, Dupré; Trio-Sonata No. 2 in C minor, Bach; Chorale Preludes, "In Thee Is Joy" and "The Old Year Now Hath Passed Away," Bach; Fugue in C, Buxtehude; Variations on an Old Spanish Tune, de Cabazon; Third Sonata, Mendelssohn; Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms; "St. Anne" Fugue, Bach.

F. Arthur Henkel, Nashville, Tenn.—On the third Sunday of every month Mr. Henkel gives a recital in the afternoon at Christ Episcopal Church. For the fourth recital of the season, Jan. 19, he selected this American program: Concert Overture, Rogers; "Ave Maris Stella," Bedell; "On the Coast," Buck; "Old Damascus Chant," Shure; "Redset," Edmundson; Concert Caprice, Kreiser; "Canyon Walls," Clokey; Finale, Sonata in C minor, Ralph Baldwin.

Jane E. Birtwell, Chester, Pa.—Miss Birtwell will play the following programs in Sunday afternoon recitals in February at the First Baptist Church:

Feb. 2—"Grand Choeur," Dubois; "The Little Red Lark," Clokey; "Sonata Romantica," Yon; Berceuse, Kinder.

Feb. 9—"Ave Maria," Bossi; "Invocation," Mally; Finale from Second Symphony, Widor; "Träumerei," Schumann; "L'Organo Primitivo," Yon; "Dawn," Jenkins.

Feb. 16—"Suite Gothique," Boellmann; Andantino, Franck; "The Squirrel," Weaver; "Christus Resurrexit," Ravanello.

Feb. 23—"Easter Morning on Mount Rubidoux," Gaul; Second Meditation, Gullmant; Concert Study, Yon; "Solo di Clarinetto," Bossi; Festival Toccata, Fletcher.

Russell H. Miles, Urbana, Ill.—Professor Miles played the following compositions for the University of Illinois Sunday recital Jan. 12: Toccata, Muffat; Aria and Giga, Loeillet; Fantasia and Fugue in G

minor, Bach; Chorale Prelude, "Von Gott will ich nicht lassen," Bach; Festival Prelude on "Ein' feste Burg," Faulkes; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Harmonies du Soir," Karg-Elert.

Home Emerson Williams, A.A.G.O., Rye, N. Y.—In a recital of Christmas music at the Presbyterian Church of Rye Dec. 22 Mr. Williams played: "Noel Suisse," d'Aquin; "Noel Eccosais," Gullmant; "Cradle Song for the Child Jesus," Octavio Bevilacqua; Pastorale on "Silent Night," Harker; "Noel Basque," Gullmant. In a recital on Christmas Eve he played these selections: "Lauda Sion," Kreckel; Chorale Prelude on "From Heaven Above to Earth I Come," H. E. Williams; Fantasia on Christmas Songs, Schultz; "Noel Angevin," Cesar Franck.

Philip F. Smith, Salamanca, N. Y.—On Sunday morning, Jan. 5, Mr. Smith used the following numbers in a fifteen-minute recital at the First Methodist Church: "How Brightly Shines the Morning Star," Bach-Schreiner; "O Sacred Head Once Wounded," Bach-Schreiner; Andantino in B flat, C. Harold Lowden; "A Viennese Melody," Kreisler; March in C major, R. M. Stults.

The Girl Scouts of Salamanca held their annual candlelight vesper service in the First Methodist Church Dec. 15. Mr. Smith presided at the organ and played a twenty-five minute program using: "In Deepening Shadows," Stoughton; "Memories at Twilight," Hopkins; "Evening Prayer" ("Hänsel and Gretel"), Humperdinck; "The Holy Hour," Nevin; "It Came upon the Midnight Clear" and "Silent Night," Vibbard.

Edward B. Vreeland, Salamanca, N. Y.—Mr. Vreeland has been substituting for Mrs. Wilton Spear at the First Methodist Church. For his music for the morning services in December Mr. Vreeland played the following: Sonata in E minor, Rogers; "Messe Solennele," Gounod; "Fanfare d'Orgue," Shelle; Chorale in A minor, Franck; Andante from Fourth Symphony, Widor; "Sortie" in G major, Rogers; Chorale in E major, Franck; "The Angelus," Massenet; "Redset," Edmundson; Sonata in F minor, Rogers; Canon, Holloway; "Roulade," Bingham; "Song of Triumph," Diggle; Chorale Fantasia on Two Christmas Carols, West; "Gesu Bambino," Yon; Christmas Carol, arranged by Vreeland; "Thou Art the Rock," Mulet.

William Lester, Chicago—Dr. Lester gave the third in a series of six recitals at De Paul University at noon Jan. 10. His selections were these: Symphony 4, in F, William Boyce; Adagio and Musette, Op. 159, Gretchaninoff; "The Bells of Berghall Church," Sibelius; Largo from Fifth Violin Sonata, Bach; Rhapsody on Old Carol Melodies, Lester.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga, who played the University of Illinois recital Sunday, Jan. 19, interpreted the following list of compositions: Prelude and Fugue in D, Bach; "Sheep May Safely Graze," Bach-Biggs; Harpschord Suite, Handel-Bedell; Sonata 6, Mendelssohn; Toccata on "O Filii," Farnam; Fountain Reverie, Fletcher; Chorale, Honegger; Finale in B flat, Franck.

Dudley Warner Fitch, Los Angeles, Cal.—In a recital sponsored by the vestry of St. Paul's Cathedral Jan. 20 Mr. Fitch played this program: Maestoso-Allegro Agitato, Andante and Finale, from Symphony in C minor, Holloway; Chorale ("O God, Hear My Sighing"), Krebs; Gavotta (from Third Harpsichord Sonata), Martini; Musette and Minuet (from a Masque), Handel; "Sempere Semplice," Karg-Elert; Greater Prelude and Fugue in C minor, Bach; "Invocation," Kroeger; "Vexilla Regis" ("The Royal Banners"), Titcomb; Musette, McGrath; Passacaglia, Diggle.

Alfred Ashburn, Altoona, Pa.—On New Year's Eve, preceding the annual watch-night service at the First Baptist Church, Mr. Ashburn played the following program: "In the Cathedral," Pierne; Andante from Fifth Symphony, Tchaikowsky; "Bible Poems" (numbers 1, 2, 5 and 6), Weinberger; "The Old Year Now Hath Passed Away," Bach. On Dec. 22 he played: "Good News from Heaven," Pachelbel; "In Bethlehem a Child Is Born," Bach; "Divinum Mysterium," Candlyn; "Noel," Bedell; "The Nativity," Hokanson; "Vom Himmel hoch," Edmundson.

Programs of Organ Recitals of the Month

Marshall Bidwell, Mus.D., Pittsburgh, Pa.—Dr. Bidwell's recitals Saturday evenings and Sunday afternoons at Carnegie Music Hall have been marked in January by the following programs among others and by the presentation of a number of new compositions:

Jan. 4—Bach program: Prelude and Fugue in G major; Chorale, "Lord Christ, the Only Son of God"; Bourree from Suite for Trumpet; Fantasia and Fugue in C minor; Fantasia in C major; Pedal Exercitium in G minor; Chorale Preludes, "O Hail This Brightest Day of Days," "The Old Year Has Passed" and "In These Is Gladness"; Two Studies (transcribed by Leroy; clarinet part played by Milton Shapiro); Suite, five movements, transcribed by Edmundson; Chorale, "Jesu, Joy of Man's Desiring"; Fugue a la Gigue.

Jan. 11—Concert Prelude and Fugue in G major, Faulkes; Andante Cantabile from First Sonata, James; Adagio from "Symphonie Periodique," Pleyel; Gigue-Rondo, J. C. F. Bach; Variations on a Theme by Handel, Karg-Elert; "La Cathedrale Engloutie" and "Romance," Debussy; Serenade, Rachmaninoff; "Caprice Viennois" and "The Old Refrain," Kreisler; "Carillon de Westminster," Vierne.

Jan. 19—Overture to "Ruy Blas," Mendelssohn; Arioso, Handel; Sketch in D flat and "Nachtstück," Schumann; Allegro from Sonatina in G major, Clementi; Fantasia and Fugue in G minor, Bach; Lullaby and "Bach Goes to Town," Templeton; "Les Preludes," Liszt.

Jan. 18—Overture to "Fingal's Cave," Mendelssohn; Gavotte from "Iphigenia," Gluck; "Le Coucou," d'Aquin; Four Polyphonic Preludes, Edmundson; Sonata No. 1, in F minor (for flute and clavier; Joseph Farinelli assisting), Handel; Fantasia on "Ad Nos," Liszt; "Starlight Pastel," Alan Floyd; "The Musical Snuff-box," Liadoff; Symphonic Poem, "Blanik," Smetana.

W. William Wagner, Huntingdon, Pa.—The following program by Mr. Wagner will open the Lenten recital series at St. Mark's Church, Lewistown, Pa., March 1: Chorale Fantasia on "Come, Holy Ghost," Air in A minor (Toccata and Fugue in C), Chorale Prelude, "From God Naught Shall Divide Me," and Chorale Prelude, "O Sacred Head Now Wounded," Bach; Grand Fantasia in E minor ("The Storm"), Lemmens; Allegro Maestoso from Sonata in F minor, Mendelssohn; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; Antiphon on "I Am Black but Comely," from "Vesper du Commun," Dupré; "Suite Gothique," Boellmann. C. Greer Bailey, baritone, of Juniata College will assist in this program.

Vesper services will be held at Juniata College every other Sunday afternoon and each service will be preceded by a short organ prelude-recital on the new Möller organ. The following program will be played by Mr. Wagner Feb. 9; Chorale Prelude, "To Thee, O Lord, I Cry," Bach; Air from "Water Music" Suite, Handel; Adagio from Second Symphony, Widor; Cantilene Pastorale, from Sonata in B minor, Guilmant.

Dubert Dennis, Oklahoma City, Okla.—Mr. Dennis was heard by more than 500 people Jan. 20 when he gave a recital at the First Christian Church. His program included: Trumpet Tune, Purcell; "Basse et Dessus de Trompette," Clerambault; "Soeur Monique," Couperin; Fantasia in G minor, Bach; Sketch in F minor, Schumann; Waltz in A, Brahms; "Piece Heroique," Franck; Echo Caprice, Mueller; Irish Air from County Derry, arranged by Lemare; "Grandfather's Wooden Leg," Clokey; Prelude and Fugue on B-A-C-H, Liszt. To this he added four encores, as follows: "O Sacred Head Once Wounded," Bach; "Our Father in Heaven," Mendelssohn; "The Squirrel," Weaver; "The French Clock," Bornschein.

Kathryn Hill Rawls, A.A.G.O., Randolph Field, Tex.—Mrs. Rawls played a Christmas program for the third vesper musicale at the Randolph Field post chapel on the afternoon of Dec. 15. Her selections included the following: Chorale Preludes, "Vom Himmel hoch," Pachelbel; "Jesu, Joy of Man's Desiring," Bach-Grace; "Veni, Veni, Emanuel," Garth Edmundson; "A Lovely Rose Is Blooming," Brahms-Holler; Toccata on "O Filii et Filiae," Lynnwood Farnam; "Three Holy

Kings," Gliere; "The Shepherd and the Mocking-Bird," Berwald; "Christmas Musette," Mally; "Christmas Evening," Mauro-Cottone; "The Seraph's Strain," Wolstenholme; "Nun danket Alle Gott," Karg-Elert.

For the fourth vesper musicale, Jan. 19, Mrs. Rawls selected the following organ numbers: Chorale in A minor, Franck; "Canyon Walls," Clokey; "The Swan," Stebbins; "L'Organo Primitivo," Yon; "The Bells of St. Anne de Beaupre," Russell; Toccata, "Suite Gothique," Boellmann.

Thomas H. Webber, Jr., Memphis, Tenn.—Mr. Webber, whose dedicatory program on the large new organ in the First Baptist Church of Jackson, Miss., was published last month, gave a second recital on the same instrument, built by Ernest M. Skinner, on the evening of Dec. 29 before a congregation of 1,700 people. The program consisted of these selections: Toccata, Fifth Symphony, Widor; Andante, "Grande Piece Symphonique," Franck; Minuet in D, Mozart; "Christmas Evening," Mauro-Cottone; Intermezzo, Bonnet; "Dance of the Sugar-Plum Fairy," Tchaikowsky; Fantasia on Christmas Carols, Faulkes; "The Fifers," d'Andrieu; "The Mirrored Moon," Karg-Elert; "The Four Winds," Rowley; Pavane, Ravel; "The Primitive Organ," Yon; "Christmas," Dethier.

Mr. Webber has been invited to return for a third recital at this church.

Ralph Douglass, New York City.—In a Christmas recital at the Madison Avenue Baptist Church Dec. 13 Mr. Douglass played the following compositions: "Noel Parisien," Quef; "Christmas in Sicily," Yon; Toccata from "Oedipe a Thebes," Le Froid de Mereaux; Pastoral Suite, Bach; "Liebestod," from "Tristan and Isolde," Wagner; "Etude Symphonique," Bossi.

C. Gordon Wedertz, Chicago.—Mr. Wedertz, playing for the La Grange Legion Sunday Evening Club at its meetings in January, gave the following recitals which opened the programs:

Jan. 5—"Harmonies du Soir," Karg-Elert; "Reve Angelique," Rubinstein; Toccata in F major, Widor.

Jan. 12—Adagio ("Sonata Gothique"), Diggle; "The Bells of St. Anne de Beaupre," Russell; Fourth Concerto (Allegro Moderato), Handel.

Jan. 19—"Night," Jenkins; Bolero, Moszkowski; Meditation and Toccata, d'Evry.

Elmer Tidmarsh, Schenectady, N. Y.—The following programs will be played by Dr. Tidmarsh at the Union College Memorial Chapel Sundays in February:

Feb. 2—Chorale in A minor, Franck; Pastoral, Franck; "The Afternoon of a Faun," Debussy; "The Girl with the Flaxen Hair," Debussy; Ballet, Debussy; "On Hearing the First Cuckoo in Spring," Delius; Lento, Scott; "Pomp and Circumstance," Elgar.

Feb. 9—Fugue in D major, Bach; Air for the G String, Bach; Finale from Trio-Sonata in E flat, Bach; "March of Victory," Moussorgsky; Prelude, Scriabine; Cradle Song, Gretchaninoff; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Song of India," Rimsky-Korsakoff; Largo and Finale from "New World" Symphony, Dvorak.

Feb. 23—Overture to "William Tell," Rossini; Andante Cantabile, Tchaikowsky; "Softly Now the Light of Day," arranged by Reynolds; "Liebestraum," Liszt; "Moonlight" Sonata, Beethoven; Adagio from "Sonata Pathetique," Beethoven; Minuet in G, Beethoven; "Finlandia," Sibelius.

John M. Klein, A.A.G.O., Columbus, Ohio.—In a recital at the Broad Street Presbyterian Church Sunday afternoon, Dec. 15, for the Women's Music Club and the Central Ohio Chapter of the American Guild of Organists Mr. Klein played a program made up as follows: Three Chorale Preludes on "Blessed Jesus, We Are Here," Bach; Three Chorale Preludes on "In dulci Jubilo," Bach; "Awake! the Voice Is Calling," Bach; Fantasia in G major, Bach-Volkel; "Lo! How a Rose E'er Blooming," Brahms; "Communion sur Un Noel," Huré; "Paysages Eucharistiques" ("La Vallée du Behorleguy, au Matin"), Ermend Bonnal; "Christmas in Sicily," Yon; Toccata from Fifth Symphony, Widor; Minuets 1 and 2 from Serenade in D major, Brahms-Kramer;

"Holberg Suite" (Air and Rigaudon), Grieg; "Clair de Lune," Debussy.

In a recital at the same church Nov. 24 Mr. Klein played: Sarabande and "Giga," Zipoli; Gavotte and Variations, Stanley; "Communion sur Un Noel," Huré; "Hymne d'Actions de Graces Te Deum," Langlais; "Tambourin" and Minuet, Gluck; Minuet, Boccherini; Presto, from Sinfonia in B flat, J. C. Bach; Sonata 1 ("Mässig schnell"), Hindemith; "Pantomime," de Falla; Berceuse, "Firebird," Stravinsky; "Carillon de Westminster," Vierne.

Theodore Beach, New York City.—Mr. Beach, organist of St. Andrew's Church, gave a recital in the chapel of the Home for Old Men and Aged Couples Sunday evening, Jan. 5, and played: Christmas Pastoral, Merkel; Adagio from "Notturmo for Wind Instruments," Spohr; Toccata and Fugue in D minor, Bach; Prelude to "Lohengrin," Wagner; Andante from Symphony in E flat, Haydn; "Marche Religieuse," Guilmant.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's recital at the Joslyn Memorial Sunday afternoon, Jan. 5, was marked by performance of the following selections: Allegro Moderato, from Sonata in G sharp minor, Rheinberger; Adagio from Symphony 6, Widor; Gigue-Rondo, J. C. F. Bach; Choral Song and Fugue, Wesley; "The Bells of St. Anne de Beaupre," Russell; "Chinoiserie," Swinnen; "The Nightingale and the Rose," Saint-Saens; Scherzo, Dethier.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead's February Sunday afternoon recitals at Duke University will include the following:

Feb. 2—Prelude, Fuga and Ciaccona, Pachelbel; Fantasia in G, Bach; "To a Wild Rose" and "With Sweet Lavender," MacDowell; "Plymouth Suite," Whitlock.

Feb. 9—Suite for Organ, de Maleingreau; Prelude, Samazeuilh; Canzonetta from Violin Concerto, Tchaikowsky; Prelude in E minor, Chopin; Passacaglia and Fugue in C minor, Bach.

Feb. 16—Passacaglia, "In Aeternum"

and "Silence Mystique," Edmundson; March from "Dramma per Musica" and Sinfonia to "Lord, for Thee My Spirit Longs," Bach; Scotch Poem, MacDowell; "The Swan," Saint-Saens; "The Ninety-fourth Psalm," Reubke.

Feb. 23—Suite for Organ ("Toccata), Strains, "Intercession" and "Catedrala), Bingham; Passacaglia from Sonata 8, Rheinberger; "The Squirrel," Weaver; Meditation from "Thais," Massenet; "Electa ut Sol," Dallier.

Dr. George Stewart McManus, Los Angeles, Cal.—Dr. McManus' programs at the University of California at Los Angeles in January included among others the following:

Jan. 7—"Sur un Theme Breton," Ropartz; "Marche des Rogations," Gigout; Spring Song, Shelley; Chorale, Jongen; "Priere a Notre Dame," Boellmann; Toccata and Fugue in D minor, Bach.

Jan. 10—Prelude and Fugue in B flat major and Toccata in F, Bach; Prelude to "Tristan and Isolde," Wagner.

Howard L. Ralston, A.A.G.O., Washington, Pa.—In an "hour of Advent and Christmas music" at the Second Presbyterian Church Dec. 1 Mr. Ralston was assisted by Martha Marriner, soprano. The organ selections were: Chorale Prelude, "Come, Redeemer of Our Race," Bach; "Noel from Poland," Guilmant; "Christmas in Sicily," Yon; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Two Lithuanian Carols, harmonized by T. Carl Whitmer; "March of the Magi," Dubois; Improvisation on "Adeste Fideles," Kreckel; "The Holy Night," Buck.

Arthur B. Paulmier, Jr., Madison, N. J.—In a recital on the afternoon of Jan. 5 at the Presbyterian Church Mr. Paulmier played: Prelude in C minor, Mendelssohn; "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; "Meditation a Sainte Clotilde," James; "Pan Pastorale," Godard; "Clair de Lune," Karg-Elert; "Kamennol-Ostrow," Rubinstein; Improvisation on a Hymn-tune.

[Continued on next page.]

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Recital Programs

[Continued from pages 24 and 25.]

Harry Rowe Shelley, New York City—Mr. Shelley, the veteran organist and composer, gave a recital as guest organist at Union College, Schenectady, N. Y., Sunday afternoon, Jan. 19. Mr. Shelley played a program consisting of the following compositions: Fantasia and Fugue in G minor, Bach; "Piece Characteristique," Rubinstein; "Clair de Lune," Debussy; "Götterdämmerung" Music, Wagner; "Scherzo Mosaic," "Hindu Temple Dance" and "A la Gigue," Shelley; Adagio Lamentoso, Tschaiakowsky; "Lenore" March, Raff.

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

Jan. 5—"Tone Poems," Oliver King.
Jan. 12—Variations and Fugue on "Winchester Old," Charles Wood.

Jan. 19—"Scenes on the Wye," Frédéric H. Wood.

Jan. 26—Prelude and Fugue in E minor, T. A. Walmisley; "Murmuring Zephyrs," Adolf Jensen.

Dale W. Young, Indianapolis, Ind.—In a twilight hour of organ music at Zion Evangelical and Reformed Church Jan. 12 Mr. Young played: "O God, Thou Faithful God," Karg-Elert; Berceuse, Vierne; "In Thee Is Gladness," Bach; Trumpet Tune, Purcell; "Dance of the Reed Flutes," Tschaiakowsky; "Dreams," McAmis; Toccata and Fugue in D minor, Bach; "The Music Box," Bond; "Sunrise," Jacob; Sketch in D flat, Schumann; Andantino, Lemare; Toccata, Symphony 5, Widor.

WILLIAM O. TUFTS GOES TO LARGE WASHINGTON CHURCH

Announcement is made of the appointment of William O. Tufts, Jr., A.A.G.O., M.S.M., as organist of the large and prominent Foundry Methodist Church in Washington, D. C. On Jan. 22 Mr. Tufts played the opening recital on a three-manual organ built for the church by M. P. Möller and gave the following program: "Psalm XIX," Marcello; Chorale Preludes, "Lord Christ, Thou Art the Prince of Peace," J. B. Bach, and "Whate'er My God Ordains Is Right," Kellner; Prelude and Fugue in E minor, J. S. Bach; Chorale in B minor, Franck; "Toujours, Serieuse, Jamais Triste," Broughton; Reverie, Dickinson; "Imagery in Tableaux," Edmundson.

Mr. Tufts went to Washington a few years ago from South Bend, Ind., to be organist of the New York Avenue Presbyterian Church. Last fall he was appointed music instructor at the Eastern High School. In South Bend he was organist and director at the First Methodist Church.

Mr. Tufts was born in Washington, D. C., Jan. 30, 1911, and entered the Oberlin Conservatory of Music in the fall of 1929. There he majored in organ under Bruce H. Davis and took choral work under Olaf C. Christiansen. In 1932 and 1933 he was counsellor at the national music camp at Interlochen, Mich. In the latter year he passed the associateship examination of the A.G.O. and in 1934 he received his degree from Oberlin. That fall he entered the School of Sacred Music of Union Theological Seminary, New York, and studied under Dr. Clarence Dickinson. The next year he was organist of the Union Seminary chapel and then for two years, until he left for Indiana in September, 1936, he was organist and choirmaster of the Beck Memorial Presbyterian Church in New York City.

WILLIAM O. TUFTS, A.A.G.O.



DR. AND MRS. BARNES HOSTS FOR RECITAL BY VIRGIL FOX

Dr. and Mrs. William H. Barnes entertained a large party of their friends, including a number of Chicago and Evanston organists, at their hospitable home in Evanston Jan. 25, when Virgil Fox gave a recital on the four-manual organ in the Barnes residence. Mr. Fox displayed the skill to which those acquainted with his work have been accustomed, and enhanced the technical perfection of his work with a feeling and expression that make him a rare artist. One feature of the evening was his interpretation of Bach's "Come, Sweet Death," which made such an appeal that it was repeated at the close of the set program. After the recital the hosts supplemented the musical feast with an abundance of more mundane, but equally appreciated, refreshments.

BAKER UNIVERSITY RECITALS GIVEN BY LE ROY E. WRIGHT

The Rev. LeRoy E. Wright of Baker University, Baldwin, Kan., whose work in Rockford and Chicago, and later in Toledo, earned for him a fine reputation as a church musician, is giving a series of lecture-recitals in the chapel of Baker University. The initial program was presented Nov. 27 at the regular hour for the weekly chapel exercises. Playing the following numbers, Mr. Wright endeavored to give in the lecture material which would assist the non-music student to understand such organ compositions: First Movement from Sixth Symphony, Widor; March from "Dramma per Musica," Bach; "Twilight at Fiesole," Bingham; "The Squirrel," Weaver; "The Song of the Basket Weaver," Russell; "Carillon de Westminster," Vierne. Similar programs will be presented at the university and in churches in the Kansas Conference.

At the Christmas vespers of the university were introduced for the first time several plainsong settings. These were well received.

In February the university choir will sing Gaul's "Holy City" and on Palm Sunday "The Messiah." At the regular Sunday vespers Mr. Wright hopes to present several of the Bach cantatas.

New Sewickley Chorus in Concert. Julian R. Williams' new Western Pennsylvania Choral was heard in its first program Dec. 10 at St. Stephen's parish-

house, Sewickley, Pa., where Mr. Williams is organist and choirmaster. The performance elicited lavish praise from competent critics for the work of the organization. Mr. Williams has organized his thirty-two singers along Russian lines—that is the three upper sections are equal in numbers, with a preponderance of strength in the bass. The balance was 7-7-7-11. This bass section was wonderfully effective, and to make it all the more powerful and thrilling Mr. Williams has added a true Russian "octave bass," which gave an organ-like foundation to everything the choir sang. The concert was under the auspices of the choir chapter of St. Stephen's. There was a large audience, which included many well-known musicians from points in western Pennsylvania.



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New Publications for Organ

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

"Sonata Gothique," for organ, by Roland Diggle; published by the Clayton F. Summy Company, Chicago.

This popular Los Angeles composer is very much himself in this new and impressive cyclic work. In its twenty-four pages he again displays his technical skill, his fluency of melody, alert rhythms, pleasing harmonies and ability to write genuine organ music certain to interest both player and listener. The three movements are structurally valid, balanced and consistent. The formal scheme is that of the older symphonic models—a massive allegro first movement, a more serene melodic slow one and a rousing, brilliant finale. The composer has chosen to keep his technical demands below the moderately difficult line, thus rendering the work available to a wide range of players and also instruments.

Detailed analysis is not necessary. What will be better will be for the active organ fraternity to procure and play a new native work that has solid virtues, is sure to please all involved and is a worthy work to boot.

Ten Marches for the Organ, volumes I and II; published by Novello & Co., Ltd., London, England.

Splendid values are these albums. The premier book comprises "Marcietta," by Dubois; Festal March, by Elvey; March from the "Occasional Oratorio," Handel; Solemn March of Lloyd, March in C by Schumann, as well as equally valuable pieces of like character by Adams, Brooksbank, Foster, Keene and Perrin. Included in the second set are "Marche-Sortie," by Dubois; Solemn March, by Duncan; "March of the Crusaders," Liszt; Processional March, Warriner, and other numbers by Adams, Foster, Reynolds, Rogers, Tozer and Woods. A first-class selection of musically valid and practical marches has been collected under these covers and offered at a modest price. Many service players will welcome such a wealth of effective and moderately easy postludes.

Three Pieces for Organ, by A. Gretchaninoff; published by the H. W. Gray Company, New York City.

From the mature creative vision of this great Russian composer comes this trio of impressive organ pieces—the first of his works originally conceived for the instrument this reviewer has ever had the good fortune to see. Let it be emphasized that this is music set down by a master—music out of the ordinary, not to be ignored by any organist. The first of the pieces is a lovely Adagio, luscious in theme and harmony, concise in form and extent, but powerfully eloquent for all its brevity. A delicious Musette, characteristic and striking, follows. The final piece is a melodic, tunefully ingratiating Berceuse, equally pleasing and grateful. These three short pieces form a real contribution to organ literature, worthy of widespread hearings.

Offertoire—"Carillon," by Robert L. Be-dell; Variation and Toccata on a National Air ("America"), by Norman Coke-Jephcott; published in the "St. Cecilia Series" (numbers 669 and 670) by the H. W. Gray Company, New York City.

Here are two exceptionally attractive and practical new works for organ solo. The first title (incidentally dedicated to that truly valuable force for the betterment of music, Harold W. Thompson) features a characteristic melody presented in alternate phrases by swell trumpet and great solo flute over an accompaniment figure cleverly suggestive of the dis-

NATHANIEL E. WATSON, PHILADELPHIA ORGANIST



IN NATHANIEL E. WATSON the Philadelphia organ fraternity has a man who ranks as the beloved disciple, though he is the one who carries the bag. While the finances of the Pennsylvania Chapter of the A.G.O. are in his hands and he collects the dues, Mr. Watson has the regard of all his fellows for his qualities as a musician and his faithfulness as treasurer of the chapter.

Mr. Watson has been organist and director of music of Congregation Beth-El Rothschild Memorial for twenty-six years. Just a year ago he was honored with a dinner and presented with a check and beautiful plaque commemorating his twenty-five years' faithful service. He recently completed eighteen years at St. James' M. E. Church. At present Mr. Watson is musical director at Sellers Memorial Church in Bywood.

Mr. Watson was born in Philadelphia in 1890 and has spent his entire life in that city. His early church training was received as a choir boy in St. Simeon's Episcopal Church under William Buckley, with whom he later studied voice. He studied piano with Constantine von Sternberg and Maurits Leeftson, receiving organ instruction under the tutelage of S. Wesley Sears.

When a youth of 16 he was appointed organist of St. Michael and All Angels'

sonant overtones of bells. The work is simple in structure, easy to play, but nevertheless truly distinctive.

The other piece is more of the display, virtuoso type. A harmonically pungent introduction precedes a brilliant section featuring the theme in the pedals, with brilliant chordal passage-work above, first on swell, later on great. A chromatically harmonized version of the melody in chorale mode follows, ending in a powerful paean. The composition is a splendid presentation of a melody that is of point just at this time, and is one that will meet with widespread approval both for its practical and its musical values.

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Text by LORRAINE HUNTINGTON MILLER

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Text by ROBERT HILLYER

The text of this cantata, by a distinguished American poet, expresses the spiritual meaning of the Easter Festival in terms of joyous triumph over darkness. Though written several years ago, the music is considered among Mr. Clokey's finest achievements. It should be on the "discovery" list of every discriminating director. Arr. for mixed voices with antiphonal chorus of treble voices, with solos for all four voices. Piano-vocal score, \$0.75; special organ accompaniment, \$1.00.

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Dr. Channing Lefebvre, warden of the American Guild of Organists, in his foreword for its new directory makes the following timely suggestions regarding the subjects which the winter programs of the chapters of the Guild may cover:

"Personal observation leads me to think that not enough time in public meetings is devoted to practical problems, especially those pertaining to choral work, accompaniment and service playing. Surely all of us should be interested in such homely little matters as how to make an organ tune for improvisation out of the opening hymn, how to fill in hymn-tunes correctly, when the pedals should be played an octave lower in hymns, when the pedal should be dropped, what sound musical repertory is available for small volunteer choirs, the question of attacks and releases, when repeated notes should actually be repeated in hymn accompaniment, the proper holds in chorales and psalm-tunes, how to modulate convincingly—a subject sadly neglected by Guild members—and kindred problems. Such questions would certainly interest members for one or two meetings a year."

Here is a definite challenge for all organists, a challenge to develop real musicianship in their service playing. Improvisation should be interesting and significant. The adaptation of the four-part score of a hymn-tune for the organ in a service involves good judgment and an awareness of what the total effect is and should be throughout the church. How many of us have a listening post among the congregation to tell us just how our organ accompaniment of hymns sustains the singing without undue volume? The mere matter of modulations, unobtrusive but definitely "copulative," is often neglected. After many hymns, specially at the points when late comers are seated, short related organ phrases may be added. A friend once called this "lubricating" the service. In a proper sense it makes for smoothness. At the same time, well-ordered silences have their place.

In similar vein the late Waldo S. Pratt wrote that in addition to the attitude of the people and the spirit of the choir, "more important still is the attitude of the organist. He always has it in his power to make or break congregational singing. This function should be held to be primary in every church organist. It is his business to be rightly informed as to the nature of congregational music and constantly aware of his responsibility for its success. And he must be able to play tunes correctly, artistically and with contagious enthusiasm. Tune-playing is often difficult—but it is so fundamental in church music that one who calls himself a church musician must master it." [From "Musical Ministries in the Church," which was first published in 1901.]

What about the tune playing in these splendid hymn festivals which are being held all over the country? In many cases it is adequate and sometimes inspiring, but often there does not seem to have been an attempt to gauge the tempos and touches that will hold the unusually large group of singers together. These people have never sung with each other before, and it will take a few measures to find the speed which allows them freedom for a noble interpretation of the hymns. The organist should sense these tempos and, above all, he should keep from automatically hastening the more stately but virile pulse that allows the greatest volume of fine tone.

This leads to the question of the tempo sense of organists, a subject that deserves separate mention, because it affects the power to keep the chosen tempo steady, without unconsciously changing to some

definite speed that seems instinctive. The problem becomes acute when, for instance, one has to maintain a slower tempo for a hymn than that usually employed, on account of the very large number singing. A very few players seem to feel that the tune should be taken at the tempo suitable to their choirs for such a composition. There is no better way than this to baffle the people in the pews who are trying to "find" themselves as a sonorous, inspiring singing unit.

After all, the purpose of hymns is to be sung—by all who are supposed to sing them. Their selection, from the various standpoints that enter into their choice, their preparation, their treatment at the organ—all these affect the result.

On Sunday afternoon, Feb. 2, in the First Reformed Church, Newark, N. J., the Metropolitan New Jersey Chapter of the A.G.O. will hold a hymn festival with the theme "Man in God's World Today." Twenty choirs are expected to lead the hymns selected. Four hymns will be sung in unison and the same number in harmony, while the choirs alone render Christiansen's setting of "Beautiful Saviour." Miss Roberta Bitgood, dean of the chapter, who is known to many through her choral compositions, has been largely responsible for planning the festival.

Have you seen the hymn leaflet reprinted by the society last fall? It may help solve your own festival problems. Please address the writer.

R. L. McALL.

TUNES ARE BEING SELECTED FOR NEW EPISCOPAL HYMNAL

Steady progress is being made in the revision of the Protestant Episcopal Church Hymnal, according to an announcement by the Rev. Winfred Douglas, editorial chairman of the tunes committee of the joint commission on the revision of the hymnal.

At present the work is centered on the choice of tunes. The words of the hymns were authorized and approved by the recent general convention and to the commission has been given the authority to make minor changes.

A tunes committee of nine, composed of choirmasters and musically trained clergy, has done much preliminary work during the last two years. A subcommittee of the joint commission on church music, equally diversified in its interests, is cooperating with the tunes committee and will prepare a revised and enlarged service supplement.

"These two representative bodies," said Dr. Douglas, "believe that the church's mandate is for a congregational rather than a choir hymnal. The tunes, both new and old, will be limited to a pitch within ordinary congregational range. They will be chosen to supply the varying needs of different types of churches, but always with the proviso that the melody itself can be readily sung by the congregation. Widely familiar, favorite tunes will not be omitted, but in certain cases will be supplemented by additional tunes thought to be of greater eventual usefulness. All tunes are submitted to the committee anonymously and chosen by merit only."

The committee has proofs of the new hymns, which it will send free to composers on application to Dr. Douglas at 2588 Dexter street, Denver, Colo.

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VICTOR KERSLAKE, A.C.C.O.



UP IN OWEN SOUND, ONT., a city of 12,000 people, situated 120 miles north of Toronto, Victor Kerslake, A.C.C.O., A. T.T.M., offered an example in the Christmas season of what can be done with a volunteer chorus of thirty-eight voices, a children's choir of fifty-five girls and twenty-eight boys and an intermediate choir of thirty-five, singing in three parts, to present a musical program of high merit. More than a thousand people filled the Knox United Church Dec. 15 for a carol service. The edifice seats 1,200, but the remaining space was reserved for the choral forces.

Mr. Kerslake states that he received much of the inspiration for the formation of the choral groups in this service from articles published in THE DIAPASON.

The children's choir sits in the gallery on the two sides of the auditorium and sings one number every Sunday. The organ is a fine three-manual built by Casavant.

Victor Kerslake was born in 1900 in London, England. He was brought to Canada by his parents in 1906 on the advice of physicians. The doctors were right, as he has never had a serious illness since arriving on this side of the Atlantic. As a boy he lived in Toronto and Goderich and in the latter town received his first instruction on the organ. This instruction was given as payment by a local organist and choir leader for substituting for him at the midweek prayer meeting while he filled his regular week-night place at the piano in the local "movie" theater.

Later Mr. Kerslake moved to Toronto and held several church positions in that city, leaving Immanuel Baptist after ten years to go to Knox United in Owen Sound in 1937. He studied piano with A. E. Cook, organ and theory with Sir Ernest MacMillan and composition with Dr. F. J. Horwood.

Mr. Kerslake has written chiefly for strings, among the larger numbers being a "Suite Miniature" and "Mozartiana," both numbers having been played over the N.B.C. and C.B.C. networks by Chuhaldin.

PURVIS OBLIGED TO REPEAT HIS CHRISTMAS DAY MUSIC

Richard Purvis, organist and choirmaster of St. James' Church, Philadelphia, had to repeat the Christmas Day music on the following Sunday because of the

number of requests received. As a prelude to Christmas week came Mr. Purvis' last Advent organ recital Dec. 21. Christmas Eve the church was thronged for the traditional candlelight carol service from 5 to 6. Mr. Purvis conducted the boys' vested choir and the men's choir in a program of carols, old and new, assisted by Velma Godshall, soprano; Howard Vanderburg, baritone of the Philadelphia Opera Company, and Marjorie Tyre and Reba Robinson, harpists. Claribel G. Thomson was the assisting organist. A feature of the carol service was the presentation of a newly-published work of Mr. Purvis, "Iam Heims Transit" ("Winter Passes Over"), which is based on verse taken from "Brother Petroc's Return." Well received also was Mr. Purvis' popularly-known Scotch carol, which was sung by the choirs, with the assistance of the soloists and harpists. Christmas morning the choir and Mr. Vanderburg sang Mr. Purvis' communion service, "Missa Sancti Nicolai," which had its first performance a year ago. Marcel Dupré's "Variations on an Ancient Carol" was used for the organ prelude and the Toccata from Widor's Fifth Symphony was the concluding voluntary. The Christmas week schedule was brought to a close on the afternoon of Dec. 29, when the Yuletide cantata "The Mystery of Bethlehem," by Healey Willan, was presented by the choirs and soloists with Reba Robinson, harpist, and John Cooke, organist, assisting.

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**Series of Lectures,
Recitals in Montreal
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The Church of the Messiah (Unitarian), in Montreal, was the setting of two interesting series of musical events during the quarter ending with December. The organist of the church, George M. Brewer, delivered eight addresses on "Music and Life," illustrated by recordings and organ music. These were given in the church auditorium on consecutive Friday evenings, commencing Oct. 11 and ending Nov. 29. Mr. Brewer compared his subject to Claude Monet's series of studies of the Cathedral of Rouen, observed under different conditions of light at different times of day.

Lecture No. 1 dealt with "The Dance," considered as ceremony and later as art. Unusual recordings of dances of the Kongo were included among the illustrations. Lecture No. 2 dealt with "Song." The lecturer referred to "the outlines of the cathedral dimly discerned." Lecture No. 3 proceeded to "The Golden Ages," dealing with polyphony. Interesting recordings of vocal and instrumental compositions were used. The organ illustrations were selected and played by the lecturer and included works by Scheidt, Pachelbel, Frescobaldi and Buxtehude. Lecture No. 4, dealing with "Religion," was devoted entirely to the works of Bach. Here the lecturer compared the art of music to "the cathedral seen in the full blaze of noonday." Lecture No. 5 dealt with "The Development of the Symphony" and presented "the third viewpoint—the harmonic." Lecture No. 6 discussed "Modern Developments of Symphonic Music." Mr. Brewer spoke of the disillusionment of the Romantic period and of the various doctrines of despair that contributed to the art of that period. Lecture No. 7 proved to be a bird's eye view of "Music Drama," while Lecture No. 8 was an excursion into "Modern Experimentation in Music."

On four Sunday evenings commencing Nov. 24 joint recitals were given in the Church of the Messiah. Two sonatas for two violins by Purcell and Handel together with the Double Concerto by Bach formed the principal items of the program for the first of these events. On Dec. 1 a Bach program was played. Dec. 8 the choir of the Russian Orthodox Church of St. Peter and St. Paul sang and Dec. 15 was devoted to a soprano and organ program.

**PITTSFIELD, MASS., CONCERT
DIRECTED BY HORACE HUNT**

The Berkshire Musical Association, of which Horace Hunt is director, gave a Christmas concert, marking its seventh season, in the high school auditorium at Pittsfield, Mass., Dec. 10. A large part of Bach's Christmas Oratorio was the special offering, in addition to which there were miscellaneous numbers, closing with three compositions of Jean Sibelius. On Jan. 20 Mr. Hunt began rehearsals in preparation for the 1941 program and festival at Tanglewood.

As a Christmas Sunday musical feature at the First Congregational Church of Dalton, Mass., of which he is organist and choirmaster, Mr. Hunt gave a part of the Bach Christmas Oratorio Dec. 22 and as organ numbers played: "From God Shall Naught Divide Me," Buxtehude, and "The Little Shepherd," Debussy. This took the place of the sermon for the day.

Death of Dudley Buck the Second.

Dudley Buck, singer and teacher of singing, died Jan. 13 at the home of his sister, Mrs. Francis Blossom, in Fairfield, Conn., after an operation performed in a New York hospital several weeks ago. He was 71 years old. Mr. Buck was a son of the late Dudley Buck, distinguished American organist and composer, who died in 1909. Mr. Buck left a widow, who was Helen Babcock of New York at their marriage in 1904, and a son, Dudley Buck III.

Mrs. Anna Bellaire, organist and choir director of St. Joseph's Catholic Church at LeMars, Iowa, for fifty years, was the guest of honor at a testimonial banquet Dec. 30 in the parish hall, when church members and LeMars as a whole paid tribute to her.

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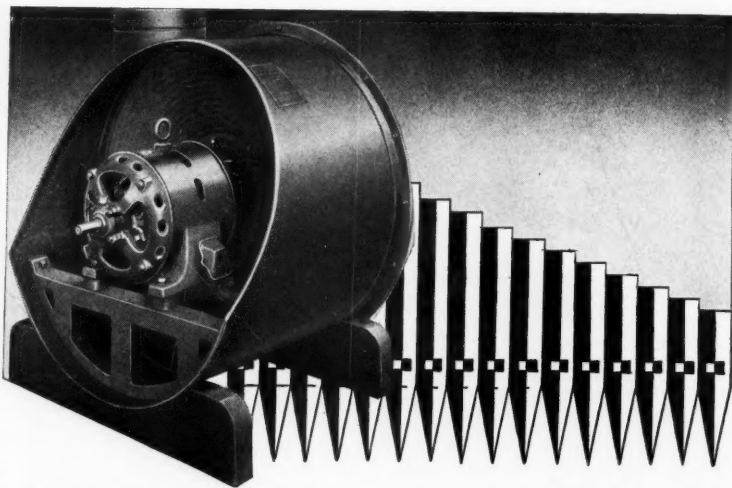
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KATHARINE E. LUCKE

NEWS FROM LOS ANGELES;
IMMANUEL CHURCH CHANGE

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Jan. 16.—If I were asked to name four of the best organist-choir directors here on the Pacific coast one of them certainly would be Clarence Mader. For some years he has been in charge of the music at Immanuel Presbyterian Church, Los Angeles, and has done an outstanding piece of work. The music has been of a high standard and the choir has done remarkably well. I doubt if any better performances of the Bach Passion and the West "Ordering of Moses" have been heard west of Chicago. To the amazement of Mr. Mader's fellow organists the chairman of the church's music committee announces that Frederick Vance Evans, late of the First Methodist Church, Pasadena, has been appointed minister of music, with Mr. Mader as organist.

In reference to the foregoing I would like to pay tribute to the gentleman who came here from the East at the request of the church to look over the ground. I am sorry I do not know his name, but after spending a few days here he returned home and wrote the committee to the effect that they had in Mr. Mader one of the best men in the country and that he would not consider the position.

We are all looking forward with the keenest interest to the recital to be given by Virgil Fox on the fine Casavang organ in the Blessed Sacrament Catholic Church in Hollywood Feb. 10. I enjoyed this organ at the last Guild meeting and to hear Mr. Biggs play the Franck Chorale in B minor was something to remember for a long time. Included on the program were two new organ numbers by Mr. Biggs—"Carillon on 'O Filii et Filiae'" and "Salve Mater Misericordiae," both of which will be published by J. Fischer & Bro.

A first-rate recital that was given by W. Brownell Martin at the First Congregational Church Jan. 12. I enjoyed the Concerto in G major of Bach, the "Piece Heroique" of Franck, the "Let There Be Light" of Dubois and the delightful "Variations on a Nursery Tune" for piano and orchestra (organ) of Ernst von Dohnanyi. This piece is one of my favorites, and while I missed the orchestra, I must confess that Mr. Martin did a splendid job with the orchestral part, while Mary Lehigh Putnam was top-notch at the piano.

I am glad to report that Ernest Douglas is making a better recovery than his friends had dared to hope. He was badly injured in the automobile accident in New England, reported in the January DIAPASON, and it is good news that he is coming along so well.

John Stewart, who has done an excellent job as assistant to Mr. Mader at Immanuel Presbyterian Church for the last few years, has been appointed organist and choirmaster at the First Presbyterian Church in Alhambra.

William Ripley Dorr and his St. Luke's Choristers are busy working in the "movies" again. Two big features are paying them sums that make you open your eyes.

Chicago Artists' Association.

The Chicago Artists' Association gave an organ-choral program Jan. 21 at St. James' Methodist Church. William Lester played as organ solos an "Allegro Brillante" and Fantasia in G by Pachelbel and his own "Alla Tocatta." Bethuel Gross, organist and choirmaster of St. James', directed his junior and treble choirs in a performance of his oratorio "The Holy Sepulchre," dedicated to Leo Sowerby. Other artists on the program were Ruth Kyhl, cellist, and Ella Steele, soprano. Dr. Lester accompanied Miss Steele.



COMPOSITIONS OF KATHARINE E. LUCKE, F.A.G.O., formed the program at the Central Y.M.C.A., Baltimore, Md., Sunday afternoon, Jan. 12. The composer was at the piano and other artists who took part were: Naomi M. Thomas, contralto; John Burgess, flute; Richard W. Sharretts, baritone; Hans Fischer, French horn; Rita May Baker, cellist, and Loretta L. Ver Valen, soprano, besides a wind quintet.

Miss Lucke, a member of the Chesapeake Chapter, American Guild of Organists, having served as its dean for four years, is organist and choir director at the First Unitarian Church, chairman of the national music week committee, faculty member of the Peabody Conservatory of Music, charter member of the Baltimore Music Club and president of the Handel Choir of Baltimore. She has been highly successful in her writing. Some of her more recent compositions include a wind quintet for flute, oboe, clarinet, bassoon and horn, entitled Suite in D, consisting of a prelude, scherzo, "Romance" and allegro; "Study for Horn and Piano," "Song on the Wind" and Capriccio, for piano; Andante Cantabile for cello, just published by Carl Fischer, and two vocal selections, recently accepted by the Presser Company—"O Lord, I Pray," with cello obbligato, and "Blessed Is the Man," both for medium voice.

Rangertone Makes Installations.

St. George's Methodist Church, Camden, N. J.; St. John's Episcopal Church, Helena, Ark., and St. Paul's Episcopal Cathedral, Boston, have installed tower chimes made by Rangertone, Newark, N. J., in the last month. The installations are basically the amplification of chime tone either from organ chimes or from electric transcription recordings made in the chime studios of Rangertone. Automatic clock control makes it possible for the chimes to play at specified times of the day without manual attention. Several years ago a legacy of \$1,000 was left the Cathedral Church of St. Paul in Boston as the nucleus of a chime fund. When Dean E. H. van Etten went to the cathedral last fall, the cathedral chapter, headed by Bishop Henry K. Sherrill, decided that the electric chimes fulfilled the purpose of the original bequest. The dedication took place Jan. 12. Consultants to Rangertone in the chime recording include Robert Kleinschmidt of Philadelphia and Roger T. Walker of Hyde Park, Mass., both eminent carilloneurs.

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Word comes from Cleveland of the death on Jan. 4 of Frederic Ellsasser, father of the youthful organist of unusual talent, Richard Ellsasser. Mr. Ellsasser was 51 years old.

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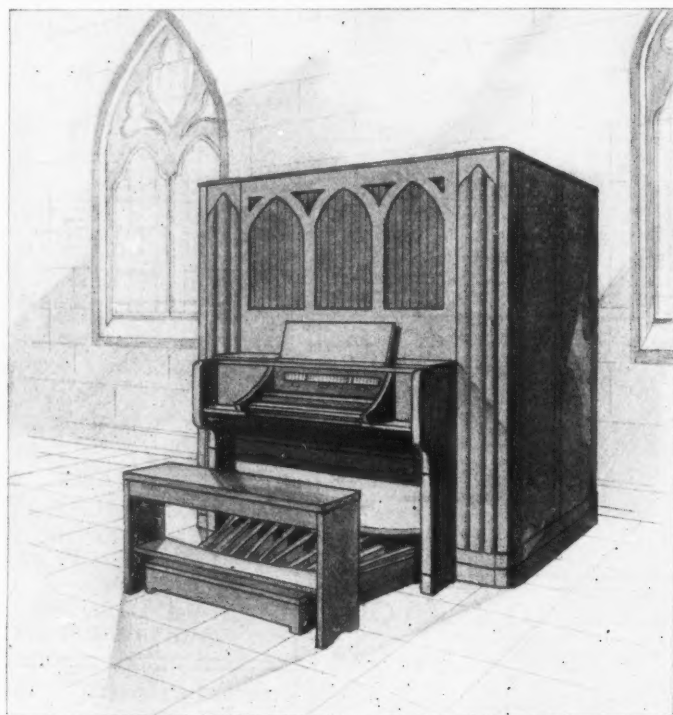
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