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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirty-second Year—Number Five

CHICAGO, U. S. A., APRIL 1, 1941

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ORGAN IN CAMBRIDGE IS PUT THROUGH PACES

WORK OF AEOLIAN-SKINNER

W. Judson Rand, Jr., Gives Weekly Recitals on New Four-Manual in Christ Church—Opening Recital by Ernest White.

The new four-manual organ built by the Aeolian-Skinner Company for Christ Church in Cambridge, Mass., has been put to good use throughout the Lenten season and since it was dedicated early in February, with W. Judson Rand, Jr., giving recitals. The service of dedication of the instrument Feb. 1 was an occasion of great interest to the entire parish. This took place on Saturday, and the following Monday Ernest White of the Church of St. Mary the Virgin in New York gave a recital. Mr. White's program was as follows: Chorale Improvisation, "Herr Jesu Christ, Dich zu uns wend," Karg-Elert; "Landscape in the Mist," Karg-Elert; "Aria con Variazione," Martini; Passacaglia and Fugue in C minor, Bach; "Carillon," DeLamarter; Dorian Prelude on "Dies Irae," Simonds; Serenade, Grasse; Chorale, Honegger; Fugue in C sharp minor, Honegger; Chorale in E major, Franck.

Every Friday afternoon in Lent at 4 o'clock Mr. Rand, organist and choir-master of Christ Church, is giving a half-hour program on the instrument, displaying all its resources. March 7 he played the Franck Chorale in A minor, "Le Jardin des Oliviers" by Gruenewald and the Prologue and "The Tumult in the Praetorium" from the Passion Symphony by de Maleingreau. March 14 the Toccata and Fugue in D minor and three chorale preludes of Bach were supplemented by Karg-Elert's "Legend of the Mountain" and Mulet's "Carillon-Sortie." Here was the list of offerings March 21: Prelude, Fugue and Variation, Franck; Prelude, Clerambault; "Une Vierge Pucelle," Le Begue; "Rhosymedre," Vaughan Williams; "Carillon de Westminster," Vierne.

Provision is made for a Hauptwerk and positiv and their independent pedal in the gallery. The fourth manual controls the entire gallery organ antiphonally, or, if desired, separately by special controls. The organ's tonal resources are as follows:

GREAT.

- Violone, 16 ft., 61 pipes.
- Spitzprincipal, 8 ft., 61 pipes.
- Cello, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Scharf, 3 rks., 183 pipes.
- Fourniture, 4 rks., 244 pipes.
- Bombarde (ext. of Pedal), 8 ft., 61 pipes.

SWELL.

- Flute Conique, 16 ft., 73 pipes.
- Viol de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Super Octave, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Bombarde, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

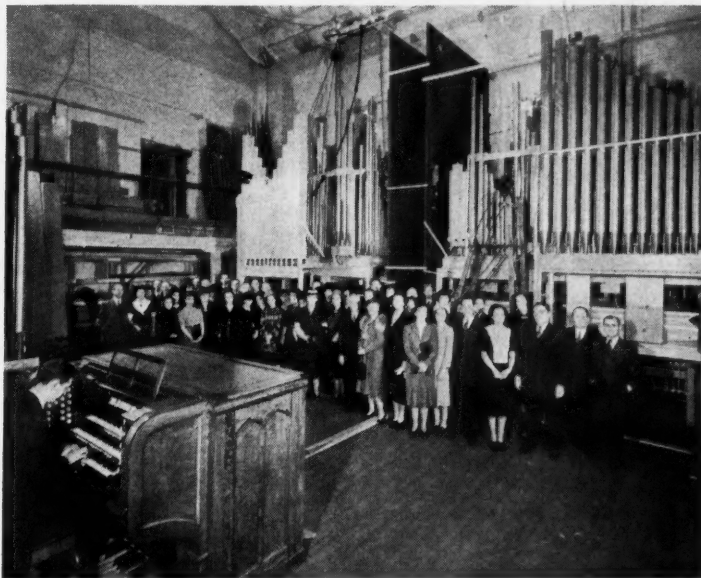
CHOIR.

- Dulciana, 16 ft., 73 pipes.
- Viol, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Rohrflöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Schalmei, 8 ft., 73 pipes.

PEDAL.

- Principal (metal), 16 ft., 32 pipes.
- Quintaten, 16 ft., 32 pipes.
- Violone (Great), 16 ft., 32 notes.
- Flute Conique (Swell), 16 ft., 12 pipes.
- Dulciana (Choir), 16 ft., 32 notes.

VIEW ORGAN AND HOW IT IS MADE IN PILCHER FACTORY



IN THIS PICTURE IS SHOWN a group of organists of Louisville, Decatur, Ala., and Cincinnati, besides other guests, assembled March 3 in the factory of Henry Pilcher's Sons, Louisville, Ky., to see and hear a three-manual and echo memorial organ just completed for the new Central Methodist Church at Decatur, Ala. [See story in A.G.O. department.] One of the out-of-town guests was the donor of the organ, Mrs. L. R. Nash, who brought with her Mrs. H. O. Troup, the organist, and other members of the church.

Several selections were played on the

- Spitzgeigen, 8 ft., 32 pipes.
- Quintadena, 8 ft., 32 pipes.
- Flute Conique (Swell), 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.
- Rohrflöte, 4 ft., 32 pipes.
- Flute Conique, 4 ft., 32 notes.
- Blockflöte, 2 ft., 32 notes.
- Mixture, 3 rks.
- Bombarde, 16 ft., 32 pipes.
- Trompette, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

The gallery organ scheme is as follows:

HAUPTWERK.

- Gedeckt, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Terz, 1 1/2 ft., 61 pipes.

POSITIV.

- Nason Flute, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Oktav, 1 ft., 61 pipes.
- Scharf, 3 rks., 183 pipes.

PEDAL.

- Quintaten, 16 ft., 32 pipes.
- Spitzprincipal, 8 ft., 32 pipes.
- Rohrquint, 5 1/2 ft., 32 pipes.
- Koppelflöte, 4 ft., 32 pipes.
- Mixture, 2 rks., 64 pipes.

ORGANIST TO STUDY ESKIMO MUSIC ON ARCTIC EXPEDITION

John M. Klein, organist of the Broad Street Presbyterian Church, Columbus, Ohio, and known nationally as a recitalist, has been accepted by Commander Donald B. MacMillan to accompany him on his forthcoming Arctic expedition, which will sail in June. Mr. Klein will do research work in the music of the Baffin and Polar Eskimos. He plans to notate their songs, rhythms, dances, etc., and to supervise the mechanical recording.

This will be the first time that work of this kind has been attempted. The expedition will consist of fifteen men highly trained in their work. The party will leave in June and proceed via Labrador, Baffin Land, Ellesmere Land, and

to the most northern outpost of Etah, in Greenland.

The organ when installed in the church will occupy large chambers on the two sides of the chancel and the echo will be placed above the ceiling of the auditorium. In the picture the interior of the organ is exposed to view. The specification of the instrument appeared in THE DIAPASON Dec. 1, 1940.

The Omaha Little Symphony, under the direction of Richard Duncan, gave the first performance of Mr. Klein's "Horace" at the Joslyn Memorial in Omaha, Neb., Jan. 27. This composition was written for the Omaha Symphony.

Mr. Klein was associated with Mr. Duncan last summer in "Tanglewood," where Mr. Klein was a pupil of Paul Hindemith. "Horace" is written for chamber orchestra and narrator. It is based on the fairy tale of "Horace, the Bear."

WASHINGTON CONVENTION RECITALISTS INCLUDE BONNET

An international note will be sounded when members and friends of the American Guild of Organists gather in Washington June 23 to 27 for the second biennial convention and nineteenth general convention of the Guild. Joseph Bonnet heads the list of concert organists to be heard, it is announced by Christopher Tenley, convention chairman. Walter Blodgett of Cleveland and Miss Catharine Crozier of Rochester, N. Y., are two of the American performers and plans are being made which will bring a Latin-American organist in a program of music of the western hemisphere.

A pilgrimage to Mount Vernon and the tombs of George and Martha Washington is scheduled and conducted tours of one of the world's most beautiful cities will alternate with recitals, discussions and demonstrations.

Chicago Women at U. of C. April 1.

The Chicago Club of Woman Organists will present its annual program in Rockefeller Chapel at the University of Chicago on the evening of April 1. The organists taking part are Miss Marie E. Briel, Mrs. Hazel Atherton Quinney and Mrs. Evelyn Moller Tannehill. May 12 E. Frances Biery will give a recital for the club in Kimball Hall.

CHARLES S. SKILTON DIES IN LAWRENCE, KAN.

INDIAN PIECES WON FAME

Composer Interpreted Music of American Aborigines—Professor at University of Kansas Since 1903—Organist and Teacher.

Professor Charles S. Skilton, F.A.G.O., American organist and composer, died in Lawrence, Kan., March 12 at the age of 72 years. Dr. Skilton not only was prominent as a recitalist and as the teacher of a generation of organists, but achieved fame for his compositions and his study of the music of the Indians. From 1903 until his death he was professor of organ, theory of music and history of music at the University of Kansas. From 1903 to 1915 he was dean of its school of fine arts.

Surviving are two daughters—Miss Helen Marie Skilton of Lawrence and Mrs. Vivian Maud Frazier, Winchester, Mass.—and a son, Sanford Albert Skilton of New York.

Charles Sanford Skilton was born at Northampton, Mass., in 1868. His family on both sides had lived in New England since early colonial days. An ancestor, Dr. Henry Skilton, served in the Revolutionary War, and another, Elihu Sanford, served in both the French and Indian and Revolutionary Wars. Mr. Skilton was educated at the Northampton High School and pronounced the Greek salutary on graduating. He was graduated from Yale in 1889 with literary honors. In that year his first composition appeared—Choral Odes to the Greek play "Electra" of Sophocles, given in Greek at Smith College. Later he included these early choruses in his complete music to "Electra" for a performance at the University of Kansas.

Mr. Skilton spent two years teaching at a boys' school at Newburgh, N. Y., and the next two studying organ and composition in Berlin, at the Royal High School for Music, where he was a pupil of Bargiel, and privately of Otis Boise and Albert Heintz in organ. A suite for violoncello and piano written by him in Berlin had two performances in Berlin.

Returning to America in 1893, Mr. Skilton was for three years director of music at Salem College, N. C. In 1897 he studied composition with Dudley Buck and organ with Harry Rowe Shelley, winning one-half the first prize of the Music Teachers' National Association with a sonata for violin and piano. He then became for six years director of music at the State Normal School at Trenton, N. J.

In December, 1903, he married Maud Grignard of New York City, a lineal descendant of the French poet Racine, and a cousin of Major Grignard, winner of a Noble prize in chemistry. Mrs. Skilton died a number of years ago.

The proximity to Lawrence of Haskell Institute, the government's largest school for Indians, gave Professor Skilton an opportunity to become acquainted with the native tribal melodies, and he conceived the idea of basing on them compositions which should express the Indian's own point of view and environment. His "Two Indian Dances" were first composed for a student opera which was never performed, and afterwards arranged for string quartet, at the request of the Zoellner Quartet, which played them in 1916 on tours and gained for them national recognition. The composer then arranged them for orchestra, in which form they proved even more successful. They became standard repertoire numbers with symphony orchestras, quartets and military bands, and have been widely studied in the public schools. Records of them have been issued by the leading phonograph companies. Besides

performances in America they have been played in London, Paris and Tokyo.

A second series of Indian pieces for orchestra, entitled "Suite Primeval," equaled the "Indian Dances" in popularity, having received performances from many symphony orchestras. Another orchestral composition, "Symphonic Legend," received its first performance from the Minneapolis Symphony Orchestra in 1928.

In choral music Professor Skilton's work is also well known. A cantata, "The Witch's Daughter" (poem by Whit-tier), the first serious treatment in music of the Salem witchcraft, is frequently sung by choral societies. His choruses for women's voices have all been re-printed. His oratorio "The Guardian Angel" was published by the Kansas Federation of Music Clubs and performed under its auspices at Independence in 1926. His "American Indian Fantasia" for organ has been played in Europe and America and has been featured by Pietro Yon, for whom it was composed.

Mr. Skilton was a vestryman of Trinity Episcopal Church and a member of the Sons of the American Revolution, the Musical Association of London, the Mac-dowell Colony and the American Society of Composers, Authors and Publishers, and a fellow of the American Guild of Organists.

THREE-MANUAL BY AUSTIN FOR CHURCH AT OLEAN, N. Y.

St. Stephen's Episcopal Church at Olean, N. Y., is to have a three-manual organ, designed and built by Austin Organs, Inc., of Hartford, Conn. The instrument is to be on five-inch wind pressure throughout. The following stop specifications show the tonal resources provided:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Principal Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Night Horn, 4 ft., 73 pipes.
Grave Mixture (12th-15th), 2 rks., 122 pipes.

Chimes (prepared for), 21 bells.

SWELL ORGAN.

Contra Gamba (extended Gamba), 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Rohr Flöte (chimmneys), 4 ft., 73 pipes.
Gambetta (from Gamba), 4 ft., 61 notes.
Nasard, 2½ ft., 61 pipes.
Flautina (from Nasard), 2 ft., 61 notes.
Mixture (15-17-19), 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Double Trumpet (extended Trumpet), 16 ft., 12 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion (from Trumpet), 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Dolce Conique, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Silver Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

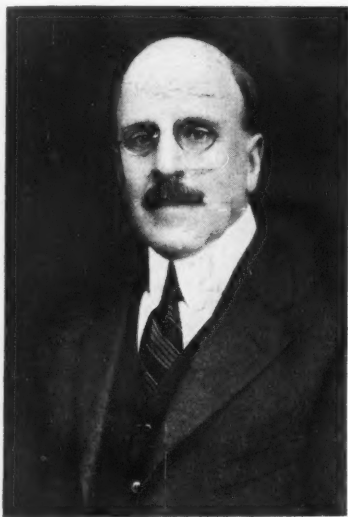
PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon (extended Principal Flute), 16 ft., 12 pipes, 20 notes.
Contra Gamba (from Swell), 16 ft., 32 notes.
Octave (extended Open), 8 ft., 12 pipes, 20 notes.
Flute (from Great Principal Flute), 8 ft., 32 notes.
Super Octave (extended Open), 4 ft., 12 pipes, 20 notes.
Double Trumpet (from Swell), 16 ft., 32 notes.

MARGUERITE HAVEY GIVES SELDOM-HEARD BACH WORK

A rarely performed composition, "Lord, Rebuke Me Not" (originally "Trauerode"), by Johann Sebastian Bach, was sung March 19 in the Episcopal Church of the Epiphany, New York, by the choir under the direction of Miss Marguerite Havey, the church's organist. The "Trauerode" was written for the funeral of Queen Christiana of Poland in 1727. The work is also known as Cantata 198. In 1910 J. Michael Diack took a libretto ("Lord, Rebuke Me Not"), completely unrelated to the original, and adapted it to this music. Apparently it had not been given in New York City, at least for years, but in 1918 it was performed as the "Trauerode" at the Bach festival in Bethlehem, Pa.

CHARLES SANFORD SKILTON



HAROLD W. FRIEDEL Wins THE H. W. GRAY ANTHEM PRIZE

Harold W. Friedell, F.A.G.O., of New York City is the winner of the anthem contest for the 1941 H. W. Gray prize, under the auspices of the American Guild of Organists. Announcement of this was made March 20 from the headquarters of the H. W. Gray Company, prominent publishers. The prize of \$100 was awarded to Mr. Friedell for an anthem entitled "King of Glory, King of Peace." It is for mixed voices unaccompanied, and is set to a text by George Herbert. The jury which made the award consisted of Dr. T. Tertius Noble, chairman; George Mead and Morris W. Watkins. The new anthem is to have its initial public performance at the biennial convention of the American Guild of Organists in Washington, D. C., in June.

Mr. Friedell is organist and choir-master of Calvary Episcopal Church in New York and for several years has been general treasurer of the A.G.O.

DR. SCHWEITZER WRITES HE IS SAFE AND BUSY IN AFRICA

A letter from Dr. Albert Schweitzer has been received by Professor Everett Skillings at Middlebury College, Vermont, under date of Dec. 6. Professor Skillings is treasurer of the American Albert Schweitzer Foundation. The letter, written from the Lambarene Hospital, French Equatorial Africa, was the first news received from Dr. Schweitzer since the war activity in that country began. He writes that the Lambarene Hospital is continuing to function, with a great deal of work to be done, but that the staff all are well and have enough to eat. Later on, he said, he would be able to write in more detail. He was laying plans to have the fellowship continue to send him medical supplies under the present conditions. Letters now go by ship, instead of by plane. He added that it was the greatest relief to know that his American friends were standing by and aiding him to keep the hospital in operation.

AEOLIAN-SKINNER IN NEW QUARTERS IN NEW YORK CITY

The New York headquarters of the Aeolian-Skinner Organ Company were moved on March 1 to 4 East Fifty-third street, where cheerful premises have been taken on the fifth floor. The new location is just around the corner from the old studios at 677 Fifth avenue, which were a familiar meeting-place for organists for many years. The new space is adequate for all requirements and contains a small demonstration organ.

Oratorios at First Presbyterian, N. Y.

Bach's "St. Matthew Passion" will be given under the direction of Willard Irving Nevins at the First Presbyterian Church, New York City, Sunday evening, April 6. The Garden City Cathedral choir of men and boys, Maurice Garabrant, director, will assist in this presentation. The soloists will be Rose Dirman, Amy Ellerman, William Hain, Elwyn Carter and Wellington Ezekiel. The annual Easter performance of Handel's "Messiah" will be given in the same church Sunday evening, April 13.

SIR WALFORD DAVIES' LIFE COMES TO CLOSE

"MASTER OF KING'S MUSICK"

Eminent English Organist and Composer Won Fame Also on the Air—His Recitals at Temple Church Established Reputation.

Sir Henry Walford Davies, eminent English organist, a prolific composer of church music and since 1934 the holder of the distinguished post of "Master of the King's Musick," died March 11 near Bristol, England, at the age of 71 years. In later years he won fame also as a broadcaster, and began his association with the British Broadcasting Company in 1924, launching a series of weekly music talks directed to schools.

Sir Walford was appointed Master of the King's Musick to succeed Sir Edward Elgar, and was the twentieth holder of the office since its creation under Charles II. in 1660. He was knighted in 1932.

Henry Walford Davies was born Sept. 6, 1869, at Oswestry, Shropshire, and was privately tutored at St. George's School, Windsor. In 1882 his father took him to see Sir George Elvey, then organist at St. George's Chapel, and Sir George found a place for him in the choir. He became head choir boy, continued to study organ under Sir Walter Parratt, who succeeded Elvey, and later became organist at Windsor Park Chapel Royal.

In 1898, four years after winning the degree of doctor of music at Cambridge, he was appointed organist and choir director at the Temple Church in London. In the twenty-five years in which he held this post he gave many recitals and established his reputation as an organ virtuoso. From 1903 to 1907 he conducted the Bach Choir in London. In 1917 he was appointed musical director to the Royal Air Force in the world war. From 1919 to 1926 he was professor of music at the University of Wales. In 1927 he was appointed organist at St. George's Chapel, Windsor, remaining to 1932.

Sir Walford's compositions include a number of cantatas, anthems, songs, works for orchestra and chamber music. His cantata "Everyman," probably his best-known work, was first presented in 1904. He arranged the program for the jubilee command performance in Albert Hall, London, May 24, 1935, and for the jubilee of King George V. and Queen Mary, Sir Walford set to music John Masefield's "A Prayer for the King's Majesty."

On the death of George V., which occurred Jan. 20, 1936, when Sir Walford himself was ill, the Master of the King's Musick worked for a week on a musical tribute which was first performed publicly by the London Philharmonic Orchestra at the Royal Choral Society's memorial service to the dead monarch.

Sir Walford married Margaret Evans in 1924.

On Palm Sunday night the choir of Holy Trinity Church in Philadelphia will present for the third year in succession Bach's "St. Luke Passion," and at the three-hour Good Friday service will do the Haydn "Passion." It is believed that this is the first time the Haydn work is being done in Philadelphia.

IN THIS MONTH'S ISSUE

Paper by Donald C. Gilley of Wesley Methodist Church, Worcester, Mass., outlines the responsibilities and opportunities of the church organist.

Dr. Warner M. Hawkins is nominated for warden of the American Guild of Organists.

Dr. T. Tertius Noble's works make up memorable program under the auspices of the A.G.O. in St. Thomas' Church, New York.

Charles S. Skilton, distinguished organist and composer of Indian music, long connected with the University of Kansas, is dead.

Sir Walford Davies, Eminent English organist and "Master of the King's Musick," is dead.

Two chapters of the A.G.O. attend impressive service at United States Naval Academy in Annapolis. Organists of Louisville inspect Pilcher organ factory. Many other activities occupy various chapters of the Guild throughout the country.

Esquimo music is to be studied by John M. Klein, Columbus organist, who joins Arctic expedition of Commander MacMillan.

New concerto for organ and string orchestra by Francis Poulenc has its first American performance at the Germanic Museum of Harvard University, with E. Power Biggs at the console.

Montreal members of Canadian College of Organists have recital of organ numbers written for the occasion by members of the College.

Many recitals mark the Lenten season, as shown by programs in recital department.

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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Bach Work at St. George's, New York.

Bach's "St. Matthew Passion" was sung Sunday afternoon, March 23, at St. George's Church, Stuyvesant Square, New York City, under the direction of George W. Kemmer, organist and choir-master of St. George's. The choir of sixty adults was supplemented by the junior choir and assisted by six soloists. Preceding the program a quartet of trumpets and trombones played Bach chorales from the tower of the church and then for half an hour played in the church.

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DOERSAM IS HONORED BY NEW YORK CHURCH

ANNIVERSARY IS OBSERVED

Fifteen Years of Service to Rutgers Presbyterian Marked by Tribute of Pastor—Organ Is Rededicated with a Recital.

Charles H. Doersam, professor of organ at Columbia University and former warden of the American Guild of Organists, was signally honored at the services of the Rutgers Presbyterian Church in New York City March 16 in recognition of his fifteenth anniversary as organist and choir director of the church. Invitations were issued to many of Mr. Doersam's friends as well as members of the congregation to attend the service and a reception which followed it.

Two of Mr. Doersam's compositions were featured at the service—his anthem, "Once to Every Man and Nation," and his arrangement of the Negro spiritual, "Every Time I Feel the Spirit I Will Pray." The latter composition featured an alto solo, with male voices accompanying. Mrs. Doersam, who sings under her maiden name, Mary Davenport, was the alto soloist. She has been soloist during the fifteen years that her husband has been organist.

The Rev. Dr. Daniel Russell, the pastor, built his sermon around Mr. Doersam's life and music. He discussed some of the hymns, as showing various phases of faith, the mystical side, comfort, the doctrinal aspect and the social theme. He lauded the work Mr. Doersam has done as organist and then presented him with a briefcase.

After the sermon a recital was given by Mr. Doersam. The organ, which was dedicated March 16, 1926, was rededicated in his honor. Mr. Doersam played these compositions: Toccata and Fugue in D minor, Bach; "O God, Have Mercy on Me," Bach; "Muzete," Dandrieu; "Evening Song," Schumann; "Piece Heroique," Franck. At the close of his recital Mr. Doersam marched down the center aisle of the church, escorted by the pastor. The reception in his honor followed in the main auditorium of the church.

From 1932 to 1939 Mr. Doersam was warden of the American Guild of Organists, and he holds the fellowship certificate of the Guild. He has been at Columbia University for twenty-two years. Each summer he is the organist at St. Paul's Chapel, Columbia University, and directs the summer school choir.

Charles H. Doersam was born of French Huguenot ancestors in Scranton, Pa., in the late 70's. He received his early education in Scranton, studied piano in New York City and Leipzig, and organ in Boston. He received highest honors at the New England Conservatory of Music in 1909 and was made a member of the faculty. He is a member of Pi Kappa Lambda fraternity.

Death of Martha P. Pickard.

Miss Martha Patterson Pickard, organist at the Covenant Church, Philadelphia, for more than twenty years, died March 15 at the home of her brother, William S. Pickard, Lansdowne, Pa. She was 69 years old.

KLAUS SPEER



KLAUS SPEER, organist and choirmaster of Christ Church and St. Michael's, Germantown, Philadelphia, and formerly on the faculty of the Westminster Choir College, was heard in a recital at St. Paul's Chapel, Columbia University, March 13, playing the new Aeolian-Skinner organ. His program included numbers by Bach, Buxtehude, Kurt Thomas, Roger Sessions and others.

Mr. Speer has played in many of the cathedrals of Germany and in addition to his appearances abroad has played extensively in this country. He studied for three years at the Academy for Church and School Music in Berlin as an organ pupil of Fritz Heitmann, organist of the Protestant Cathedral ("Dom") in Berlin, for whom he substituted frequently and whom he often assisted in the preparation of his recitals. Mr. Speer concluded his work there by passing the highest test for church musicians in Germany, the "state examination for organists and choirmasters."

In 1938 Mr. Speer entered the Westminster Choir College, Princeton, N. J., first as a fellowship teacher and student of Carl Weinrich and later as a member of the organ and piano faculty. He received his master of music degree from this school in 1939.

Mr. Speer's position as choirmaster of Christ Church and St. Michael's requires, besides playing the organ, the training of a boy choir and a mixed choir. On March 30 the combined choirs were to sing the second part of Handel's "Messiah" at the church.

Besides choir and organ work Mr. Speer has specialized in accompanying and coaching singers and he teaches organ, voice, piano and harmony.

Miss Maitland's "Snow Queen" Played.

"The Snow Queen," a suite for symphony orchestra by S. Marguerite Maitland, had its first public performance Sunday afternoon, March 23, at one of the regular concerts of the Pennsylvania WPA Symphony Orchestra, Guglielmo Sabbatini, conductor, in Irvine Auditorium, Philadelphia. The suite is based on the fairy tale of the same name by Hans Christian Andersen.



FLUTES

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The tapering of the side walls increases the harmonic development (blending power) and at the same time thins out the unison body-tone. With tapered walls this set is generally known by the name Spitzflöte.

The Spitzflöte is capable of almost as wide a range of tonal treatment as is its straight walled relative.

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William E. Zeuch, Vice-President

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Large Three-Manual, Gift of Miss Avis Blewett, Opened with Recital by Virgil Fox—Some Pipes of Old Organ Are Utilized.

An important installation completed in March was that at the Second Baptist Church of St. Louis, Mo., where M. P. Möller, Inc., finished a large three-manual organ, the gift of Miss Avis H. Blewett in memory of her brother and sister. The dedicatory recital was a brilliant event. Virgil Fox played the program March 19.

In this organ were incorporated some of the pipes of the old organ, an Odell built in 1879. The old front also was retained. All the pipes were sent to the Möller factory to be repaired, rescaled and revoiced. The stop specification of the instrument, as reconstructed and enlarged, with new console and action, is as follows:

GREAT ORGAN.

- Double Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Tuba, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Chimes, 21 bells.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Dulcet, 4 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dulciana Twelfth, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 pipes.
- Dulciana Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Second Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 56 pipes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Violoncello, 8 ft., 32 pipes.
- Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Trombone, 16 ft., 44 pipes.
- Tromba, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

CHOIR OF INDIANA CHURCH HAS HISTORY COVERING 125 YEARS

Observance of the 125th anniversary of the founding of the First Presbyterian Church of New Albany, Ind., brought out several interesting facts concerning the musical history of this parish. At the evening service Feb. 16, the second event of the celebration, music was the feature. The anthem "Daughter of Zion," by Joseph W. Clokey, was used in honor of the father of the composer, who was pastor of the church for twenty-five years. The composer himself spent the formative period of his youth in this church and his early inspiration and musical training were received in the atmosphere of its choir. The guest soloist at the celebration, D. R. Gebhart, known nationally as a teacher of public school music supervisors, spent his early musical life in this choir, having joined it fifty years ago.

The New Albany choir has a unique record in that in more than a century since its origin its directorship has been in the hands of only two families. The Scribner brothers, who founded the town in 1813, founded also the Presbyterian Church in 1816, and established the choir, passing the leadership down from father

NEW ORGAN CASE, ST. PAUL'S CATHOLIC CHURCH, LOS ANGELES



THIS PICTURE SHOWS THE beautiful new organ case just installed for the antiphonal section of the instrument in St. Paul's Catholic Church, Los Angeles, Cal. The equipment of this church includes a three-manual Kilgen in the main gallery and a two-manual Johnson as the antiphonal organ. Richard Keys Biggs is organist and choirmaster of St. Paul's, as well as of the Church of the Blessed Sacrament in Hollywood,

and has boy choirs in both churches. At St. Paul's on Sunday the high mass is at 9:15, which enables Mr. Biggs to get to Hollywood for the 11 o'clock service at Blessed Sacrament, though it requires some ubiquity on his part. The wood carving in the organ case at St. Paul's is the work of a local firm, headed by A. Foth. The Rev. Thomas Blackwell has been pastor of St. Paul's for many years.

WILBUR HELD RETURNS FROM RECITAL TOUR IN THE SOUTH

Wilbur Held, organist of the First Congregational Church of Des Plaines, Ill., and aid to Leo Sowerby at St. James' Church in Chicago during the summer months, has returned from a recital tour in which he was heard in many cities of the South. Feb. 23 he played at the First Baptist Church of Urbana, Ill. Feb. 25 he gave a recital in the First Methodist Church of Jasper, Ala. Two days later he appeared in St. Paul's Episcopal Church, Selma, Ala. On his return Mr. Held gave a recital March 2 in the First Methodist Church of Elgin, Ill.

Mr. Held's Urbana program consisted of the following compositions: "Matthaeus-Finale," Bach-Widor; "I Call upon Thee," "In Thee Is Joy" and "Fugue a la Gigue," Bach; "Clair de Lune" and "Now Thank We All Our God," Karg-Elert; Minuet, Boellmann; "Dreams," McAmis; Allegro Maestoso, Third Symphony, Vienne; Scherzetto, Vienne; "Wind in the Pine Trees," Clokey; "Elves" and Concert Variations, Bonnet.

The program at St. Paul's Episcopal Church in Selma, Ala., was as follows: Presto, Concerto 10, and Air, "Water Music," Handel; Toccata and Fugue in D minor, Bach; "Fugue a la Gigue,"

and has boy choirs in both churches. At St. Paul's on Sunday the high mass is at 9:15, which enables Mr. Biggs to get to Hollywood for the 11 o'clock service at Blessed Sacrament, though it requires some ubiquity on his part.

The wood carving in the organ case at St. Paul's is the work of a local firm, headed by A. Foth. The Rev. Thomas Blackwell has been pastor of St. Paul's for many years.

Bach; "Now Thank We All Our God" and "Clair de Lune," Karg-Elert; "Piece Heroique," Franck; "Wind in the Pine Trees," Clokey; Scherzo, Symphony 2, Vienne; "Twilight at Fiesole," Bingham; "Comes Autumn Time," Sowerby.

SIX PROGRAMS MARK LENT AT ST. PAUL'S, MINNEAPOLIS

A series of six Lenten vespers is being presented at St. Paul's Episcopal Church in Minneapolis, Minn., under the direction of Frank K. Owen, organist and choirmaster. In addition to a number of organ selections there are assisting artists at each of these services. March 2 the Roosevelt High School A Cappella Choir sang, March 9 the West High School Choir, March 16 the choir of St.

Mary's Russian Orthodox Church and March 23 the MacPhail Choral Club. March 30 Frank Zdzarski, violinist, was the assisting artist. April 6 the Violians String Quartet will play. Mr. Owen's offerings have consisted of the following:

March 2—Chorale in A minor, Franck; Nocturne in E flat, Op. 9, No. 2, Chopin; Adagio from Trio-Sonata No. 3, Bach; "Romance sans Paroles," Bonnet; Allegro Assai (Finale from First Sonata), Guilmant.

March 9—Four Movements of "Plymouth Suite," Whitlock; Arioso ("My Heart Is Fixed"), Bach; Allegretto in A major, Merkel; Chorale Prelude on "Jesu, meine Freude," Walther.

March 16—Selections from "Water Music," Handel; Air (Violin Concerto), Goldmark; Intermezzo (Symphony 1), Widor; "Le Cygne" ("The Swan"), Saint-Saens; Fugue and Chorale on a "Theme Tcheque," Vrethblad.

March 23—Prelude and Fugue in D major, Bach; Canzona, Whitlock; "Prize Song," Wagner; Cantabile, Sixth Symphony, Widor; Fantasia, Faulkes.

Premiere of McCollin Anthem.

The Philadelphia premiere of a new anthem by Frances McCollin, "Ye Watchers and Ye Holy Ones," was given at the Second Presbyterian Church of Philadelphia Feb. 23 under the direction of Dr. Alexander McCurdy, organist and choirmaster of the church. The new composition was used for the offertory at a vesper service in which Bach's cantata "A Stronghold Sure" was presented.

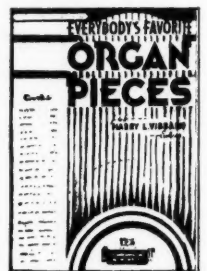
New England Choir Directors.

The March meeting of the New England Choir Directors' Guild was held March 4 at Boston University, in the Little Theater. The speaker was Dr. Carl Pfatteicher of the department of music at Phillips Academy, Andover. His subject was "Chorale and Chorale Prelude." Harris S. Shaw is president of the guild.

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The stop specification is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Second Diapason (from Choir), 8 ft., 61 notes.
- Harmonic Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic (from Harmonic Flute), 4 ft., 61 notes.
- Gemshorn (from Gemshorn, 8 ft.), 4 ft., 61 notes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 notes.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 85 pipes.
- Salicional, 8 ft., 85 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina, 4 ft., 73 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Contra Fagotto, 16 ft., 12 pipes.
- English Horn, 8 ft., 73 pipes.

CHOIR ORGAN.

- Dulciana, 16 ft., 73 notes.
- English Diapason, 8 ft., 73 pipes.

- Melodia, 8 ft., 85 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Dulciana, 4 ft., 73 notes.
- Dulciana Twelfth, 2 2/3 ft., 61 notes.
- Dulciana Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Viole Dolce, 16 ft., 32 pipes.
- Bourdon (ext. Melodia), 16 ft., 12 pipes.
- Dulciana, 16 ft., 12 pipes.
- Diapason, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Contra Fagotto, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.
- Trumpet, 4 ft., 32 notes.

**SOWERBY LENTEN CANTATA
IS SUNG WITH REVERENCE**

The Lenten cantata "Forsaken of Man," by Leo Sowerby, Mus.D., was given in St. James' Episcopal Church, Chicago, Wednesday evening, March 18, under the direction of Mr. Sowerby. A large and reverent congregation heard this beautiful composition, which is dedicated to the late George Craig Stewart, Bishop of Chicago. The text, written by Edward Borgers and taken from the Gospels, is set to music which in the organ parts, the solos and the choruses is a moving portrayal of the events of the days of Holy Week and Good Friday.

The solos for tenor and bass, sung by Williard Kerner and John MacDonald, were given with distinction and with excellent enunciation. The many beautiful organ parts were played by Mr. Sowerby with sympathy and the choir did the chorus work with fine spirit. Both in the soft passages and in the few stirring climaxes the balance of parts and the pronunciation of the words were excellent.

After the cantata, Dr. Duncan Browne, the rector of St. James', led the congregation in a litany and prayers and the offertory hymn was "O Sacred Head Surrounded." There was no processional or recessional hymn or organ prelude or postlude, the choir entering and retiring in silent procession, which gave an unusual dignity to the service.

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Festival Te Deum.....	T. Tertius Noble	.16
Greater Love Hath No Man.....	John Ireland	.20
Onward, Ye Peoples!.....	Jean Sibelius	.15
The Hundredth Psalm.....	R. Vaughan Williams	.35
Let All Mortal Flesh Keep Silence.....	Gustav Holst	.20
All People That On Earth Do Dwell.....	Gustav Holst	.20
A Song for Peace.....	Katherine K. Davis	.15
God, Creation's Secret Force.....	Philip James	.16
A Festival Chime.....	Gustav Holst	.15
Turn Back O Man.....	Gustav Holst	.20
Bless the Lord (Dextera Domini).....	Cesar Franck	.20
Hallelujah! (Introduction and Fugue on a Theme by Cherubini).....	Enrico Barraja	.20
The Lord Reigneth (Psalm 93).....	Normand Lockwood	.15
The Lord by Wisdom Hath Founded the Earth.....	George Mead	.20

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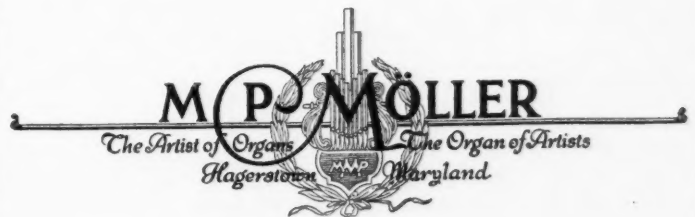
Daniel Gale

in the former organ (installed 1879)

the front and some of the pipes of that organ were retained, but all pipes were returned to the Möller factory and thoroughly repaired, re-scaled and revoiced.

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ORGAN AS REDESIGNED IS OPENED IN YORK, PA.

ADAM HAMME GIVES RECITAL

Aeolian-Skinner Company Rebuilds and Enlarges Three-Manual in Zion Lutheran Church—Memorial to Paul W. Frailey.

The three-manual organ in Zion Lutheran Church at York, Pa., which has been rebuilt and enlarged by the Aeolian-Skinner Organ Company, according to designs by G. Donald Harrison, was heard in a dedicatory recital played Sunday afternoon, March 2, by Adam Hamme, organist and choirmaster of the church.

This organ was given by Mrs. Paul W. Frailey in memory of her husband and Mr. Hamme's recital was played as a tribute to Mr. Frailey.

The organ is semi-classical in design. The diapason chorus forms an unenclosed section. An enclosed section of the great adds to the flexibility of the instrument as a whole. The unenclosed section of the great organ, all of which is new, is mounted on a new chest and placed immediately behind the transept front, which was brought forward into the church to give sufficient space. The new stops of the pedal organ were also provided with new chests, etc. The new stops of the swell and choir, are substitutions in regard to pipes only, the chests being old.

The following stop specification shows the resources of the instrument as reconstructed, all the pipes of the stops marked with an asterisk being entirely new:

- GREAT ORGAN.**
 †Diapason, 16 ft., 73 pipes.
 *Principal, 8 ft., 61 pipes.
 †Viola, 8 ft., 73 pipes.
 †Gemshorn, 8 ft., 73 pipes.
 †Melodia, 8 ft., 73 pipes.
 *Octave, 4 ft., 61 pipes.
 †Flute, 4 ft., 73 pipes.
 *Quint, 2½ ft., 61 pipes.
 *Super Octave, 2 ft., 61 pipes.
 *Forniture, 4 rks., 2 ft., 244 pipes.
 *Cymbel, 3 rks., ½ ft., 183 pipes.
 Chimes.

†Enclosed in Choir swell-box.

- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 *Octave, 4 ft., 73 pipes.
 Flute Harmonique, 4 ft., 73 pipes.
 *Mixture, 3 rks., 2 ft., 183 pipes.
 *Trompette, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremulant.

- CHOIR ORGAN.**
 Violin Diapason, 8 ft., 73 pipes.
 Bourdon, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 *Unda Maris (tenor C), 8 ft., 61 pipes.
 *Nachthorn, 4 ft., 73 pipes.
 *Nazard, 2½ ft., 61 pipes.
 *Blockflöte, 2 ft., 61 pipes.
 *Tierce, 1½ ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp.
 Tremulant.

- PEDAL ORGAN.**
 Diapason I, 16 ft., 32 pipes.
 Diapason II (Great), 16 ft., 32 notes.
 *Gemshorn, 16 ft., 12 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (Swell), 16 ft., 32 notes.
 *Spitzprincipal, 8 ft., 32 pipes.
 *Nachthorn, 4 ft., 32 pipes.
 *Blockflöte, 2 ft., 32 pipes.
 *Mixture, 4 rks., 5½ ft., 128 pipes.
 *Trombone, 16 ft., 32 pipes.
 *Trumpet, 8 ft., 12 pipes.

Mr. Hamme's recital program was made up of the following numbers: Prelude and Fugue in E flat major, Bach; Chorale Preludes, "Now Blessed Be Thou" and "Christ Lay in the Bonds of Death," Bach; Chorale in A minor, Franck; Cantabile, Jongen; "Dreams," McAmis; "Electu ut Sol," Dallier; "Legend of the Mountain" and Toccata on "Lord Jesus Christ, Turn unto Us," Karg-Elert.

THEODORE S. ROBACZEWSKI, PENNSYLVANIA ORGANIST, DIES

Theodore S. Robaczewski, a well-known organist and composer of music used in the ritual of the Catholic Church, died March 22 at his home in Plymouth, a suburb of Wilkes-Barre, Pa. For a quarter of a century he was organist of St. Mary's Nativity Church in Scranton. He also directed the church's three choirs and a male chorus, named in his honor. Mr. Robaczewski was 59 years old.

HUGH PORTER AT CASAVANT ORGAN IN JULLIARD SCHOOL



HUGH PORTER, who heads the organ department of the Juilliard Summer School in New York, will give courses in organ instruction and church choral music and accompanying during the coming season.

Mr. Porter is organist of the Oratorio Society of New York and organist and choirmaster of the Collegiate Church of St. Nicholas. He is a fellow of the American Guild of Organists and has played recitals for the Guild in Chicago, Washington, Boston and New York. He has appeared as soloist with the Little Symphony of Chicago, with the symphony orchestra of the Chautauqua Institution of Chautauqua, N. Y., under the direction of Albert Stoessel, and at the Elizabeth Sprague Coolidge festival in the Library of Congress, Washington.

Mr. Porter was born in Heron Lake, Mich., the son of a Methodist minister. He studied organ, piano and theory with

Dr. Wilhelm Middelschulte in Chicago and was graduated from Northwestern University. While a student there he was organist of the college of liberal arts. He received the degree of bachelor of music from the American Conservatory of Music in Chicago. At the commencement concert he played the Guilman Organ Concerto.

Mr. Porter was a member of the faculty at Northwestern University for some years. He received the degree of master of sacred music from Union Theological Seminary, where he is now a member of the music faculty. The Juilliard Foundation gave him a fellowship for advanced study in organ with Lynnwood Farnam and in theory with Rosario Scalero. Mr. Porter was a member of the faculty of New York University for three years. He has been on the faculty of the Juilliard Summer School since its inception ten years ago.

COURBOIN WILL TEACH AT PEABODY CONSERVATORY

Charles M. Courboin, whose recital and radio programs have made his name a musical household word in all sections of the country, will give special courses in organ at the summer school of the Peabody Conservatory of Music in Baltimore. The school will be in session for six weeks, beginning June 30 and continuing until Aug. 9.

The conservatory has seven organs, one of which is the large four-manual concert instrument known as the J. Wilson Leakin memorial organ, in the concert hall of the institute, which is used for recitals and special performances. The other six organs are of various sizes and are available for practice. A modern two-manual has been installed recently. Special attention is given to pupils desiring to become church organists.

Death of Detroit Veteran.

Mrs. Amelia Hook, for more than half a century organist of Detroit churches, died in that city Feb. 9 at the age of 83 years. She was a native of England and moved to Detroit with her parents when she was 14 years old. For more than eighteen years she was organist at old St. Joseph's Episcopal Church and for many years she was organist and choir director of Redeemer Presbyterian Church. One son and four daughters survive.

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SIX SPECIAL LENTEN SUNDAY afternoon musical programs are being presented at St. Mary's Catholic Church in Jersey City, N. J., by Hugh McEdwards, A.A.G.O., director of music of the church, with the assistance of the male choir of St. Mary's and guest soloists. Each program concludes with Benediction of the Blessed Sacrament. Mr. McEdwards' organ numbers include many of the finest works in organ literature, with an admixture of compositions that make an appeal to the congregations. For example, he has played these works:

March 2—"Le Signe de la Croix" ("Au Nom du Père"), V. Neuville (1937); Prelude and Fugue in C minor, Bach; Chorale in A minor, Franck; "Benedictus," Reger; "Suite Gothique," Boellmann.

March 9—"Grand Jeu," DuMage; Sonata in F minor, Rheinberger; Sketch in D flat and Sketch in C minor, Schumann; "Vom Himmel hoch," "Da Jesus an dem Kreuze stund" and "In Dir ist Freude,"

Bach; "O Vos Omnes" and "O Mors, Mors Ero Tua," de Maleingreau; "Grand Choeur" in D, Guilmant.

March 16—Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Prelude on "Rhosymedre," Vaughan Williams; "Chant de May," Jongen; "In Einsamen Stunden," Fahrman; "Carillon-Sortie," Mulet.

March 23—"Laus Deo," from "Messe de Mariage," Dubois; Fantasia and Fugue in G minor, Bach; "Song of the Basket Weaver," Russell; "Troisieme Choral," Andriessen; Fountain Reverie and Festival Toccata, Fletcher.

Mr. McEdwards has been director of music at St. Mary's in Jersey City and organist and choirmaster of the Flatbush Presbyterian Church in Brooklyn, N. Y., since 1937. St. Mary's is a large and handsome Byzantine-Roman church. The Rev. Thomas F. Burke, S.T.D., is pastor. Richard Pike is organist. An Aeolian-Skinner organ was installed in 1939.

Mr. McEdwards was born in Chicago and was graduated from the University of Illinois in 1926. His early piano study was under Mabel Webster Osmer in Chicago. In 1930 he was graduated from the Chicago Musical College after majoring in piano with Lillian Powers and Alexander Raab. After four years of organ study with Robert Birch of the Church of the Redeemer, Chicago, Mr. McEdwards studied for two years under Dr. T. Tertius Noble, taking organ, theory and choir work. This was followed by a season of work with Joseph Bonnet in Paris, supplemented by choir and liturgical training with Father William J. Finn and a brief period at the Pius X. School in New York. In 1935 Mr. McEdwards passed the A.G.O. associateship examination. From 1931 to 1933 he was organist and choirmaster of Christ's Church, Rye, N. Y.

Works of Cesar Franck made up the program of a musical service at the Old Stone Church in Cleveland March 2, under the direction of Russell V. Morgan, Mus. D. The choral numbers included the Mass in A minor and excerpts from "Ruth," and the organ selections were: "Piece Heroique," Cantabile, Andantino and the Chorale in A minor.

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Raleigh North Carolina

Dr. Warner M. Hawkins Nominated for Warden to Succeed Dr. Lefebvre

Warner M. Hawkins, Mus.D., F.A.G.O., has been placed in nomination for warden of the American Guild of Organists to succeed Dr. Channing Lefebvre, who informed the nominating committee that for personal reasons he would find it impossible to serve again. The complete ballot, as adopted by the council March 24, is as follows:
Warden—Warner M. Hawkins, Mus. D., F.A.G.O.
Sub-Warden—Vernon de Tar, F.A.G.O.
General Secretary—Ralph A. Harris, M.S.M., F.A.G.O.
General Treasurer—Harold W. Friedell, F.A.G.O.
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General Librarian—James W. Blecker, A.A.G.O.
General Auditors—Oscar Franklin Comstock, F.A.G.O., and Hugh McAmis, F.A.G.O.
Chaplain—The Rev. Harry Emerson Fosdick, D.D.

For members of the council, six to be elected (terms expiring 1944)—Dr. Becket Gibbs, T. Tertius Noble, Mus.D., Clinton H. Reed, A. A. G. O., Harold Heeremans, Frank E. Ward, A.A.G.O., R. Huntington Woodman, Mus.D., F.A. G.O., Claude Means, A.A.G.O., Searle Wright, A.A.G.O., Carl F. Mueller, A. A.G.O., and Channing Lefebvre, Mus.D., F.A.G.O.
Dr. David McK. Williams was chairman of the nominating committee and the other members were: Charles H. Doersam, F.A.G.O., Clement D. Campbell, A. A.G.O., G. Darlington Richards, F.A.G. O., and Lilian Carpenter, F.A.G.O.
The formal ballot will be published in the May issue of THE DIAPASON.

Liturgical Program in N. Y. April 21.

The Guild announces a recital of liturgical compositions of the fifteenth and sixteenth centuries by the choir of the Church of St. Ignatius Loyola, Park avenue and Eighty-fourth street, New York, Monday evening, April 21, at 8:15, under the direction of Dr. Reginald Mills Silby. The choir of fifty men and boys will sing: "Missa Papae Marcelli," Palestrina; "Miserere Mei Deus," William Byrd; "Ecce quo Modo Moritur," Jacob Handl; "Gloria in Excelsis Deo," Christopher Tye; "O Magnum Mysterium," Tomasso da Vittoria; "Haec Dies," William Byrd; "O Salutaris Hostia," Palestrina; "Ubi est qui Natus Est," R. Mills Silby; "Tantum Ergo," Vittoria, and "Salva Nos," Silby.

Warden Is Guest in Altoona.

The Central Pennsylvania Chapter in Altoona had as a guest of honor at a dinner meeting March 4 Dr. Channing Lefebvre, warden of the Guild. Dinner was served at the Hotel Penn-Alto to the members and several guests, numbering fifty. After dinner Alfred Ashburn, the dean, made several announcements and paid tribute to Mary Hare Bott, another guest, who recently resigned her position as soprano soloist at the Hollidaysburg Presbyterian after thirty years' service. Mr. Ashburn then introduced Dr. Lefebvre, who brought greetings from headquarters and spoke briefly concerning the Washington convention, Guild examinations and other important matters. The warden then answered numerous questions and the meeting was divided into small groups which could talk with

GUILD EXAMINATIONS WILL TAKE PLACE MAY 29 AND 30

The 1941 A.G.O. examinations for the certificates of associate (A. A. G. O.) and fellow (F. A. G. O.) will be given on Thursday, May 29, and Friday, May 30.

Candidates must register not later than May 1 by paying the specified fee for the examinations. Make all checks payable to "American Guild of Organists," 630 Fifth avenue, New York, N. Y.

HUGH PORTER, F.A.G.O.,
Chairman Examination Committee.

Dr. Lefebvre informally.

On March 13 many members were present to hear the annual recital given by the chapter's dean, Alfred Ashburn, in the First Baptist Church.

Classes by Bonnet in Cleveland.

The Northern Ohio Chapter announces a three-day meeting and study class to be held from May 6 to 8 in Cleveland. Joseph Bonnet will hold a series of classes for organ students, discussing in detail his interpretation of well-known compositions of the pre-Bach period, Bach and modern French. The final evening he will give a recital.

An interesting program of events, to include lectures, choral programs and recitals, will supplement Mr. Bonnet's work. Social diversions will add to the lighter activities of the three-day period.
PAUL ALLEN BEYMER.

Lecture by Harris Long Island Event.

The March meeting of the Long Island Chapter was held March 12 at St. John's Church, Huntington. Dinner was served at a tea-room in Huntington. Ralph A. Harris of St. Paul's Church, Flatbush, Brooklyn, was the guest of the evening and his subject was "Improvisation in the Church Service." Mr. Harris used hymn-tunes for the thematic material of his improvisations on the three-manual Casavant of St. John's, which showed the practical value of the proper improvisations in our services. A most interesting scherzo and sonata were originated from the themes presented by Dean G. Everett Miller and as a climax to the evening Mr. Harris improvised a prelude and fugue on two suggested hymn-tunes.
ELEANOR SMITH WOODWORTH,
Secretary.

Oklahoma Chapter Honors Founder.

John Knowles Weaver, A.A.G.O., organizer of the Oklahoma Chapter and at two different periods its dean, was honored at a dinner March 17 when the chapter celebrated its nineteenth anniversary in the parish-house of Trinity Episcopal Church, Tulsa. In appreciation of his service the members presented Mr. Weaver with a life membership in the chapter. In an informal talk Mr. Weaver traced the history of the chapter from the time the thought of organizing it occurred to him. Marie M. Hine, the dean, made the presentation. Other speakers were Mrs. R. F. MacArthur and Mrs. Sara Ruby Kaufman. Messages of congratulation were read from Ralph A. Harris, general secretary of the A.G.O., O. H. Kleinschmidt of Lebanon, Ill., and John Truby of New York City. Mrs. Weaver and Miss Virginia were guests at the dinner. All decorations were in the St. Patrick motif.
MARIE M. HINE, Dean.

T. Tertius Noble's Works Make a Memorable Night for the Guild in New York

A major Guild event which will go down in the history of the A.G.O. was the program of works of Dr. T. Tertius Noble given March 17 in St. Thomas' Church, New York, with the cooperation of Dr. Noble and his choir and the enthusiastic cooperation of the clergy of St. Thomas'. The great nave of the church was crowded, the congregation including many Guild members and organists from the metropolitan section, drawn by the list of offerings announced in THE DIAPASON last month.

The splendid program was well thought out in every detail. Choral and organ numbers alternated. The date of the composition of each work was given and the program was supplemented with a few interesting remarks by Dr. Noble concerning various compositions. Some works less known to many were given. The list included two hymns and a four-fold Amen, the first Benediction from "Gloria Domini," "Grieve Not the Holy Spirit," "But Now, Thus Saith the Lord," "Go to Dark Gethsemane," "Eternal Mysteries" and "An Easter Alleluia." Organ works were: Theme with Variations in D flat, Solemn Prelude from "Gloria Domini," "Prelude Solonelle," Chorale Prelude on "St. Kilda" and Chorale Prelude on "Tallis' Canon," played by Dr. Noble's assistant, Grover Oberle, F. A. G. O.

There are not many composers who could hold a large audience spellbound with offerings of their own works exclusively. Dr. Noble is in line with the great church composers of England and carries on their fine traditions. The magnificent manner of contrasting effectiveness of organ parts against choir and the meticulous care in wedding words and musical phrases were noticeable. We were particularly impressed with the joyful and churchly "Easter Alleluia" and the truly exquisite drama in "Go to Dark Gethsemane," sung magnificently. Mrs. Robert Betts, Robert Crawford and John Miller contributed with fine solo work.

The event was one long to be remembered.
WARNER M. HAWKINS.

Festival Service in New Jersey.

The March meeting of the Central New Jersey Chapter was held in the Presbyterian Church at Pennington, N. J., March 17. A festival service illustrated what may be done in a rural community to develop home talent and use it to the pleasure and profit of the community. Mrs. Helen Cook, organist and choir director of the Presbyterian Church, was at the organ. Miss Jean Haverstick, vocal supervisor of Hopewell township schools, Mercer county, N. J., directed the glee clubs; Mrs. Ella R. Northrup, organist of the Methodist Church in Pennington, was at the piano; William O. Rarich, choir director at the Methodist Church and music director at the Pennington Boys' School, directed the ensemble numbers; James M. Pardoe directed the high school orchestra. The choir consisted of members from the high school glee clubs of the Pennington School and the Methodist, Episcopal and Presbyterian churches. The anthems represented the Christian year in music. A chorus with organ and two pianos sang "Ye Watchers and Ye Holy Ones" and Schubert's "Omnipotence" was given with organ, piano and orchestra.

After the program refreshments were served in Titus Hall.

News of the American Guild of Organists—Continued

Harvey B. Gaul Honored at Grand Rapids; Dinner Followed by a Program

The Western Michigan Chapter on March 4 held a "Harvey Gaul night," which opened with a dinner at the Hotel Rowe attended by about 100 members of the chapter and of the Grand Rapids Music Teachers' Association, with several honored guests. This meeting was one of the highlights of the season's activities and will long be remembered. It also marked the beginning of a series of birthday events for Dr. Gaul, as he was presented with a birthday cake with candles in token of his sixtieth birthday anniversary, which he celebrated in March.

After the dinner Dr. C. Harold Einecke, dean of the chapter, introduced several guests, including Miss Bertha L. Seekell, president of the Grand Rapids Music Teachers' Association; Dr. Lester A. Kilpatrick, chaplain of the chapter; the Rev. Harold N. Skidmore, Dr. E. A. Thompson and the Rt. Rev. Lewis Bliss Whittemore, bishop of the Western Michigan diocese, who introduced Dr. Gaul, after which Dr. Gaul made a short talk.

The group then adjourned to the Fountain Street Baptist Church, where a public meeting was held. The welcome and invocation were by Dr. Milton M. McGorill, pastor of the church, after which Dr. Einecke introduced Dr. Gaul, who, on the beautiful four-manual Skinner organ delighted the audience with his own brilliant, melodic and picturesque compositions, including: "Chant for Dead Heroes," "To Martin Luther's Christmas Carol" and "Ancient Hebrew Prayer of Thanksgiving." Dr. Gaul then conducted a massed choir composed of nine Grand Rapids choirs in three anthems of his own compositions, including "Spanish Easter Procession," "Carol of the Russian Children" and "Russian Easter Alleluia." Dr. Gaul concluded the program by playing his "Children's Easter Festival" and "Fantasy of Easter Kyries."

Elaborate plans are being formulated for a hymn festival to be held in May under the sponsorship of the Western Michigan Chapter. Donald Nixdorf and Stanley Baughman are co-chairmen for this meeting, which will be held at the First Methodist Church.

JEANETTE VANDER VENNEN,
Secretary.

Study Bach Chorales in Atlanta.

The study and playing of Bach chorales from the "Orgelbüchlein" is being continued by members of the Georgia Chapter in Atlanta. On Feb. 10 the regular meeting was held at the Druid Hills Baptist Church and the following organists played chorales assigned to them: Miss Edna Whittemore, Westminster Presbyterian Church; Charles W. M. Johnson, Central Congregational Church; Weaver Marr, assistant organist of All Saints' Church; Miss Helen Battle, St. John's Methodist; Miss Ethel Beyer, Druid Hills Methodist; Lindsay Smith, Central Presbyterian; Mrs. Bayne Smith, Patillo Memorial Church; Gordon Farnsdel, head of the organ department of Brenau College, Gainesville, and Henry Gay. On March 17 at the First Presbyterian Church the performing organists were Mrs. Victor Clark, dean of the Atlanta Chapter and organist of the Peachtree Christian Church; Mrs. Clarence Mathews, organist of the Peachtree Road Presbyterian Church; Dr. Charles A. Sheldon, First Presbyterian; Mrs. Foster Spain, First Methodist; Miss Frances Shaffer, a student in the organ department of Brenau College; Mrs. O. M. Jackson, assistant organist of the Peachtree Christian Church; Julian Barfield, Christ the King Cathedral (Catholic); Mrs. Robert O. Harris, St. Mark Methodist Church, and Mrs. Maynard Young, Church of the Incarnation. This meeting completed the three months' study series of the Bach chorales.

On April 1 at Agnes Scott College the Guild will sponsor a performance of Mendelssohn's "St. Paul," which will be sung by the choral society of the Atlanta Music Club with Haskell Boyter directing. Music-lovers are anticipating this event, as it will be the first time this

oratorio is given in Atlanta by a choral group. Two singers from New York will be presented in the solo parts—Miss Dorothy Sandlin, soprano, and Robert Nicholson, baritone. Stanley Perry of Atlanta will sing the tenor solos. C. W. Dieckmann, head of the music department of Agnes Scott College, will play the organ accompaniments, assisted by Mrs. Haskell Boyter and Mrs. Charles Chalmers at two pianos.

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

Jennings Plays in Minnesota.

The March meeting of the Minnesota Chapter was held at the new Coffman Memorial Union on the campus of the University of Minnesota March 10. The dinner was well attended. Dean G. H. Fairclough presided at the business meeting. Several new members were welcomed into the chapter.

Adjourning to Northrop Auditorium, we heard Arthur B. Jennings, A.A.G.O., university organist, in a recital sponsored by the department of music of the university. A feature of the program was the playing of the entire Widor Fifth Symphony. The remainder of the program included: Prelude in D minor, Clerambault; Rhapsodie on a Breton Melody, Saint-Saens; Toccata on "Ave Maris Stella," Dupré. As an encore number Mr. Jennings played the Cesar Franck Chorale in A minor.

HENRY ENGEN, Secretary.

Russian Program in Hartford.

At the Memorial Baptist Church in Hartford, Conn., March 17, the Hartford Chapter presented the mixed choir of All Saints' Russian Orthodox Church of Hartford. This outstanding organization of thirty-five members is under the direction of Alexis G. Maltzoff, M.D., Mus.D., who was a professor of singing at the Russian Imperial Conservatory in Petrograd. Since coming to America he has been associated with several musical organizations in New York City.

The program was divided into three parts—Russian church music; an address by Dr. Maltzoff, telling of interesting incidents in his life, and Russian folk-songs. The musical numbers were as follows: "Praise the Lord, O My Soul," Maltzoff; "O Gladsome Radiance of the Father Immortal," Arkhangelsky; "Hail, O Virgin, Birth-giver of God," Maltzoff; "Nunc Dimittis," Goltisson; "O Lord, Save Me" and "We Praise Thee," Maltzoff; "Rejoice in the Lord," Bortniansky; "Many Years," arranged by Maltzoff; "O My Sad and Weary Fate," arranged by Maltzoff; "The Wild Hop," arranged by Gretchaninoff; "Pussywillow in the Field," arranged by Schvedoff; "Grandpa and Me," arranged by Maltzoff; "The Snowstorm," arranged by Maltzoff; "The Mother's Prayer" and "The Brook," Maltzoff. The soloist was the Very Rev. N. Wasilieff, pastor of All Saints' and a former conductor of the choir.

On Monday, March 24, at the Methodist Church in Torrington, a dinner for organists of that vicinity was arranged by Mrs. Grace Hand Kelley. The dean and other members of his board attended and outlined the purposes of the Guild and extended an invitation to those present to join our chapter. We expect that our roster will have several additions.

Our dean, Malcolm Humphreys, for the last twenty-one years organist and choirmaster of St. Mark's Episcopal Church in New Britain, has been honored by that parish by being elected a member of the vestry.

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

Choral Festival in Virginia.

Choirs directed by Guild members united in a choral festival at St. Paul's Episcopal Church, Richmond, Feb. 18. The program numbers had been chosen several months previously and had been used by the separate choirs in their own churches. One combined rehearsal under the direction of Professor James R. Synnor of Union Theological Seminary served to weld the singers into a splendid and responsive group.

The many details involved in arranging for the service were handled by Mrs. Sydney C. Swann, dean of the chapter, in whose church the service took place. William H. Schutt, organist and choir director of Grace Covenant Presbyterian Church, was at the organ. The prelude

was played by a member of the Petersburg branch, Mrs. Westwood Winfree, and the postlude by Robert C. Hyde of St. Mark's Episcopal Church.

About 160 singers joined in the processional, "Hymn to Joy," and sopranos of two of the choirs sang a descant on the two concluding stanzas. At the offertory the Dology was sung to the tune "Lasst uns Erfreuen." The choral numbers included: "This Is the Day," F. Flaxington Harker (sung in memory of the composer, who was for many years dean of the chapter); "Bless the Lord," Ippolitoff-Ivanoff; "While by My Sleeping Flock," Jungst; "The Omnipotence," Schubert; "God Is a Spirit," Scholin; "King All Glorious," Barnby; "God So Loved the World," Stainer; "A Prayer for Peace," A. H. Johnson; "Hallelujah Chorus," Handel.

The chapter has been requested to repeat the program for the State Federation of Music Clubs at its convention in April.

WILLIAM H. SCHUTT, Registrar.

Metropolitan New Jersey.

Walter N. Waters, director of music at St. Mary's School in Rahway, N. J., presented his choir of men and boys in a recital of Catholic liturgical music at the school hall Feb. 19. Mr. Waters was director of music for eleven years at St. Michael's Passionist Monastery, Union City, and choir director of St. Patrick's Cathedral in New York City for four years. At present he is directing the music in a number of Catholic schools.

Mr. Waters in his opening remarks made it clear that the words were of first importance and the music secondary. If the music brings out the text and glorifies it for the worshiper, then it is truly great church music, he said. Mr. Waters commented on the selections in the program before each number was sung.

The program opened with the Kyrie and Sanctus from Rheinberger's A Cappella Mass, Op. 151. Mr. Waters then presented his setting of "O Salutaris Hostia," taken from a medieval hymn by St. Thomas Aquinas. The boy altos of the choir did an ancient plainsong, "O Cor Jesu." The tone was particularly pleasing in this number. The men then did a plainsong setting of "Tantum Ergo." A marked feeling of reverence for the music as well as a beautiful blend in tone seemed to characterize the singing of this selection. De la Tombelle's setting of "O Gloriosa Virginum," an eighth century hymn ascribed to the Virgin Mary, was sung next, followed by "Behold, the Lamb of God," from "The Messiah," a *cappella*, and Mozart's "Adoramus Te, Christe." Casciolini, an Italian composer of about 1759, wrote the music for the Sanctus and Benedictus which the choir performed next. The recital closed with an "Alleluia" by Mr. Waters. It was as effective as any offering of the evening, and could very well be done, particularly at Easter, by the choir of any church.

The school served refreshments to the visitors at the close of the program.

CLARENCE ROBINSON, Registrar.

Texas Chapter Dinner and Recital.

The March dinner and organ recital of the Texas Chapter were held at the East Dallas Presbyterian Church March 18. The St. Patrick motif was carried out in the table decorations and a delicious dinner was prepared and served by the ladies of the church. The Rev. Thomas H. Talbot, pastor of the church, was introduced and he gave the chapter a cordial welcome.

At the business meeting, with the dean, Mrs. Frank Frye, presiding, one new member was voted in—H. B. Kaszinski, organist at Holy Trinity Church. Reports were made by the various committee chairmen, after which the members went into the auditorium to enjoy the following interesting program: Four Chorale Preludes, Bach (played by Lucile Scott); Allegro from Sonata in C minor, Guilmant; Sonatina, "God's Time Is Best," Bach, and Toccata, Widor (Betty Martin); Trumpet Tune, Purcell; Canzonetta, Bedell, and Toccata, Gigout (Dorothy Voss); Fugue in E flat ("St. Anne's"), Bach; "A Rose Breaks into Bloom," Brahms, and Toccata, Lanquettuit (Jack Little).

Annual Convention Held in Kansas; Jesson Dean; Recital by E. Power Biggs

The Kansas Chapter of the A.G.O. held its annual convention with that of the Kansas State Music Teachers' Association at Lawrence March 3 and 4.

Monday morning was spent in hearing a program of music by Kansas composers, an address on "Cycles in the History of Music" by Raymond H. Wheeler and violin and clavicord numbers by faculty members of different colleges. In the afternoon a recital of original compositions by Cecil Burleigh and a voice recital by Theodore Harrison were the attractions. An organ forum was interestingly conducted by the Rev. LeRoy E. Wright of Baker University and problems of the church organist and choir director were discussed. The banquet in the Memorial Union ballroom followed this.

One of the finest organ recitals given in this part of the country was that by E. Power Biggs Monday evening. His well-chosen program and his fine musicianship sustained his reputation as one of the foremost organists of the day. The large number who attended his master class the following morning received inspiration and help.

Guild members held a luncheon Tuesday at the Colonial tea-room at noon, with a business meeting following. New officers for the year are: Richard Jesson, Manhattan, dean; Miss Margaret Joy, Wichita, sub-dean; Mrs. Donald Muir, Anthony, secretary and treasurer; Mrs. Lucille Hensley, Wellington, and the Rev. LeRoy E. Wright, Baldwin, executive committee members. After the business meeting the members visited the factory of the Reuter Organ Company. This was followed by a recital by members of the Guild at the First Methodist Church. The following members played: Miss Mildred Demaree, Wichita; W. Arnold Lynch, Topeka; Mrs. Cline Douglass Hensley, Wellington; Mrs. Dorothy Enlow Miller, Lawrence.

The evening concert by the Kansas City Philharmonic Symphony Orchestra closed the two-day convention.

The Kansas Chapter has suffered a severe loss in the death of one of its most loved members, Dr. Charles Sanford Skilton. Dr. Skilton was one of the founders of the chapter and had always been an active member, constantly working for the interests of the Guild.

MARION PELTON, Secretary.

Tampa Branch Holds Service.

The Tampa branch held its annual Guild service Feb. 23 at the Seminole Heights Methodist Church, of which the regent, Mrs. George Hayman, is organist. Artists presented were: Miss Ruth Milton, violinist; Mrs. Frank Harnish, pianist; J. Bertram Johnston and Dick McClure, soloists. Mrs. Hayman gave her very difficult service before an almost capacity house.

On Feb. 21 the Gulf Coast branch, through the courtesy of Dr. Nella A. Crandall, organist of the First Christian Church and vice-regent of the Tampa branch, presented in recital Dr. Frank W. Asper, organist of the Mormon Tabernacle, Salt Lake City, Utah, and Miss Ruth Howell, soprano, of Hollywood, Cal. The masterly interpretation of Dr. Asper's heavy numbers was thoroughly appreciated by the large audience. Miss Howell deserves unstinted praise for a splendid rendition of her selections, though she had been confined to bed with the "flu." After the recital the Tampa branch members were hosts to Dr. and Mrs. Asper and Miss Howell and members of the Gulf Coast branch and their friends at a reception.

Mrs. May Paine Wheeler of Lakeland, Fla., a Tampa branch member, is on the board of directors of the Polk County Festival Chorus, under the direction of Dr. George L. Tenney. The chorus gave its first concert Feb. 18 in Lakeland, at which time the municipal auditorium was filled to hear the 200 voices. The organization is seeking a chorus of 1,000 voices, which in time will mean a great Florida musical event.

NELLA WELLS DURAND, Secretary.

News of the American Guild of Organists—Continued

SCENE AT ANNUAL PASTOR-ORGANIST DINNER OF THE HARTFORD CHAPTER, A.G.O.



ANNUAL PASTOR-ORGANIST DINNER

THIS PICTURE SHOWS THE PASTORS and organists of Hartford, Conn., and vicinity at the annual dinner of the Hartford Chapter of the A.G.O., at which the min-

isters are guests of their organists. The event took place Feb. 18, as recorded in the March issue of THE DIAPASON, at St. Mark's Episcopal Church, New Britain,

Conn., and the attendance was the largest in the history of the chapter. After an informal smörgasbord dinner an address was delivered by Donald C. Gilley of

Worcester, Mass., on "The Organist and His Responsibilities." The text of Mr. Gilley's address is published on another page of this issue.

Pilcher Organ Factory Is Visited by Louisville Organists and Guests

Thirty-two members and guests from Decatur, Ala., and Cincinnati, Ohio, attended the monthly dinner meeting of the Louisville Chapter, which was held March 3 at the French Village. The entire group adjourned to the Pilcher organ factory to view the large three-manual instrument just completed and ready for installation at the Central Methodist Church of Decatur, Ala., of which Mrs. H. O. Troup is organist. The organ is a memorial and was made possible through the generosity of Mrs. L. R. Nash of Decatur.

This courtesy of Henry Pilcher's Sons to the members of the chapter afforded an excellent opportunity to see the bewildering piece of internal mechanism which comprises the organ of today and thus to gain an understanding of the results from the efforts of the performer at the console. This modern organ, equipped with the latest devices, employed in organ construction, merits the words of Honore de Balzac when he says: "The organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius."

CHARLOTTE WATSON,
Corresponding Secretary.

Lecture by E. Harold Geer in Buffalo.

Professor E. Harold Geer, F.A.G.O., gave a stimulating lecture on "The Acoustical Basis of Organ Registration" before members and guests of the Buffalo Chapter at their Feb. 11 meeting in the rehearsal room of Buffalo's new Kleinhans Music Hall. Mr. Geer, who is organist and professor of music at Vassar College, has been trying for many years to determine why some tone combinations on the organ were, in his opinion, "good" and others "bad." Scientific data to prove his theory of the relationship between tone combinations were limited. In recent years, with the help of Professor Paul

A. Northrup of the Vassar physics department and a tone analyzer, Mr. Geer has been doing research and has been able to prove most of the fundamental principles of his theory, although the work is not yet complete.

The lecture dealt with the acoustical facts most important to the effective registration of organ music and their bearing upon considerations of audibility, blend, style, texture and mood. In touching on color and mood Mr. Geer explained that he uses as a basis of calculation "the natural, spontaneous, vocal expression of emotion" in which "the emotional gamut from gloomy to gay is represented by a pitch range from low to high" and "intensity or violence of emotion is represented by tonal complexity."

For a demonstration of the various points of the lecture at the organ, the group adjourned across the street to the First Presbyterian Church, where Miss Rosalie G. Tucker, A.A.G.O., a former pupil of Mr. Geer, played the illustrations.

An informal dinner before the lecture gave members of the executive board an opportunity to meet Mr. Geer. Miss Edna L. Springborn, dean of the chapter, presided at the meeting.

On March 11 twenty-five members of the branch chapters of Niagara Falls and Lockport were entertained by the Buffalo Chapter at a dinner meeting in Plymouth Methodist Church. After-dinner speeches by Toastmistress Dean Springborn and Regents Harland W. D. Smith and Elenore H. Schweitzer of Lockport and Niagara Falls respectively put everyone in a mood of camaraderie, so that the object of the joint meeting was successfully attained.

The program of the evening in the church auditorium follows: "God Is a Spirit," Scholin, and "Go to Dark Gethsemane," Noble (sung by the Plymouth Methodist Church choir, directed by Harry Simonsen, organist and director); Prelude and Fugue in C minor, Bach; Allegretto Grazioso, Hollins, and Festival Toccata, Fletcher (played by Mrs. Gladys Ludemann Stahler, organist of

St. Peter's Evangelical Church, Lockport); "Eli" (recitative and aria), Costa, and "Consider the Lilies," Scott (sung by Mrs. Ragnhild Simonsen Ihde, soloist and director of music, Delaware Avenue Baptist Church), and Sonata No. 2 (first three movements), Mendelssohn; "Legend of the Mountain," Karg-Elert, and "Fantasie Symphonique," Cole (played by H. Proctor Martin, A.A.G.O., organist of the DeVeaux School in Niagara Falls).

ROSALIE G. TUCKER, Registrar.

Pasadena Chapter's Recital.

The First Methodist Church in Alhambra, Cal., provided the setting March 10 for the monthly recital, following a dinner and business meeting of the Pasadena and San Gabriel Valley Districts Chapter. Mrs. Mildred Wickland, organist of the First Baptist Church in Pasadena, played numbers by Bonnet, Bach-Biggis and Bonset. Following this group the choir of the church, directed by Mrs. Frances Chatem, who is also the organist, sang the Forty-second Psalm. After a greeting by the Rev. Leonard Oechsli, pastor of the church, the program was concluded by John E. P. Clarke, A.A.G.O., organist and choirmaster of All Saints' Episcopal Church, Pasadena, who had chosen numbers by Bach, Fumagalli-Best and Guilman as his contribution.

On April 30 the chapter will hold its meeting in the Pasadena Presbyterian Church, from which the recital will be broadcast over radio station KPCC.

LORA PERRY CHESNUT, Librarian.

Los Angeles Chapter.

The Los Angeles Chapter met March 3 at St. Paul's Cathedral. After a turkey dinner Dean William Ripley Dorr presided at a short business meeting. One of the guests introduced was Bernard LaBerge.

After the meeting members and guests adjourned to the church to hear a program of phonograph records selected by Dudley Warner Fitch and Courtney Rogers. Among the features were such artists as Dupré, Germani and E. Power Biggs, and modern baroque organs by

Acolian-Skinner and Gonzalez, as well as classic instruments by Merklin, Cavaille-Coll and Silbermann. The program gave a comprehensive idea of the tone of the world's best old and new organs, reproduced by sound equipment loaned and operated by Gene Miller.

Our next meeting will be the annual manuscript program at the Unitarian Church April 7.

COURTNEY ROGERS, Secretary.

Lecture in Ithaca on Bach Cantata.

The March meeting of the Ithaca Chapter was held March 10. After a Chinese dinner at the Asiatic restaurant the group convened in the Unitarian Church. A short business meeting, conducted by the dean, Louise C. Titcomb, was followed by an informal lecture by Richard T. Gore, Cornell University organist and sub-dean of the chapter, on "The Cantatas of J. S. Bach." The lecture dwelt on sources of the texts, reasons why Bach composed his church cantatas, instrumentation and difficulties under which Bach worked in presenting these cantatas. A recording of one of the wedding cantatas concluded the lecture.

The topic for the April meeting will be "Early Protestant Church Music Outside of Germany."

HAROLD O'DANIELS, Secretary.

Rhode Island Chapter.

The monthly meeting of the Rhode Island Chapter was held March 3 in the choir room of Grace Church, Providence. Professor Raymond C. Robinson, F.A.G.O., of the Boston University School of Music gave an illustrated talk on Guild examinations, with emphasis on the associateship. He was assisted by Lawrence Apgar, organist of St. Stephen's Church, Providence.

Mrs. Beatrice Hatton Fiske, organist of the First Congregational Church, New London, Conn., gave a recital in the Gloria Dei Lutheran Church, Providence, Feb. 17. It was the same program played by Mrs. Fiske in New London Feb. 13 and printed in the March DIAPASON.

MARY E. LUND, Registrar.

News of the American Guild of Organists—Continued

Members of Two Chapters Attend Special Service in Chapel at Annapolis

Members of the Chesapeake Chapter were guests of the District of Columbia Chapter at the United States Naval Academy, Annapolis, Md., March 3. Traveling to Annapolis by rail, in a private coach, the Chesapeake Chapter arrived in time for a special service in the beautiful Naval Academy chapel at 7:30.

The impressive service opened with the following "America, the Beautiful," followed by prayer by Chaplain Thomas of the Naval Academy. The lesson was read by Dr. James Spera Montgomery. The Naval Academy choir sang Timmings' anthem "Come, Ye People, Hearken unto Me." Prayers followed. Conrad Bernier, organist of the Catholic University of America, played the following numbers on the three-manual Möller organ: Voluntary, Henry Purcell; Prelude and Fugue in G major, Bach, and Chorale No. 2, in B minor, Cesar Franck. Members of the two chapters were welcomed by Chaplain Thomas, with words of greeting from Dr. Montgomery. Following the singing of Martin's anthem "O Come before His Presence with Singing" by the Naval Academy choir, Mr. Bernier played two of his own compositions—"Epilogues after Reading of Virgil" ("When the Dew on the Tender Grass Is Sweetest to the Cattle" and "Behold! All Rejoice in the Age to Come"). He concluded his numbers with Joseph Jones' "Priere" and the "Matin Provençal" by Joseph Bonnet. After the recessional, "O Saviour, Precious Saviour," by Mann, the benediction was pronounced, and the choir knelt and sang one verse of "Eternal Father! Strong to Save."

After the service members of the two chapters proceeded to the Officers' Club, where a substantial buffet supper was served.

This was the second time this season that the Washington and Baltimore Chapters have held joint meetings.

The next meeting will be held Monday evening, April 14, at Old St. Paul's Episcopal Church, Baltimore. It will be preceded by supper at a downtown tea-room. The principal feature will be an address by Ernest M. Skinner.

RALPH H. REXROTH.

District of Columbia.

The March meeting of the District of Columbia Chapter was held at the United States Naval Academy, Annapolis, March 3, at which time the Chesapeake Chapter were guests of the District of Columbia Chapter. This unusual privilege was accorded through the courtesy of Chaplain Thomas and Mr. Crosly, organist of the academy. [An account of the meeting appears in the report of the Chesapeake Chapter.]

At the February meeting of the District of Columbia Chapter the program feature of the evening was a discussion of choir problems by Dr. Frederick Erickson of Emmanuel Episcopal Church, Baltimore. With questions from a question-box as a starting point, Dr. Erickson offered many valuable suggestions from his own experience.

MRS. JOHN MILTON SYLVESTER,
Registrar.

San Diego Chapter.

The San Diego Chapter met the evening of Feb. 3 at the home of Mrs. Herbert James.

Virgil Fox was presented Feb. 11 at the First Presbyterian Church. Mr. Fox played with a spontaneity that enthralled his audience and drew enthusiastic applause. A reception by the Guild for Mr. Fox was held after the recital at the home of Chaplain and Mrs. Dyer.

Program for North Texas Chapter.

One of the most enjoyable programs of the North Texas Chapter was given Sunday afternoon, March 16, at the First Christian Church of Wichita Falls. Mrs. O. C. Harper was program chairman and the program opened with an organ prelude, "Agnus Dei," Seth Bingham, played by Mrs. Harper. The "Seraphic Song," Rubinstein, was sung by the First Christian Church choir, with Mrs. George

TO LATE A.G.O. MEMBERS: MUST WE SAY "FAREWELL?"

For a number of members of the American Guild of Organists this will be last issue of THE DIAPASON they will receive. As they have neglected to respond to reminders as to their dues for 1941, the Guild is reluctantly compelled to instruct THE DIAPASON to take their names from the list of those whose subscriptions are paid by the A.G.O.

Yes, this is very unfortunate; and many will feel annoyance when the magazine fails to appear on the first of the next month. Thus they will be doing penance for their sins of omission. Unfortunately for the Guild and THE DIAPASON likewise will suffer inconvenience and heavy expense. Prodding delinquents is an expensive business. Any fair-minded person who realized the amount of clerical labor involved in the process would mend his ways.

If you are one of those who have not sent in their remittances you have until April 7, 5 p. m. Eastern standard time, to save yourself and all others concerned much trouble. We hope that this reminder is not needed for you, but if it is, we trust you will heed it promptly. We the treasurer of your chapter or send check to headquarters in New York.

Gutzman as soloist and Arthur Davis, violinist. Mrs. Wayne J. Holmes directed the choir. An organ solo, "Offertoire, St. Cecilia," by Bedell, was played by Mrs. J. V. C. T. Christensen. This number was in carillon style throughout and was very effective. Two enjoyable organ solos were played by Miss Elizabeth Wright—"Clair de Lune," Karg-Elert, and the first movement of a sonata by Becker.

The address of the afternoon was delivered by Dr. O. L. Shelton, chaplain of the chapter. His subject was "Music and Religion." The closing organ solo was played by Mrs. Harper. It was "Comes Autumn Time," by Sowerby.

A very appreciative audience heard the program.

BLANCHE POTTER KUYKENDALL.

Harrisburg Chapter.

Three outstanding artists—Miss Minnie Just Keller, organist of St. John's Reformed Church, Reading, Pa.; Earl Echnach, pianist, Lancaster, Pa., and William E. Maier, baritone, Reading—gave a recital at the home of Dr. Harry D. Rhein Feb. 25. The program was under the auspices of the Harrisburg Chapter and about seventy members and friends were present. The evening's entertainment was opened with the singing of "The Star-Spangled Banner," with J. W. Roshon, our oldest member, at the piano. The numbers were all thoroughly enjoyed and the artists were generous with their encores. At the close flowers were presented to them by the officers of the Guild. The program included "The Bells of St. Anne de Beaupre," Russell; "Finlandia," Sibelius, and Toccata from Fifth Symphony, Widor, by Miss Keller; the Liszt Concerto in E flat by Miss Keller at the organ and Mr. Echnach at the piano; a group of piano numbers by Mr. Echnach and two solos by Mr. Maier. After a contest on proverbs refreshments were served.

The first of a series of Lenten recitals was given Sunday, March 2, in St. Peter's Lutheran Church, Middletown, Pa. The program included, besides two anthems: Three "Bible Poems," Weinberger, played by Ella Mae Foreman, organist of St. Peter's Lutheran Church; "Song of Sorrow," Nevin; "Pax Vobiscum," Edmundson, and "Legend," Cadman, played by Marguerite G. Wharton; Prelude, Hopkins; Fugue (Sonata No. 2), Mendelssohn, and "Entrata," Karg-Elert, played by Helen Hake, organist of Immanuel Presbyterian Church, Harrisburg. The organists were assisted by the choir of St. Peter's Lutheran Church, Harry W. Weidner, director.

On March 11 at the Fourth Reformed Church Pennsylvania composers were represented on the program. Attention was called to the fact that all these composers are still living. The program was as follows: "Sunrise in Emmaus," Marguerite Maitland; "Romanza," Harry

Sykes, and Toccata on "St. Theodulph," Diggle (Mrs. John R. Henry, organist of Fifth Street Methodist Church); "Cortege" and Fanfare, Edmundson; Siciliano, Henry S. Fry, and "In Friendship's Garden," Rollo Maitland (Miss Sara K. Spotts, Augsburg Lutheran Church); Folksong Prelude, Edmundson, and Concert Overture in A, Maitland (Mrs. Hazel Keeley, organist and director, First Church of God, New Cumberland, Pa.); Rondo, Frances McCollin; "Anno Domini 1865," Alan Floyd; "Novelette," Harry Sykes, and Festive Prelude, Stanley T. Reiff (Arnold S. Bowman, Broadway Methodist Church, Camden, N. J.) FLORENCE M. BROWN, Secretary.

Delaware Chapter.

A recital took place in the West Presbyterian Church of Wilmington Feb. 25. Four members of the Delaware Chapter—Viola Moffitt, S. Elizabeth Lloyd, Barrett R. Johnson and Frederick White—played organ selections. The West Presbyterian Church choir, under the direction of Henry Rudolph, sang several selections a cappella and a short address on "The Hymns of the Church" was delivered by our chaplain, the Very Rev. Hiram B. Bennett, dean of the Cathedral of St. John. A short business meeting followed the recital.

The next meeting was to be held at Mitchell Hall, University of Delaware, when Firmin Swinnen was to give a recital March 27.

WILMER C. HIGHFIELD, Secretary.

Texarkana Chapter.

The Texarkana Chapter met March 6 at St. James' Episcopal Church. Plans were made for getting new members and for a luncheon. An offer from Maury Jones of the East Texas State Teachers' College at Commerce to play for the chapter was accepted.

A game of guessing organ stop combinations was conducted by Eugene Mullins. Each member was given the specifications of the organ and tried to guess the very unusual combinations of stops Mr. Mullins used.

Mrs. Irene S. Dycus played the following organ numbers beautifully: Toccata and Fugue in D minor, Bach; "O God, Thou Faithful God," Karg-Elert.

FRANCES MCGIBONEY, Registrar.

Recital by Asper in Miami, Fla.

The Miami Chapter sponsored a recital by Dr. Frank W. Asper of the Mormon Tabernacle in Salt Lake City Sunday evening, Feb. 23, at the Scottish Rite Temple. This was Dr. Asper's first visit to Florida and his well-balanced and masterly handling of the organ was enjoyed by everyone present. Dr. Asper was generous with encores. He was assisted by Ruth Howell, dramatic soprano, who sang two groups. The organ program was as follows: Introduction and Trumpet Tune, Greene; Chorale Prelude, "O Thou of God the Father," Bach; "At Thy Feet," Bach; Prelude and Fugue in A minor, Bach; Intermezzo, Callaerts; Aria from Tenth Concerto, Handel; "Piece Heroique," Franck; "Swing Low, Sweet Chariot," Spiritual; "Lullaby and Prayer," Bedell; Toccata, Fifth Symphony, Widor.

RALPH ROTH, Secretary.

St. Petersburg, Fla., Branch.

A business meeting of the St. Petersburg branch was held March 6 at the Congregational Church, with Mrs. Charlotte Pratt Weeks as hostess. Several members participated in an informal program of "current events in music."

Sunday afternoon, March 9, a recital was given at the Fifth Avenue Baptist Church by Miss Helen McClellan, organist and choir director of the church. She was assisted by Mrs. Carolyn Ford, soprano, and Mrs. Charlotte Pratt Weeks, pianist. The recital was open to the public and the program was as follows: Sonata, Rogers; Toccata, Mereaux-Dickinson; "Calypso," Stoughton; Minuet, Marsh; "Jagged Peaks in the Starlight," Clokey; "Drink to Me Only with Thine Eyes," arranged by Miles; "My Heart Is a Silent Violin," Fox, and "A Brown Bird Singing," Wood (Mrs. Ford); "Fireside Fancies," Clokey; piano and organ, "To a Mountain Stream," McClellan; "Toccata Jubilant," Diggle.

HELEN McCLELLAN, Secretary.

Impressive Service in Boston Church Heard by More than 1,000 People

An outstanding event in this year's program of the Massachusetts Chapter took place on the evening of March 18 at the Church of the Immaculate Conception, Boston. More than 1,000 people heard the fine choir, entirely volunteer, directed by Leonard Whalen in a service which included solemn vespers and benediction. In welcoming the Guild to his church, the Very Rev. Francis L. Archdeacon, S.J., gave a brief history of the organ. This instrument was built by Hook & Hastings and the first recital was given on it Feb. 3, 1864, by Dr. Wilcox. George Whiting was another of the distinguished organists who presided over this organ. It was made into a four-manual in 1893, electrified and rebuilt in 1903 and has been recently improved.

Preludes to the service were played by Mark Dickey, director of music at the First Universalist Church, Somerville, and by Francis Mahler of the Church (Basilica) of the Holy Name. Dr. Francis Snow of Trinity Church, Boston, played Franck's Prelude, Fugue and Variation with a great deal of suavity and feeling for nuance during the offertory. Homer Humphrey, dean of the chapter, gave a fine reading of Widor's "Salve Regina," from the Second Symphony. The service music was played by Mr. Whalen.

With the great variety of compositions and composers used it is impossible to make comment on individual numbers, but the lovely tone of the boys was most impressive and the entire service was sung with profound sincerity. The ceremonial attendant upon benediction was the most gorgeous spectacle the writer has ever viewed and must have brought home sharply to the congregation the greatness of this service.

GARDNER EVANS, Secretary.

York Chapter News.

The March meeting of the York Chapter was held March 11 in St. Peter's Lutheran Church, York, Pa. The Rev. U. E. Apple, D.D., is pastor, Mrs. George F. Snyder is organist and Mrs. Evelyn H. Herman is associate organist of this church. The program included an organ and piano selection by Mrs. George F. Snyder and Mrs. Evelyn H. Herman, an accordion duet by Miss Joan Charleston and Miss Jeanne Good, organ numbers played by Mrs. Helen C. Huntzinger, a baritone solo by William J. Dennis and organ numbers by H. Bennett Dayhoff, organist of St. Andrew's Episcopal Chapel. Following the program a business meeting was held at which it was decided to sponsor C. Robert Ege, blind organist of Philadelphia, in a recital May 20.

It was announced that the annual Lenten recitals Saturday afternoons in St. John's Episcopal Church were to be presented this year with the following organists:

March 15—H. Bennett Dayhoff.
March 22—George B. Rodgers.
March 29—J. Herbert Springer.
April 5—E. E. Schroeder.

It was also announced that the annual spring concert in the Second United Brethren Church, York, under the direction of Mrs. Edythe Wareheim, dean of the chapter, would take place April 24.

WILLIAM G. N. FUHRMAN, Secretary.

Blodgett Plays in Youngstown.

The March meeting of the Youngstown sub-chapter took the form of a public recital by Walter Blodgett of Cleveland. The place was St. John's Episcopal Church and the date March 3. The following program was beautifully done: Sketch in C major, Canon in B major and Fugue on B-A-C-H, No. 1, Schumann; Prelude and Fugue in A minor and Chorale Preludes, "Aus der Tiefe rufe ich" and "Valet will ich Dir geben," Bach; "Duetto for Reed Stops," Russell; Trumpet Tune and Air, Purcell; Flute Solo, Arne; "A Fancy," Stanley; Concerto in B flat (first movement), Arne; Chorale in E major, Franck.

D'NELLE RILEY, Secretary.

News of the American Guild of Organists—Continued

Father Finn Is Speaker in San Francisco at First of a Series of Dinners

At the request of many of the members of the Northern California Chapter, a series of dinner meetings has been planned by the program committee under Dean J. Sidney Lewis, organist of Grace Cathedral, San Francisco. The first of these was given Feb. 25 at the Mission Trails restaurant, thirty-one members and guests attending. The Rev. W. J. Finn, distinguished head of the Paulist Choir, New York City, was the guest of honor. Father Finn, an authority on choral art, is well known in San Francisco, having given concerts with his choir in the bay region while on tour in 1928 and having conducted summer classes in 1938-9. He hopes in the near future to publish his second book on "The Art of the Choral Conductor."

After dinner we had the pleasure of hearing Father Finn talk on his subject and the fact that he held his audience for more than two hours evidenced the intense interest of those present. He spoke on the kinship of the chorus, organ and orchestra, comparing women's voices to the orchestral strings, as well as the flutes, oboes and clarinets.

"Melody," he said, "cannot be right unless timbre is right." He deplored the "over-underlining" of the melody at the expense of the inner voice parts. "Timbre," he said, "is the scent of the rose—without balance and timbre there can be no music."

Father Finn pleaded that art be put back into the church, where it was born and grew, but emphasized the fact that in music it is not possible to reach the spiritual except through the aesthetic.

At the March meeting of the chapter William H. Adams, British vice-consul in San Francisco and fellow of the Royal College of Organists, will tell of his experiences in taking his examinations, comparing them to those of our American Guild.

KATHLEEN S. LUKE, Registrar.

North Carolina Spring Meeting.

The spring meeting of the North Carolina Chapter was held at St. Mary's School and Junior College in Raleigh on the afternoon of March 21, with Dean Harry E. Cooper presiding. Dr. Jan Schinhan of the University of North Carolina at Chapel Hill, Miss Ruth Scott of St. Mary's School in Raleigh and Eugene Craft of Charlotte were named to conduct the election of officers for next season.

At 4:30 Russell Broughton, organist, and Herbert Bird, violinist, gave a delightful program of original music for the organ and violin, as follows: Chaconne, Hermann Erdlen; Sonata, Op. 36 (first movement), Raphael; Suite (Prelude, Kanzone, Rondo), Hermann Schroeder. At 5 o'clock Guild members attended evening prayer with the students of St. Mary's School. The selections for the service were from the plainsong settings. Dr. Cooper read the declaration of the religious principles of the American Guild of Organists.

At 6:30 the group met at the Sir Walter Hotel to honor the guest artist of the day, Parvin Titus, F.A.G.O., of Cincinnati. Places were arranged for about twenty-five guests at a beautifully appointed table. The members then attended the recital of Mr. Titus in the Meredith

College auditorium, where the young women of the school were guests of the Guild for the evening. The program [published in the recital department] gives the readers of this account some idea of the interesting evening spent with Mr. Titus. Mr. Titus made particular reference to the lovely chorale by Mr. Broughton and recognition was accorded the composer by the audience. The program was pleasing and well played. Comments were made especially on the appropriateness of the Bach registrations and tempos.

MABEL W. HONEYCUTT, Secretary.

Pennsylvania March Event.

The March dinner meeting of the Pennsylvania Chapter was held in the First Presbyterian Church of Olney March 22. About fifty members were present. The special feature of the evening's entertainment was a concert by the Olney A Cappella Choir, under the direction of Theodore H. Nitsche. This choir, consisting of about forty boys and girls from the Olney High School, presented a group of numbers, sacred and secular, in a way which reflected outstanding ability in their leader, as well as serious application on the part of youngsters who might otherwise be allowing their energies to be used in less creditable ways.

An electronic reed organ was demonstrated. Guild members manifested considerable interest in the instrument, a number of members experimenting with the various stop combinations.

The meeting evinced a widening interest in Guild affairs, a number of members being present whom we had not seen for a long time.

ADA R. PAISLEY.

Service for San Diego Chapter.

The San Diego Chapter was privileged to attend a special evening prayer and choral song program at St. Paul's Episcopal Church March 10. This service was arranged especially for the Guild by Miss Lillie High and her choir. The musical numbers included: Prelude, Sonata 6, Mendelssohn; full choral evensong (festal), "Benedic, Anima Mea," "Borum Est" and "Deus Misereatur" (Gregorian); anthem, "Holy Redeemer," Faure (Leona Du Paul and choir); anthem, "O Saviour of the World," Matthews (Mrs. Barstow and choir); "De Profundis," anonymous, and postlude, Prelude and Fugue in E minor ("Cathedral"), Bach.

After the service a business meeting was held in the parish-house. A new member, Mrs. Irene Mitchell, was introduced. The recital of Virgil Fox Feb. 11 was discussed and all were enthusiastic in their praise of this brilliant young organist.

The next artist to be presented by the Guild will be Nita Akin, May 11.

HAZEL S. WALTON,
Publicity Chairman.

Western Washington Chapter.

The fourth recital of the current series under the auspices of the Western Washington Chapter was given March 11 at the First Swedish Baptist Church in Seattle. The performers were Joseph H. Greener, M.Mus., A.A.G.O., and Mrs. Louise Mercer Schenken, organist of the First United Presbyterian Church. Mr. Greener gave the first public performance of three of his own compositions—Sonata in C minor, "The Unknown Traveler" and Fugue in G. Mrs. Schenken's numbers were: Prelude and Fugue in A major, Bach; Sinfonia, "Lord, for

Thee My Spirit Longs," Bach; Chorale from "Symphonie Romane," Widor; "Folk-tune," Whitlock; Pavane in A, Johnson; "Iste Confessor," Harker. The organ is a three-manual Austin.

The chapter held its monthly meeting March 12, at which time Miss Kathleen Munro was the speaker. Miss Munro is a professor of music at the University of Washington and her topic was "Contemporary Trends in Sacred Music."

ADA H. MILLER, Secretary.

Bangor, Maine, Events.

Activities of the Bangor Chapter in February were very interesting, including an evening with Mrs. Eleanor C. Snow in her studio apartment at Brewer, Maine. After the business session, conducted by Herbert T. Hobbs, regent, Mrs. Snow read a paper on "Contemporary Composers for Organ and Orchestra," touching on the modern trend. After examination of Mrs. Snow's library of organ music, open for inspection, refreshments were served in the daintily appointed dining-room, whose attractiveness was increased by lighted candles.

On Feb. 24 we were royally entertained at the home of Mr. and Mrs. Paul Benton, Essex street, Bangor. The center of attraction was their beautiful three-manual organ, the tonal qualities of which were demonstrated in the following program: Allegro and Adagio, Sixth Symphony, Widor (played by Herbert T. Hobbs); "Harmonies du Soir," Karg-Elert, and "Ariel," Bonnet (Mrs. Eleanor C. Snow); "Romance sans Paroles," Bonnet, and Toccata in D minor, Bach (Irma V. Nickerson).

Refreshments and a social hour followed.

Lincoln, Neb., Chapter.

The Lincoln Chapter met Feb. 24 at Walt's Music House. There were over sixty present to hear a fine organ and piano program, which was as follows: Minuet, Bach-Frothingham; "Sicilienne,"

Bach-Maier; Prelude, Fugue and Variation, Franck; Scotch Poem, MacDowell-Stoughton (organ, Grace Finch; piano, Mrs. S. J. Bell); Symphonic Piece, Clokey (organ, Cornelia Cole; piano, Ruth Dreamer); "Variations Symphonique," Franck (organ, Beth Miller; piano, Margaret McGregor).

Donald D. Kettring was host to the Guild on the evening of March 31. Ruth Dreamer was in charge of the arrangements, assisted by Beth Miller. Recordings of Bach's "St. Matthew Passion" were heard. One record was by the choir of St. Bartholomew's, New York City, and Dr. David McK. Williams. A social hour followed, with refreshments served.

MRS. G. C. HADSELL, Secretary.

Orlando-Winter Park, Fla.

The Orlando-Winter Park branch of the Florida Chapter held its monthly meeting in the chapter-house of St. Luke's Cathedral in the form of a dinner party March 11. Honored guests were Madame Louise Homer and her husband, Dr. Sidney Homer. Both gave short addresses which were thoroughly enjoyed. The evening was concluded with a short business meeting.

MARGARET C. GEORGE, Secretary.

Waterloo, Iowa, Chapter.

The February meeting of the Waterloo Chapter was held Feb. 25 in the First Presbyterian Church at Independence, Iowa, with members from Waterloo, Independence and Cedar Falls present. A short business meeting was held, with a special study on Guild examinations, after which a recital was given by the organist of the church, Mrs. Sherman Hovey, as follows: Fantasia, Merkel; "Dawn," Jenkins; "Evensong," Johnston; Toccata, Dubois. These numbers were played by Mrs. J. F. Davis of Independence: Reverie, Debussy; Selections from "Hänsel and Gretel," Humperdinck; Intermezzo, Provost.

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The Church Organist; His Responsibilities; His Opportunities

[A paper given at the annual pastor-organist dinner of the Hartford Chapter of the American Guild of Organists in St. Mark's Church, New Britain, Conn., Feb. 18, by Donald C. Gilley, minister of music at Wesley Methodist Church, Worcester, Mass.]

By DONALD C. GILLEY, A.A.G.O.

To my brother organists and choirmasters I give my most hearty and cordial greeting—the greeting of one who is a fellow worker in your chosen field, and one who also is quite content to believe that he is felicitating a race set apart, a chosen group in a troubled world. A secret sense of satisfaction no doubt pervades your mind because of your vocation, and this is as it should be, for you have a distinguished heritage and a promising future. There are few professions in the world today that can claim the same.

To the pastors I also give my most cordial greeting. To you alone belongs the privilege of the closest association and friendship with your organist-director.

In speaking to all of you this evening I am voicing some very deep personal convictions, and because they are personal convictions it is quite possible that you may not agree. I have but one purpose, and that is to cause you to examine your own minds and hearts in such a way that you may better your work in your chosen field. If ever there was a need for the good which the combination of music and religion can give that need is most intense today.

To mention the fact that an organist should be a Christian may seem almost needless, because it is so obvious. Yet, too often this is not true, and many are the difficulties that come as a result. To profess Christianity is not enough; one must practice its tenets seven days a week. The choir's soon sense the attitudes of the director and reflect his personality in their relationships. A reverence for the church and the following of its teachings by the choirmaster sets an example for the choir members and all personal relationships are eased as a result.

The aims, historical background and technical means of inducing worship should be well known by every organist. The constant effort to direct the programs Godward, instead of toward man—the constant urge to have the music truly sacred instead of secular—will tend to raise the standards of church music. When the purely spectacular is replaced by the purely reverent the spiritual elements of the service are enhanced, since the aim of all worship is to make proper and reverent oblation to God. Each denomination has a different approach to this problem and each thinks it has the ideal solution. The Quaker and the Episcopalian are a long way apart in methods, but each is sincerely seeking the same end. The organist's job is to assist whatever group he may be serving to achieve, in as beautiful and reverent a way as possible, a glorious service of praise to God. The best of music, the finest of buildings and the greatest of singers are poor enough material for this purpose. Therefore we should be certain that we do not handicap ourselves with shoddy music. The endless search for good and suitable music sometimes seems tiresome, but when we have found such, the result more than justifies the effort. Examine your organ and choral music with but one thought—is it a worthy approach to worship?

All worship springs from the sense of God's presence, and our awe and wonder at His goodness and mercy seeks to find some appropriate medium to express these feelings. Music is the ideal vehicle for our spirit at a time like this, as it enhances the utterance of words and gives them special meaning. Canon Winfred Douglas phrases it well when he says: "Both religion and art are the qualitative expressions of the nature of being, and therefore allied. Science, on the other hand, is the quantitative approach to reality." In the use of the mediums of poetry and music man tends to forget

himself and to try to apprehend God and praise Him with all his heart and mind. This is the essence of worship—the forgetfulness of self and the understanding of God. To this end are orders for worship planned, and though there are infinite variations in methods and means, all tend to be and should be thus centered. Is it not true, then, that an organist ought to concern himself sincerely with careful selection of his music? This field of endeavor does not lend itself well to trivialities.

It goes without saying that organist and pastor must understand each other and work together as a team. Three months' planning in advance will help clear out many problems and help produce a service that runs smoothly. Frequent conferences, with discussions of mutual problems, are absolutely essential and are in no way a waste of time. It is vitally necessary that the congregation receive something worth while on Sunday morning, and this can be done only by minute attention to detail. How often hymns and anthems are chosen with no relation whatsoever to the subject of the pastor's sermon, the church year or any other relevant point! While the degree of tightness with which a service should fit together is a matter of personal opinion, there should surely be some continuity throughout. Many are the stories that are told when the service does not fit together because of inappropriateness. Mutual consideration of these problems by pastor and organist would eliminate much of the difficulty.

The musical organization whose duty it is to support the service is, of course, the primary concern of the organist-director. There are all kinds and varieties of choirs, both paid and volunteer. It is impossible to say that this or that sort of choir is the ideal. All depends on the local situation whether boy choir, mixed choir, paid quartet or soloist is the answer to the needs of the church. It is important to realize, however, that the musical organization of the church can do more than furnish music for the service. Naturally, as this is their reason for being, the music comes first. However, a well-organized plan of progressive choirs in the church will mean a great deal more than music alone to the congregation.

In my own church I would feel that my work was not being done properly if we did not train our children and intermediate groups. A strong foundation is necessary to sustain a good choir, and where is one to find choir members if you do not grow them? It is obvious that an adult who has come up through ten years of work in junior choirs is better trained in the traditions and vocal practices of your choirs than is one who comes from the outside. This plan will work if it has proper leadership from the choirmaster, but it takes a lot of hard work and training to bring it about. We have found that there is nothing that binds an individual quite so closely to his church—and his whole family, for that matter—as service in the choir. Church membership almost invariably follows, for one is interested in projects where service is given.

Our plan of organization is in no sense unique. The idea of a boys' choir and a girls' choir of the ages from 8 to 12, a combined group from 12 to 16 years of age, another from 16 to 21 and a senior choir as the culmination of these groups is not a new idea. But what these groups can contribute musically, spiritually, morally and financially to the church might surprise some of you. They constitute one of the strongest forces for constructive action in our church, and as such are loved by the congregation.

The idea of having a choir between the ages of 12 and 16 years made up of boys and girls may be new to some of you. This is, of course, during the time when the boys' voices normally change. Instead of eliminating the boys, we have kept them in our organization. I believe that it is most worth while to do so. Their voices can be used, if correctly taught, and while they are not a great help vocally, it means that when their voices have finished changing they are ready to go into the next choir. You do not have to wonder what has happened to the boys you so carefully trained in the boy choir, for you have kept track of them and continued their training during a crucial period in their lives.

This plan of interesting and training

as many as possible in music for the church has been of great help to many congregations. For some churches a modification would work, and for still other congregations it would be completely out of place. But I urge you to give consideration to the idea and see if your own program might not be enriched by its use.

That these choirs are volunteer and that there are a large number of people involved does not mean that the musical standard is in any way lowered. You will find that the minute poor choral music is used because it looks easy to perform, or that poor rendition is given in the loft, your group becomes careless in attendance, attention and discipline. Producing shoddy work is certainly the quickest way to get rid of a choir. If members have the rightful pride of work well done and are held to the highest standards of performance they take pride in and give support to their organization. This is as much true of children's choirs as of the adult groups. The first thing the children wish to know after a service is "How did we do?" The blissful expression on their faces from satisfaction over a job well done is a real compensation for the work involved.

It has proved helpful to us to have a concert choir from our organizations. The stimulus of carrying their work to other fields and the strenuous preparation involved all help to make our Sunday services better. Likewise, we feel that this extra work makes better choristers. The material used is taken from our service lists, for we do not have time for or the background to produce secular music well.

Maintenance of organizations of this sort naturally depends on the pastor. My own pastor takes the viewpoint that the choirs help him carry on his own work more effectively in several ways—by providing his services with an abundance of good music, by providing a large group in his congregation with a very real interest and incentive to ally themselves closely with the church and its activities, and by increasing the attendance at the various services. There are many other things that accrue, but the foregoing are the principal advantages. Our pastor supports

the choirs as loyally and completely as any one could, and the same attitude is held by the choir members. I could only wish for all of you the close relationship and friendship that we have at Wesley.

The organist has been quite fortunate in recent years in the opportunities for study that have been given him in the summer. An organist and director has always been able to receive good instruction in organ playing and theoretical subjects, but it has been only of recent years that he could get help with his choir. In Massachusetts alone there were four choral sessions with which I am familiar, and here in Connecticut your own Mr. Bunnell gave help to those desiring it. There are so many centers over the country that are providing this information that church music has been given a real impetus from these efforts and the standards of performance are constantly rising. Every organist ought to avail himself of some of these inspirational sessions in order to do his work with greater competence and authority.

In closing may I speak a word of the American Guild of Organists. No organization has done more to assist and promote the cause of good church music than has the A.G.O., and no group is more sympathetic with and conscious of the efforts made by the clergy than is this organization. That it may continue to do so is the earnest hope of every organist, for, as I have said, never was there a greater need for religion to be well presented in all its phases than in our time.

So for the organist I wish an abundance of high tenors and low basses and for the pastors the joy of a smoothly-running service that helps them lead their congregations in worship.

Kilgen Organ for Hospital.

The Kilgen Organ Company of St. Louis has completed the building and installation of a two-manual organ in the Little Company of Mary Hospital Chapel at Evergreen Park, Ill. The chapel is an artistic building of period design. The organ was completed the middle of March and installed in the latter part of the month.

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- God Came Like the Dawn..... Henry Hallstrom
- A Song of Praise..... Russian, arr. H. L. Sanford
- God Himself is With Us..... Neander, arr. Roberta Bitgood
- Psalm 140..... Homer Wickline
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- Jesu, Blest Redeemer (Unison)..... Grieg, arr. Charles Black
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- O Saviour Sweet (S. A.)..... Bach, arr. Clarence Dickinson

ORGAN

- Come, Sweetest Death..... Bach, arr. Virgil Fox
- Chorale Improvisation on "O Filii et Filiae"..... Leon Verrees
- Miserere (Have Mercy, Lord)..... Bach, arr. Charles Black
- Vespers at Solesmes..... Miles I'A. Martin
- Two Chorale Preludes..... Ivan Langstroth
- 1. From Heaven High. 2. A Lovely Rose
- Donkey Dance..... Robert Elmore
- Chorale from "Christ Lay in Death's Dark Prison"..... Bach, arr. E. A. Kraft

SONGS

- O God of Love (Sacred Song for High Voice)..... A. Gretchaninoff
- Psalm 150 (Sacred Song for High Voice)..... Jaromir Weinberger
- The Way to Emmaus (Sacred Song for High Voice)..... Jaromir Weinberger
- Be Still, and Know (Sacred Song for Medium Voice)..... Roberta Bitgood

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**Variety of New Music
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for Church Services**

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

It is probably too late to recommend certain numbers for Easter and Palm Sunday which reached me since last I wrote, but some of them are so good that you will wish to consider them for next year.

The text of Healey Willan's "Sing Alleluia Forth" (Harris, Oakville, Ont.) is assigned in the ancient "Mozarabic Breviary" to the first Sunday in Lent, but I should think that this fine anthem might be used at Eastertide. It has a page for sopranos and another for men in unison; these might be used as solos. It is a resonantly beautiful work, not difficult. It appeared late in 1940 and has just reached me.

Richard Keys Biggs, one of our ablest organists, has an "Alleluia" (J. Fischer) which may be obtained as an anthem or as an organ solo with the title "Carillon." It is on the well-known tune "O Filii et Filiae." I like it better as an organ solo; but if you don't mind having your choir sing nothing but "Alleluia" it is also an admirable anthem. In either case the organist has a chance to use the resources of his instrument.

Speaking of organ pieces for Easter, Edwin Arthur Kraft has edited "Christ Lay in Death's Dark Prison," from Bach's Easter Cantata, as an excellent organ solo (Gray).

Among other Easter numbers are the following:

Gillette—"Come, Ye Faithful." Bright, easy, tuneful anthem. (Kjos.)

Six Choruses for Eastertide. Pamphlet. Includes Thiman's charming carol "A Song of Praise"; also "Ye Sons and Daughters" and others. (Schmidt.)

Lansing—"He Is Risen." With S solo. New edition of a tuneful work once popular. (Schmidt.)

Perhaps this is the place to mention a tuneful work for Palm Sunday, Mr. Gillette's "All Glory, Laud and Honor" (Kjos). I prefer a little two-part chorus for children or women's voices called "Hosanna Be the Children's Song," by Marchant (Schmidt); it has a melody that resembles some English folk-tune—say "Gently, Johnnie"—but the resemblance is not a handicap.

Other Anthems

It is good news when Dr. Willan publishes a new anthem, especially when it is as suave and charming and lyrical as his "Christ Hath a Garden" (Harris). There is a bit that can be used as a soprano solo, and the whole anthem can be sung by a quartet.

In the last war a favorite anthem was West's setting of "O God of Love, O King of Peace" (Gray). Mr. Gray now publishes another setting, by Thiman, which will probably be popular also. There is a medium solo which will be best for tenor. Certainly one of these two settings—or both—will be useful for any choir. Edward Shippen Barnes has a simple anthem, almost like a white spiritual, on "God Is Working His Promise Out" (Schmidt); there are some little touches of graceful composition that make you wish to perform a work which from its title might not be considered poetical.

The present popularity of Bach's extended chorales makes for interest in a similar work by his predecessor Neander, whose "God Himself Is with Us" has been edited by Miss Roberta Bitgood (Gray). It is graceful, unimportant music—and so is some of Bach's. It sounds like Bach in the instrumental part, which is more interesting than the chorale itself. Speaking of Bach, Mr. Nagle has arranged for unaccompanied voices Bach's "Dearest Lord Jesus" (Ditson, 1940); and Godfrey Sampson has arranged for unison singing with descant Bach's "Now Thank We All Our God" (Novello), the melody from the Schemell Collection.

While we are speaking of new editions, I recommend for a choir concert the "Three Choruses" from Purcell's "Ode on St. Cecilia's Day," now published in Gray's "Modern Series."

There are new editions of three well-known works: A shortened edition of Dickinson's resonant festival anthem "Great and Glorious Is the Name" (Gray), which now has a part for children's choir besides the orchestral parts

for trumpets and trombones; a separate edition of "Arise, My Soul," from Van Denman Thompson's cantata "The Evangel of the New World" (Presser), and an anthem arrangement of O'Hara's "Arise, Oh Sun of Righteousness" (J. Fischer), a tuneful piece that is better as a solo, I think.

Among the new anthems is to be found "City of God," by Nathaniel Dett (J. Fischer), with solos for baritone and mezzo soprano. This is a melodious and effective number for chorus—not one of the composer's very best things, but not to be ignored. Then there is a sort of orientale by Mr. Hallstrom called "God Came Like the Dawn" (Gray). Mr. Thiman has a setting of "O God, from Whom All Holy Desires" (Gray), short and pretty.

Bach Cantata Edited

C. O. Honaas has edited Bach's cantata No. 154, "My Dearest Jesu Now Hath Left Me" (Gray). It runs to thirty-two pages. Though it was written for the first Sunday after Epiphany, the general subject is the search for God in Christ, and this will do at least as well for a general Lenten work. "Jesu, Let Me Find Thee" is one of the composer's loveliest alto solos, and there is also a very fine duet for alto and tenor, "Joy! My Lord with Me Now Dwelling." These two numbers are worth the price of the cantata, if you use solos and duets. The chorus has only two short and easy numbers, chorales.

New Sacred Solos

Miss Bitgood's melodious and graceful "Be Still, and Know That I Am God" (Gray) is for medium voice. It is easy for both soloist and organist, but its pure melody will be effective. I like it better than Gretchaninoff's "O God of Love" (Gray) for soprano, which runs to three pages of quiet, pretty music.

Some New Organ Music

The German edition of the Brahms chorales, with its use of alto clef and its lack of pedal part, has long irritated American organists who wished to use the incomparable Christmas chorale and one or two others. Some years ago Dr. J. E. West brought out an English edition in book form which Mr. Gray has now brought out in new covers. The list price of the book of eleven numbers is \$2. There are also two new arrangements of Bach: Mr. Black's of the "Miserere" from the "St. Matthew Passion" (Gray) and Virgil Fox's "Come, Sweet Death" (Gray).

Among the new works I like Dr. Noble's "A Summer Idyll" (Galaxy) and Miles Martin's "Vespers at Solesmes" (Gray) and an amusing "Donkey Dance" by Elmore (Gray), the last a recital piece, of course, but "cute."

SPECIAL LENTEN PROGRAMS

AT ST. BARTHOLOMEW'S IN N. Y.

Dr. David McK. Williams' musical offerings in Lent at St. Bartholomew's Church, New York City, include six Wednesday evening programs, three of which are organ recitals by Dr. Williams. The first two of these organ recitals took place March 5 and 19 and at the second Glenn Darwin was on the program for several vocal solos. The third recital is on the schedule for April 2. Other events in the Lenten series were a performance of Verdi's Requiem by the full choir and soloists Feb. 26, a program by the Princeton University Chapel Choir, directed by Edward B. Greene, on March 12 and a violin recital by Eugenie Limberg March 26. April 9 Bach's "Passion according to St. Matthew" will be sung and for this cards of admission to the church will be required. St. Bartholomew's choir will be supplemented by the choir of Calvary Church and the sopranos from the choir of St. Thomas' Church.

Dr. Williams' recitals were marked by the following programs:

March 5—Prelude and Fugue in F minor, Courtlandt Palmer; Adagio in B, Widor; Second Symphony, Vierne; Chorale in E, Franck.

March 19—Passacaglia, Bach; Air and Variations, Haydn; Prelude and Finale, Fifth Symphony, Vierne.

At the recital April 2 Dr. Williams will play: Toccata in C minor, Muffat; Sixth Sonata, Mendelssohn; Tenth Concerto, Handel; Dirge (Passacaglia), Douglas Moore; "Requiescat in Pace" and Toccata, Sowerby.

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JOHN HARMS



THE INTER-FAITH CHORAL SOCIETY of Long Island, John Harms, conductor, appeared in Town Hall, New York, Feb. 27. With John Campbell, tenor soloist, the chorus sang Liszt's "Psalm XIII," and was heard also in compositions by Lewandowski and Sibelius. The winter concert of the society was given at the Lawrence High School, Lawrence, L. I., Feb. 25. The program included Bach's cantata "Bide with Us," the motet "Distracted with Care and Anguish," by Haydn, and the Liszt "Psalm XIII." Lois Vann, oboist, played the Sonata in A minor by Tassarini and a Partita by Theodore Blumer and supplied the English horn in the alto aria of the Bach work.

Mr. Harms also conducts the Neighborhood Chorus, which has given two concerts recently at the Church of the Divine Paternity in New York. In December the chorus of sixty mixed voices and soloists presented the Advent and Christmas portions of Handel's "Messiah." Grace Adams Kelley was organist. At the February concert Mr. Harms

gave the initial performance of a new organ sonata by Jaromir Weinberger. The sonata is in two movements and will be published by the H. W. Gray Company.

Mr. Harms is organist and choirmaster at Grace Episcopal Church in Plainfield, N. J. Here he directs a large choir of boys and men. In December he presented the Advent and Christmas portions of "The Messiah" with the choir augmented by soloists and a mixed chorus. On March 30 the choir was to be heard in the "Dies Irae" from the Verdi "Requiem" and portions of the "St. Matthew Passion."

Mr. Harms is also organist and director of music at Temple Israel in Lawrence, L. I. He is playing the vesper services during Lent at the Crescent Avenue Presbyterian Church in Plainfield.

WALTER N. HEWITT'S VESPER SERIES COMES TO A CLOSE

Walter N. Hewitt, A.A.G.O., completes a successful series of monthly musical vespers at the Prospect Presbyterian Church of Maplewood, N. J., with a performance by the Orfeus String Quartet March 30. The six programs, the first of which was presented Oct. 27, have drawn congregations of 400 to 500 people. A new series for next season is being arranged.

Alfred Dickson, Jr., has been appointed Mr. Hewitt's assistant at the Prospect Church. He has resigned his position as organist of St. Paul's Episcopal Church, North Arlington, N. J., to take over this new work.

Ernest Douglas Making Progress.

Writing in March from the New Haven Hospital, Ernest Douglas, the distinguished Los Angeles organist, expresses the hope that he might leave the hospital in a few weeks to return to California. Mr. Douglas was severely injured in an automobile accident when driving home with Ernest M. Skinner, as recorded in THE DIAPASON at the time. Mr. Douglas was still confined to his bed with a broken hip and cracked knee caps, but was making good progress toward complete recovery.

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CHICAGO, APRIL 1, 1941

Subscribers who at any time fail to receive THE DIAPASON and anyone whose copy of the magazine does not reach him promptly will confer a favor on us by notifying the office of publication. It is very important that if you move to a new address word of the change be sent without delay.

A POSSIBLE REMEDY

It was our privilege last month to direct attention to the action of a chapter of the American Guild of Organists which spoke right out in protesting against the treatment accorded one of its members by a rector who dismissed an organist after he had served many years with distinction and faithfulness. This instance, and many others that come to notice repeatedly in letters to THE DIAPASON, have led to the statement in these columns on various occasions that the church musician is in an anomalous position because he has no official status in his church and no tribunal to which he can appeal when he considers himself treated unfairly. The usual procedure is to indict, try and convict the victim, often without his knowledge, and then to execute the sentence. And, what is most disheartening to anyone interested in the welfare of the church, the author of the offense sometimes puts on a sanctimonious mien and tells the people that his action followed "prayerful consideration"—a form of hypocrisy from which gangsters are free. No locomotive engineer could be dealt with in this manner, as his brotherhood's grievance committee would sift the facts. A janitor similarly treated would appeal to his union and obtain quick action.

We hesitate to dwell at length on the unpleasant subject, for we firmly believe that the great majority of the clergy and members of churches are fair, Christian men, as we stated last month. The instances of fine cooperation and warm friendship between a pastor and his musical aid are too many to make one think otherwise. It is this very fact that enables the minority to hide under their vestments.

Of course, there are many incompetent organists and very many who are temperamentally and spiritually unfit to occupy any church positions. The organist is not always right when an issue arises. This, too, makes judgment difficult. But let us consider such actual instances as these:

1. A man unites with a church and joins in its activities, without detriment to his insurance business, if that suggests anything. He soon pushes himself to the front and is appointed chairman of the music committee because there is no other place into which he seems to fit. He then discharges an organist who had served faithfully for nearly a score of years. A few months later this chairman's wife sues him for divorce, he marries his

stenographer and fades out of the church. The harm, however, is done.

2. Another music committee chairman creates a most unfortunate situation. Too late to mend matters the congregation expresses its disapproval and he promptly leaves the church and withdraws his financial support, which was the cause of his being placed in a position to make trouble.

3. A new rector is jealous of the affection a choirmaster has earned in the parish as a result of twenty or more years of faithful service, especially in the training of boys, and sets out to get rid of him. At first he fails and the vestry makes every effort to dissuade him; but at length he wears down the opposition and an able servant of the church is thrown into the street.

Mr. Buhrman in the *American Organist* last month tells of one instance in which a new clergyman caused the discharge of a man who had served his church fourteen years. Another rector in one of the large cities establishes a reputation for dismissing organists—and sextons and church secretaries, too—and thus far has thrown out several men of national eminence.

Mr. Buhrman echoes the statement made from time to time in THE DIAPASON that only in joint action is there power of defense.

A man who has been a leader among organists for many years writes to us in a vein of discouragement: "The tragic part of all church music jobs is the fact that ability and musicianship play such a small part. From that angle musical murder is being committed every Sunday. The organ profession is getting as bad as some others in which what is called 'personality' seems to be the only requisite."

What is the remedy? We do not wish to unionize our profession and thus embrace worse evils. The A.G.O. has a code of ethics and a committee on ethics, and this is a good beginning; but the Guild does not have sufficient force back of it to impress many churches. Why? Because there are too many organists who will not cooperate. No matter how badly an organist may be treated, every minister and church committee knows that there will not be much difficulty in obtaining another organist, perhaps just as good. In short, any action by the A.G.O. today does not contain a sting.

Here is a task the A.G.O. could undertake, with the determined support of all its chapters throughout the land: A movement could be launched to direct the attention of every denomination to the inequity of the present situation, in which the musicians who take so prominent a part in their worship have no rights or standing. Such bodies as the Presbyterian General Assembly, the House of Bishops of the Episcopal Church, the Methodist General Conference and others can change this. No minister can be deprived of his position without due hearing, and they all have the right of appeal to a higher tribunal, which has the power to act to prevent injustice. When once an organist has the same right to appeal to the presbytery, or to the bishop, or to the annual conference, and can present his case, there will be fewer arbitrary actions. And we can rely pretty well on the fairness of these tribunals. At any rate, this will be a long step toward giving the church musician's position the dignity that attaches to other professions.

The responsibility of the high office of the organist is recognized and emphasized in the A.G.O. declaration of principles. While demanding our rights we must adhere firmly to these principles. The American Bar Association and the American Medical Association stoutly defend their members; they also enforce compliance with the codes of these professions. The A.G.O. in the same manner must do everything it can to defend the organist who is competent and ethical; it cannot be a champion of the unworthy.

To carry out the suggestion made is

not an easy job. But the influence of the Guild can be made potent and the cooperation of its leaders will enable it to lay the facts before the many interested and prominent clergymen of all churches who will be willing to champion the cause of the church musician before the legislative bodies of their denominations.

While we are on the subject it might not be amiss to direct attention to the fact that, whereas clergymen of nearly every denomination receive pensions when illness or old age makes them no longer able to learn a living, there is no such provision for organists, so far as known. A man or woman may serve ten or fifty or more years, with real self-sacrifice, and then step out with the knowledge that there is no obligation on the part of his church to provide for him in any way. Strangely enough, he is not even eligible for a government old-age pension, as employees of churches are not included under the provisions of the social security act.

A BOOST FROM A CRITIC

If there were more commentators in the daily press who would give the organist a boost such as that contained in an article by J. D. Callaghan in the Sunday issue of the *Detroit Free Press*, March 2, thousands of churchgoers would become better aware, and therefore more appreciative, of the services of their organists. On another page we take pleasure in reprinting Mr. Callaghan's plea, which pays tribute to the forgotten man in music under the heading "Your Church Organist Merits Appreciation." Unfortunately too many of the music critics are not interested in organ music, seldom can be persuaded to attend an organ recital and frequently reveal in their reviews of those they do attend that they have not a very good conception of organ technique or a profound knowledge of organ literature. One must, of course, make note of prominent exceptions, these being usually men who themselves were, or are, organists.

Mr. Callaghan places emphasis on the thorough musical equipment required in playing a church service—a fact too often overlooked—and on the routine grind in which the church musician must never be caught asleep. To readers of THE DIAPASON there is nothing new in this, but it is encouraging to have it brought out by a critic who is not himself an occupant of the organ bench.

Referring again to the organ prelude, taken up in recent issues, it is of interest that the order of worship of the First Presbyterian Church of Topeka, Kan., directs attention to the organ selections that open the service with this heading over the prelude: "Preparation for Worship (the Organ)."

Letters to the Editor

News of Fate of Historic Fanes.

Los Angeles, Cal., March 15.—Editor of THE DIAPASON: In a letter a friend in London tells me of the many fine old churches destroyed there, among them St. Bride's, Fleet street. It was in this church that I heard some good organ playing ten years ago. According to Stow's "Survey of London" the parish church of St. Bridges, or Bride, was built in 1480. The old church was destroyed in the great fire of 1666. The new church was built in 1680 to the design of Sir Christopher Wren. The organ was built by Renatus Harris and in 1800 consisted of a great of nine stops, a swell of six and a choir of five. I believe the last rebuild was by Gray & Davison in 1886 and the total number of stops was thirty-one.

There is so much of interest in these old churches that one could go on and on. For instance, it was for the Cecilian celebrations at this church in 1692 that Henry Purcell composed his *Te Deum* and *Jubilate* in D.

Another church that is gone is St. Augustine's, which was next door to St. Paul's. As I remember it there was a fine Willis organ of some twenty-six stops here. The first organ mentioned

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

TWENTY-FIVE YEARS AGO THE following events were recorded in the issue of April 1, 1916—

Clarence Dickinson gave a recital for the National Association of Organists at Union Theological Seminary March 7 and a feature was the first performance in New York of a new composition for pedals, "Perpetuum Mobile," by Dr. Wilhelm Middelschulte. This piece is being played on his tours by Virgil Fox.

Walter C. Gale was nominated for warden of the American Guild of Organists, S. Lewis Elmer for sub-warden, L. J. Munson for general secretary and Victor Baier for general treasurer.

Francis H. Hastings, head of the organ building firm of Hook & Hastings, died Feb. 23 at his home in Kendal Green, Mass., at the age of 79 years.

The American Organ Players' Club of Philadelphia presented its youngest member in a recital March 14. He was Russell Hancock Miles, who was not yet 21 years old.

George Clement Martin, Mus.D., F.R.C.O., organist of St. Paul's Cathedral in London, died within the month and his career was the subject of an article by Harry A. Wellard.

The fifth anniversary of the death of Alexandre Guilmant was commemorated by the New England Chapter, A.G.O., with a recital of his compositions, played by Everett E. Truette.

The contract to build a four-manual organ for the Episcopal Church of the Ascension in Atlantic City, N. J., was awarded to M. P. Möller.

TEN YEARS AGO THE FOLLOWING events were reported in the issue of April 1, 1931—

The large Skinner organ presented to Severance Hall, the \$2,500,000 home of the Cleveland Orchestra, was dedicated with a recital by Palmer Christian March 6. The instrument is a four-manual of eighty-nine sets of pipes.

There was a goodly number of specifications of new organs, either on order or completed. Among them were the following four-manuals: Skinner for First Congregational Church, Los Angeles, Cal.; Kimball for Second Baptist Church, Philadelphia; Möller for First Old South Congregational Church, Worcester, Mass.; Austin for Centenary West End Methodist Church, Winston-Salem, N. C.; Kilgen for Centenary Methodist Church in St. Louis, and a Möller for the First Baptist Church of Pittsfield, Mass.

Dr. John Hyatt Brewer completed fifty years of service at the Lafayette Avenue Presbyterian Church of Brooklyn and the church was making preparations for an appropriate recognition of the event.

Charles Galloway of St. Louis, Mo., one of the outstanding organists of America, was stricken with a heart attack while conducting a rehearsal at Washington University March 9 and died within an hour. He had been organist at St. Peter's Episcopal Church for twenty-seven years. Mr. Galloway was a favorite pupil of Alexandre Guilmant, who inscribed his Seventh Sonata to Mr. Galloway.

Henry H. Holtkamp, the Cleveland organ builder, died March 16 at Minot, N. D., where he was stricken with "flu" while superintending the installation of a new organ.

was the work of Rawlins & Pettier in 1766. It had only one row of keys. In this church there was an edifying inscription on the tombstone of William Lamb:

As I was so are ye,
As I am you shall be.
That I had that I gave,
That I gave that I have,
Thus I end all my cost
That I left, that I lost.

ROLAND DIGGLE.

The choir of the Evangelical Lutheran Church of St. Luke, Belmont and Greenview, Chicago, will present "The Seven Last Words," by Dubois, April 8 at 8 o'clock, under the direction of Herbert D. Bruening. A. C. Wissmueller will be the organ accompanist.

THE FREE LANCE

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

Uncle Mo professes to get so many new ideas about running a chapter of the A.G.O. from the list of chapter events in the March DIAPASON that I have again taken special note of the way our nearly one hundred chapters "carry on." The importance of eating, if sociability is desired (and if there is any better way of building up a strong chapter than first making it sociable, I don't know what it may be!), seems to be pretty well recognized. One chapter has a monthly dinner. A good way to get an audience for a dry lecturer or a dry subject is to precede the affair with a dinner—and make it a good one! A dinner for clergymen and organists seems to me risking a good deal, courting danger and inviting serious trouble; but two or three chapters favor such a thing, and one has an annual affair of the kind, where the lion and the lamb lie down together.

It is a wise idea to offer instruction to the members of a chapter in doses made attractive by postprandial exercise of the nature of trying out a favorite cigarette, a good cigar or the aristocratic church warden. A buffet supper after a talk on hymn-tunes, or a round-table discussion, or even a display of cleverness by a good magician—these are all effective. Chapter members relish historical talks and it is astonishing how much that is worth hearing and remembering about churches or organs or musicians now passed from us might be brought to us.

Among the programs of a less obvious nature is that in which six churches united in a choir festival, using 250 singers and in another town its combined choirs, senior and junior, unite annually in a service. Another chapter finishes its year's work with a picnic, "near to nature's heart."

But for originality extreme, commend me to the chapter that had a DIAPASON quiz on the basis of an "Information, Please," with prizes not of money or sets of the "Encyclopedia Britannica," but of chewing-gum, all-day suckers, red-hot and cough-drops, consumed amid much merriment. The quiz was given to determine just how the membership was reading THE DIAPASON.

Henry Walford Davies, born in Wales, organist of the Temple Church, London, 1898-1918, knighted in 1922, had a spectacular career; he seems to have "known the answers" and progressed from one distinction to another up to the end. It was in 1914, I believe—the week war was declared—that Percy Scholes took me to have tea with Davies at his rooms in The Temple; I happened to be in London to see Scholes (who at this time was a letter acquaintance only) and learn if the music conference in France where I was due as a delegate was canceled; that left myself and family high and dry in England, although we secured passage to Canada Sept. 15. I found Davies socially charming and I believe that a certain originality and delicate whimsicality (opposed to mere solidity and respectable conservatism) was an inheritance from his Welsh ancestry, this explaining in a measure the great success of his medieval mystery-play, "Everyman," over which I pored a good deal after its performance in Leeds (1904).

I remember Davies most gratefully because The Temple Church choir at the time was supreme, I thought, in service singing, and especially in the chanting of the Psalms; up to that time I had heard the singing in Westminster Abbey, St. Paul's, Ely, York, Chester, Winchester, Worcester, etc., and nowhere were the Psalms sung with any sort of devotional spirit or with attention to diction.

A Davies piece for the organ, "Solemn Melody," is played with considerable satisfaction in England, and even has appeared in arrangement form in the Queen's Hall orchestral "promenade concerts"; I doubt if American organists will care for it.

A British friend whose name I withhold to save him possible inconvenience indulges, writing to me, in a little sarcasm directed against thrifty souls who are not above making money on the misfortunes

of their fellow citizens. Two advertisements aimed at those who have been bombed:

"To let, perfectly safe, perfectly charming, flat in so far lucky neighborhood, Westminster."

"To be let, in Welsh village, two or three furnished rooms, at 4 or 5 guineas [\$16 or 20] a week."

Another from *The Times*:

"Furnished hut at bottom of private garden; 2 guineas a week; water near."

Maybe the main sewer! Cheaper than hotel room, but tolerably high for a hut, which probably never housed anybody, and was never meant to do so.

"Large van suitable for temporary conversion as temporary dwelling."

"For that matter we could let our one-story building in the garden, sort of shed, brick-built, damp but still looking like a cottage, say 3 guineas [\$12] a week. There is lots of water, and near, too; too darned near, and some of it comes inside," writes my friend.

Another old friend writes me of the bombing of ——— Hall and the destruction of his organ; you will observe neither of these men whimpers!

"It will be many months before our recitals can be resumed. In the meantime there is much to be done; and I am keeping up my technique and making sane transcriptions—or I should say, trying to make them. It is a miracle that my organ was not completely destroyed by fire. Ninety-nine and eight-ninths of the pipe-work is now safe and being attended to, that is, cleaned, reburnished, etc., to preserve them from further deterioration and damage they received—old Noah's flood must have been an ordinary bath in comparison. The whole instrument was absolutely waterlogged, gallons upon gallons being drained off from chests, trunks, conveyances and bellows; add also the tops of stopped pipes. The whole organ was also littered with dirt, grit, pieces of plaster castings (large and small), melted lead from the burned-out timber and lead roofing; it was extraordinary how many buckets full of this four-rank mixture of debris came down through the remains of the 32-ft. wood and 32-ft. metal pipes, and of the few 32's on the same side."

My friend worked several hours for thirty-four days (a) removing all easily removable pipes down to a place of safety and for drying purposes; (b) opening up chests, bellows, etc., clearing away the debris from the inside of the instrument, quite a small cartload; (c) the placing of four huge tarpaulins over each of the swell-boxes, and the great sound-boards, as a protection from the weather condition, the enemy having blasted away the great windows, until repairs have been completed.

"I should think that by the four or five of us who transferred the pipes in orderly groups to their place of safety we must have walked many miles—from top to bottom, round about and in and out—and lifted over 7,000 of the more than 8,000 pipes."

THOMAS H. WEBBER FINISHES THIRD SEASON AT MEMPHIS

The large Idlewild Presbyterian Church in Memphis, Tenn., was filled for the last recital of the season, played by Thomas H. Webber, A.A.G.O., Sunday afternoon, Feb. 23. This completed Mr. Webber's third year at Idlewild, where his work has met with a most encouraging reception in a favorable setting consisting of the large Skinner organ in a beautiful edifice. Mr. Webber arranged a request program for this recital, playing: Overture to "Oberon," Weber; "In the Garden," Goldmark; Gavotte from "Mignon," Thomas; Variations on a Noel, Dupré; "The White Peacock," Griffes; "The Bells of St. Anne de Beaupre," Russell; Berceuse from "Jocelyn," Godard; "At the Foot of Fujiyama," Gaul; "Finlandia," Sibelius.

On Palm Sunday, April 6, at 4 p. m., the Washington Cathedral Choir, under the direction of Paul S. Callaway, assisted by a small orchestra, will sing the following works: "In Ecclesiis," by Gabrieli; Bach's Cantata 38, "From Depths of Woe," and "The Seven Last Words of Christ on the Cross," by Heinrich Schütz. The soloists will be Richard Reed, treble; Ross Farrar, tenor; Edwin C. Steffe, baritone and alto; Arnold Lovejoy, bass, and William Norton, baritone.

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Dora Poteet Makes Fine Impression at Recital in Evanston

Miss Dora Poteet of the Southwestern Methodist University, Dallas, Tex., whose claim to a place among the prominent organ recitalists of America has been established both in the Southwest, the scene of her professional activities, and before the American Guild of Organists, at whose convention she played in Pittsburgh several years ago, made her initial Chicago appearance March 16. Miss Poteet played for a large group of Chicago organists and a congregation of Evanston people at the First Presbyterian Church of the suburban city. Incidentally this gave an opportunity for another hearing of the memorial organ recently presented to the church by Dr. and Mrs. William H. Barnes.

The program, of the conformist type, containing material with which the majority of recital-goers are familiar, was interpreted in a manner to make the performer's capability immediately evident. Everything on the list was played from memory, notwithstanding its makeup of difficult works. Miss Poteet plays with assurance and force, as was shown at once in her opening number, the Bach Fantasia and Fugue in G minor, which received a very cleancut performance. "Come, Sweet Death" was played after the manner of Virgil Fox, with sublime feeling. The Schumann Canon in B minor seemed to lack the lightness and grace that is associated with it, but the Finale from Vierne's Sixth Symphony received a brilliant rendition. Dupré's Berceuse, from the "Suite Bretonne," was a soothing number, offering contrast to the larger works. The facility and spirit manifested in "The Spinner," from the same suite, made a marked impression.

Other numbers of the afternoon were Reger's "Benedictus," the Franck Chorale in A minor and, as the closing number, the Dupré "Carillon"; all of which was supplemented with one encore number to complete an enjoyable afternoon within the church, away from the high wind and severe cold that marked the March day without.

In a new setting, at the Rockefeller Memorial Chapel of the University of Chicago, Miss Poteet made her second Chicago appearance March 25 and drew an audience of very gratifying size. Her program was made up partly of the compositions she played in Evanston and partly of new offerings. One of the latter was the Bach Toccata, Adagio and Fugue, which she played with skill and musicianship. Her rendition of the Dupré "Fileuse" was highly artistic. But the climax of the evening was a magnificent performance of the Reubke "Ninety-fourth Psalm" Sonata, which was done with stunning effect and was definitely the *piece de resistance* of Miss Poteet's program.

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New Catholic Church Music

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This department is in receipt of the complete edition (revised and enlarged, including supplement) of the "St. Gregory's Hymnal and Choir Book." The hymnal is published by the St. Gregory Guild, and is a notable achievement. The writer has considered the St. Gregory Hymnal from its inception as the outstanding contribution to choir hymnody, and this new and enlarged edition emphasizes that opinion.

The hymnal contains both an English and a Latin section, with the hymns, motets, etc., in Latin and English for use by the congregation and choir during the various seasons of the ecclesiastical year. Many of the chants and motets in the supplement are published for the first time. These various numbers are suited to the capacity of the choir, their ability and resources. One of the outstanding features of the supplement is the inclusion of the program and music of the choir at Pontifical functions. The inclusion of "Christus Vincit" might be mentioned. This melody is generally sung at Pontifical ceremonies in Rome and in this country should be sung at the conclusion of Forty Hours or other special ceremonies. Special features of the new hymnal are too numerous to mention. All in all, it is an outstanding publication and should be in the hands of every organist and choirmaster.

In the opinion of this reviewer the general tone of the new compositions for the Catholic service is steadily improving. A mass which deserves the consideration of all serious choirmasters is the "Missa Pauper et Humilis" by the distinguished organist-composer Pietro Yon. It is published by McLaughlin & Reilly. This mass is polyphonic in character, yet possesses the idioms of modern part writing. The *motu* in every section is short and concise, but developed to its fullest extent. The Credo is the most interesting, due to its strict diatonicism. It is almost ascetic in character, thereby fulfilling all the requirements for this salient part of the mass. It has two endings. One is involved, but the other is simple enough to satisfy any group of singers. The Sanctus, Benedictus and Agnus Dei are each well-defined entities. At the same time the unity of the whole is preserved. The mass is of medium difficulty. It may be sung by soprano, alto, tenor and bass, or by soprano, first and second tenor and bass, the alto part being interchangeable with the first tenor.

The second composition worth consideration is the "Mass of St. Stephen" by Albin D. McDermott, published by McLaughlin & Reilly. While this mass is distinctly different in style from the Yon work, it has much in common with its simplicity and straightforwardness. Despite the polyphonic treatment of many sections, this mass is in many respects more orthodox in its treatment of the voice sections. It contains some fine solos. The ranges are good. Taken all in all, it should satisfy those choirmasters who are anxious to perform serious compositions of the modern school of church music.

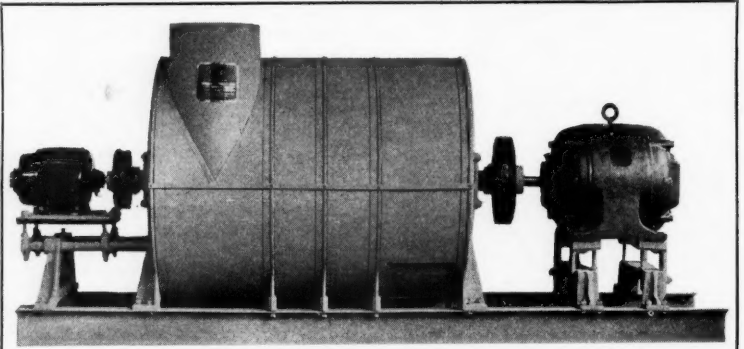
From the firm of J. Fischer & Bro. comes an arrangement of Stehle's "Salve Regina" Mass for three or four male voices. The arrangement is made by Philip Kreckel. It contains some necessary alterations. In this arrangement the mass can be sung effectively with the first bass omitted, as great care has been taken to make the three-voice arrangement equally rewarding. The mass is not difficult and its melodic construction is extremely effective.

HAROLD GLEASON

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Organ Builder Turns from Serving Others to Work in Own Home

What the organ builder can do for the organist and for the church is the subject of innumerable news articles found in the files of THE DIAPASON. Now and then an organ builder does something along the same line for himself, and an example is presented in this picture, which shows the organ installed in his home by G. J. Sabol of the Kansas City Organ Service and Supply Company. The two-manual instrument was finished recently in Mr. Sabol's artistic residence and should be of interest to organ-minded owners of homes of moderate size and to organists who look forward to the possession of organs in their homes. The stop specification indicates a judicious use of the tonal resources, which are adequate for a very satisfactory ensemble for the space available. The specification is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute Traverso (from Claribel Flute), 4 ft., 12 pipes, 61 notes.
Flautino (from Claribel Flute), 2 ft., 61 notes.

Harp Celeste (Deagan), 49 bars.
Chimes (Deagan), 21 tubes.

SWELL ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute (from Great Flute), 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Orchestral Flute (from Great Flute), 4 ft., 73 notes.
Nazard (from Great Flute), 2 1/2 ft., 61 notes.
Piccolo (from Great Flute), 2 ft., 61 notes.
Oboe Horn, 8 ft., 73 reeds.
Saxophone (synthetic), 8 ft., 73 notes.
Clarinet, 8 ft., 73 reeds.
Vox Humana, 8 ft., 61 reeds.
Marimba Vibrato, 49 bars.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Sub Bass (ext. Great Diapason), 16 ft., 12 pipes, 20 notes.
Lieblich Gedeckt (ext. Great Flute), 16 ft., 12 pipes, 20 notes.
Flute (from Great Flute), 8 ft., 32 notes.

Mr. Sabol has been in the business of installing church organs since 1916 and has been associated with the Austin Organ Company and Austin Organs, Inc., in the sale and installation of their product since 1919. In 1925 he established the Kansas City Organ Service and Supply Company, which has carried on a general organ repair and rebuilding business in the central and southwest states.

SACRED MUSIC FESTIVAL IN BALTIMORE MAY 8 AND 9

The choir of the Brown Memorial Presbyterian Church of Baltimore, directed by W. Richard Weagly, will sponsor a two-day sacred music festival in that city May 8 and 9. The first day will begin with a lecture by Dr. Helen A. Dickinson on "Liturgy and Worship," to be followed by an organ recital by Donald Willing, a diploma artist of the Peabody Conservatory and organist-choirmaster at Plymouth Church, Shaker Heights, Cleveland. In the evening a sacred lieder recital will be given by Mme. Elizabeth Schumann from works of Bach, Mozart, Handel, Schubert, Brahms, Wolf and others. The second day will open with a lecture by Mlle. Nadia Boulanger on "Bach and His Church Music," followed by an organ recital by Virgil Fox. Both organ programs will be composed of music inspired by religious associations. The second evening will offer the first American performance of Robin Milford's "Pilgrim's Progress," with Harold Haugh, tenor, of the Brick Presbyterian Church, New York; John Ademy, bass, of the Brown Memorial Church; W. Harrison Chalmers, Baltimore baritone,

MUSIC ROOM IN HOME OF G. J. SABOL IN KANSAS CITY



and Katharine Harris, soprano, as soloists. Virgil Fox will accompany.

These two days are offered entirely free to the public through private generosity.

Mr. Weagly's choir sang in the Covenant-First Presbyterian Church in Washington March 19 with that church's choir, directed by Theodore Schaefer, presenting the Fauré "Requiem." On Tuesday evening of Holy Week, April 8, the Washington choir will join with the Baltimore choir and the Hanover Choral Club, forming a chorus of 115 voices, to repeat the Fauré work, with Virgil Fox accompanying.

NEW WALDENWOODS SUITE PLAYED BY ARTHUR CROLEY

Arthur R. Croley, organist and faculty member at Fisk University, Nashville, Tenn., traveled by air to Michigan March 2 for a Sunday afternoon recital at the Hartland Music Hall, where the Waldenwoods Church Music Conference is held every summer under the direction of Miss Beatrice Huger. Mr. Croley gave the first performance of R. Deane Shure's new "Waldenwoods Suite," just off the presses of J. Fischer & Bro. The work, inspired by the conference and conceived there, was received with distinct appreciation by the audience. It is dedicated to Mr. Croley, who is organist at the Waldenwoods conference. With the Hartland Area band Mr. Croley also played the Prelude and Fugue in B flat minor from Bach's "Well-tempered Clavichord," transcribed for band by R. L. Moehlmann. The remainder of the organ program of the afternoon consisted of the following: Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; "Benediction," Karg-Elert; "Impromptu," from "Pieces in Free Fantasy," Vierne; Toccata from Fifth Symphony, Widor; "The Squirrel," Weaver; "Dreams," McAmis; Toccata on the Choral "From Heaven Above," Edmondson.

SCOTTISH COMPOSERS PLAY OWN WORKS IN EDINBURGH

From R. G. Hailing, the Edinburgh composer, comes a program given Feb. 8 under the auspices of the Edinburgh Society of Organists which contains evidence of the fact that the Scots are not deterred from their activities by fear of bombardment from the air. The recital took place in St. Cuthbert's Parish Church and the choral numbers were sung by the choir of that church, of which W. J. Cowie is the organist. The closing number was Mr. Cowie's own work, a chorus from "The Resurrection."

Three of the organ groups were played by the composers. The organ music consisted of: "Benediction," Alfred Hollins, and Capriccio, A. T. Lee Ashton (played by Marshall M. Gilchrist); Cradle Song, "The Christ-child" and "Grand Choeur," R. G. Hailing (played by the composer); Suite, G. H. Allatt (played by the composer); Trumpet March in D, S. Webster (played by the composer); Sonata in D (second and third movements), W. B. Moonie (played by S. Webster).

EIGENSCHENK PLAYS RARE WORKS IN LECTURE-RECITAL

All those in attendance at the meeting of the Van Dusen Organ Club Feb. 24 were privileged to hear an unusual lecture-recital by Edward Eigenschenk. His program consisted of Italian compositions not found in the usual repertoire of an organist and early English compositions several of which were brought here by Dr. Eigenschenk from Europe. The first part of the program was made up of: Toccata on the Third Tone, Merulo; Canzona, Gabrieli; Ricercare, Palestrina; "Psalm," Marcello; Andante, Prassi; Preludio, Capocci; Chorale Fantasia, Ravanello; Introduction and Fugue, Pagella; Scherzo, Bossi. The concluding portion of his program consisted of: Prelude on a Dutch Chorale, Bull; Pavane, Byrd; Toccata in A, Purcell; "A Maggott," Arne; Concerto Movement, Dupuis; Courant and Minuet, Battishill; "Grand Choeur," Weitz.

The program of March 11 consisted of the following ensemble numbers: Pre-

lude and Fugue, Daniel Gregory Mason (Hanna Shakin, pianist; Vivian Martin, organist); "O Lord Most Holy," Franck (Jewel Martin Lovejoy, soprano; Irene Pierson, organist; Miss Hiskey, violinist; Miss Tulley, pianist); First Movement, Concerto for Organ, Handel, and Scherzo, Symphonic Suite, Clokey (Margaret Borchers, pianist; Wilbur Held, organist); Intermezzo and Fugue, Symphonic Suite, Clokey (Miss Vernquist, pianist; Winston Johnson, organist); "Jesu, Joy of Man's Desiring," Bach; "On the Holy Mount," Dvorak, and "Notturmo," Respighi (Ruth Wreden, pianist; Vivian Martin, organist). The following organ solos also were played: Prelude in B minor, Bach, and "Marche Religieuse," Guilmant (Alice Deal); Chorale, William Heller, and "Prayer," Jongen (Edith Heller Karnes). Robert Rayfield, tenor and organist, favored the members with five songs, based on five Psalms, written by Wilbur Held. The composer accompanied him at the organ.

SAMUEL ELIEZER HONORED BY CHURCH ON ANNIVERSARY

Samuel Eliezer, organist of the Broadway Baptist Church, Paterson, N. J., where he presides over a three-manual Skinner organ, was honored at the morning service March 2 in recognition of twenty-one years of service to the church. The Rev. E. A. Elwell called upon Chairman Frank Warner of the music committee, who praised Mr. Eliezer for his excellent service through the ministry of music to the church and told of the high esteem in which he is held by the entire congregation. Mr. Warner then presented to Mr. Eliezer a handsome Hamilton watch as a gift from the Broadway Baptist Church.

On the preceding Friday evening members of the choir gathered at the church house to honor Mr. Eliezer, who was pleasantly surprised. A selection of organ music by some of the best composers was presented to him by the choir, and Mrs. Eliezer, who is the contralto soloist in the choir, was presented with a beautiful bouquet of flowers.

Holy Week Music in Louisville.

Special Holy Week services have been arranged by several Louisville organists. "Olivet to Calvary," by Maunder, will be presented on Good Friday night by the combined adult and young people's choirs of the Crescent Hill Methodist Church under the direction of the organist, Mrs. Alfred A. Higgins. On Palm Sunday afternoon, April 6, at 4 o'clock, Gaul's Passion Music will be heard at Trinity Methodist Church, New Albany, Ind., of which H. W. Cutler is organist and director. The choir of the Market Street Methodist Church, Louisville, under the direction of Dr. C. L. Seubold, will render choruses and solos from "The Messiah." At St. Mark's Episcopal Church William E. Pilcher, Jr., will offer Stainer's "Crucifixion" on Palm Sunday afternoon at 4:30.



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How to Lift Standard of Music in Churches; a Word on the 'Exams'

By HERBERT RALPH WARD

[Organist and choirmaster of Trinity
Cathedral, Trenton, N. J.]

Every year I read in THE DIAPASON the comments of the examiners relative to the results of the A.G.O. examinations. The examiners state that the organ work is very good as a rule, but that the paper work is about mediocre—sometimes fairly good counterpoint, but in harmonizing a melody—well, it's just too bad, etc., etc.

Now what is the reason for this condition? First I would say that most of the candidates are not real musicians at all—that is to say, they are not born to it. As the Irishman said, placing his right forefinger to his temple, "if it ain't there, it ain't there." In my opinion the whole system of modern education is wrong. You cannot put a quart of water into a pint measure. The so-called educators try to do it, however. The only way is to develop that which is already there. Nothing else can be done. Therefore, as the amount of innate talent in most of the candidates is small, it is to be presumed that most of the candidates have crammed themselves with just enough knowledge to get by. By the time they take the examinations, and with no textbooks at hand, they are in a fog—and have probably forgotten what the teacher and coach told them.

It is stated that the main objective of the A.G.O. is to "raise the standard of the music in the churches." This is a noble objective. Is it being done? I am sure that it is being done in some respects. However, I am also of the opinion that if a candidate for the Guild degrees is not a good musician before he takes the A.G.O. examinations, he will not be much better if he passes the "exams." In other words, if he has just enough knowledge to get by, what is he going to do when he gets into deep water? I am, of course, speaking of the majority of those who are organists, but not musicians. When musicians become better organists and when organists become better musicians, then, and then only, will we be able to raise the standard of music in our churches. And from what I can gather and from what I have heard with my own ears I would say that it is quite low at present.

If I were called upon to examine a candidate for a musical degree I would do it this way: First, I would ask to look over and examine his complete compositions, either published or in manuscript. Then I would ask him to demonstrate or talk theoretically about the art of voice culture. Then I'd ask him to tell me all about choral conducting. Then on some Sunday I'd visit his church, without his knowledge, and listen to his organ playing and the choir's interpretation of whatever is sung at that service. Also I'd pay special attention to the way the hymns and chants are rendered. In this way I could form an opinion of his ability. I couldn't do this if I told him that I would visit his church one year later, and that he would have to play two pieces, and have the choir sing two anthems, entirely of my own selection, given him a year before. Certainly he could do justice to the selections with one year in which to prepare them.

Now about standards. There is a well-known proverb which reads: "Place your child in the hands of a slave for an education and you will have two slaves." We will assume for the moment that Mr. A. studied with Mr. B., a great organ teacher—not just a virtuoso. A great teacher is born to teach. Also, that he studies voice with a real voice teacher. There is more humbug among the so-called voice teachers than in any other branch of the musical profession. Provided that Mr. A. has a good personality, coupled with a deep devotion to the church, he has a great opportunity to do some good in uplifting, spiritually, the congregation he is called upon to serve. On the other hand, if Mr. A. studies with nonentities his chances are very slim, and he is always looking for another job. Generally speaking this type of organist and choirmaster is always blaming his rector or pastor for his bad luck. Or he might say that the music committee took

a dislike to the color of his eyebrows. Or, perhaps, he says that he couldn't get along with the choir. Well, whose fault is it?

On the other hand let us assume that Mr. X. is a highly gifted musician and artist. His musical equipment is all it should be in the highest sense. He is appointed organist and choirmaster of a church. The organ contained therein is not so good. The choir is composed of men who can't sing very well, but volunteer their services because they couldn't make a nickel a Sunday elsewhere. How can this gifted organist raise the standard of music? He tries hard, but the results break his heart.

I have observed that the majority of choirmasters know very little about voice production. Just hear some of our boy choirs. Their top notes sound like tug-boat whistles and the hooting is something awful. They sing as if they had hot potatoes in their mouths. They tell their boys to reach for their top notes. This procedure is suicide for any voice. They know nothing about body positions, but harp on breathing instead of tone control. If the vowel intonation is correct, everything is correct. The higher you sing, the lower you think, etc., etc. I could say more, but this is not to be a dissertation on voice culture.

Finally I would suggest that greater stress be placed upon real church musicianship and less upon the organ recital. As Sir Joseph Barnby put it: "A good organist and choirmaster in one man is a *rara avis*, and the combination should be highly valued."

ORGAN IN CHILDREN'S CHURCH IS MEMORIAL GIFT OF CHOIR

The children's chapel recently built in the new education building of the Mount Vernon Place Methodist Church, Washington, D. C., was dedicated and opened to the children Sunday, March 9. This chapel, built exclusively for the children's church, has a seating capacity of 150. The entire unit is a memorial. The organ, a two-manual Pilcher, designed by R. Deane Shure and William E. Pilcher, Jr., is a memorial to Mr. and Mrs. Shure's daughter, Mary Bertha, and was a gift of the adult choir of the church. The grille was designed by Mr. Shure and built by Herman Bruffey, one of the members of the choir. The chime clock is an invention of Sigvald Jensen, also a member of the choir, and was built by him, the case being of brushed gold. The entire chapel is colonial in architecture and is finished in Williamsburg white and mahogany. All of the lighting is indirect fluorescent sunlight, the switches being operated from the pulpit. The organ console is white, with mahogany trim over the manuals.

The chapel is on the same floor as the main auditorium and the vestibules are so built that the children's choir participates in the morning processional before going to its own church. The children's service is held at 11 o'clock, the same hour as the adult church, and the age limit for worship in the chapel has been set at 15. The children have their own minister—Wilbur Wilson—their own board of stewards, collectors and officials. They use the same order of worship as the adult church, singing the same responses. Dr. John W. Rustin is minister in charge and Deane Shure is minister of music, with Ralph Kinnison acting as organist of the children's chapel.

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**Poulenc Concerto
Has Premiere; Biggs
at Cambridge Organ**

Kettledrums were heard at the Germanic Museum of Harvard University, Cambridge, Mass., Feb. 24 supplementing the Aeolian-Skinner classic organ which is installed there, and a small ensemble of violins, violas, 'celli and double bass. They contributed to the first American presentation of a Concerto for organ and string orchestra by the French composer Francis Poulenc, with Arthur Fiedler conducting and with E. Power Biggs at the console. Writing of this unusual performance, announced in THE DIAPASON last month, Winthrop P. Tryon said in *The Christian Science Monitor*:

"Drums, then, in the organ loft; and well they go with organ, lending a pulse that is not a possibility with bellows and pipes. With the drums in the Poulenc composition went strings, furnishing a vibrancy that the baroque organ is not presumed to have, and which no type of organ really has. * * * It is not a concerto in the ordinary definition of a work for solo instrument with orchestral background. It is conceived more in a single plane of sonority than in contrasted planes, though the organ has its periods of rest, as have the strings and tympani.

"The piece is distinguished for nobility of style and for continuity of idea. It is no mere thing to be brought out in illustration of freakish harmonic notions and to be set aside and forgotten. While in many ways outside the conventional, it keeps in the classic line. It is as unimpressionistic as if there had never been a Debussy. It promises to hold its own with the best of music that has been produced under the auspices of Mrs. Elizabeth Sprague Coolidge, donor of the concert, in the last twenty-five years."

The Poulenc work was written in 1938-1939, and was dedicated to the Princess de Polignac, at whose house in Paris it was first performed in 1939. At this premiere it was conducted by Nadia Boulanger and played by Maurice Duruflé. Through Francis Poulenc himself Mr. Biggs was able to obtain the music, after much delay. Mme. Boulanger was present for the Germanic Museum performance.

Mr. Biggs began the program with four Bach organ works—Prelude in E flat, two chorale preludes and the majestic "St. Anne" Fugue in E flat. There followed an aria for harp, organ and orchestra, Op. 19, and Fantaisie-Chorale, Op. 21, both by Marcel Grandjany and dedicated to Mrs. Coolidge and a Concerto for harp and strings in B flat by Handel.

"Throughout, Mr. Biggs' playing was a model of good style, for the contrapuntal lines of the Bach music were clearly defined," wrote the reviewer of the *Boston Globe*. "He also discovered and projected the warmth and humanity in Bach, who is so often and mistakenly thought of as austere and cool."

Walter Baker's musical offerings at the Sunday evening services in the First Baptist Church of Philadelphia in March included Rossini's "Stabat Mater" March 9 and Verdi's "Requiem" March 23.

**BLYNN OWEN, CHATTANOOGA
ORGANIST, DIES SUDDENLY**

Blynn Owen, a prominent organist and teacher of organ and voice at Chattanooga, Tenn., died suddenly in that city Feb. 25 as the result of a heart attack. Mr. Owen had been organist and choir-master of St. Paul's Episcopal Church since 1923 and since 1926 had been the head of the music department at the University of Chattanooga, where he was beloved by faculty and students.

Mr. Owen was a colleague of the American Guild of Organists and a member of the Masonic order and of the Chattanooga Executives' Club. At the university Mr. Owens brought the music department to a position of prominence throughout the South. He was the organizer of the Orpheus Club and the Madrigal Singers. Mr. Owen's work at St. Paul's Church was rated as a distinct contribution to the musical life of Chattanooga. The Sunday before his death he conducted a performance of "The Woman of Sychar" at St. Paul's.

Mr. Owen went to Chattanooga from Christ Church at Savannah, Ga. For ten years before going to Chattanooga he was dean of the music department of St. Mary's School at Raleigh, N. C. During the summer months he served as accompanist for Ellison Van Hoose at the latter's "Melody Lodge" in the Adirondacks. It was there that he met and married Miss Mabel Sells, who came to the lodge for summer study.

Surviving are his widow, who is a member of the music department of the university, and two daughters, Lucy Evelyn and Chloe Owen, the latter a student in voice at Peabody Conservatory of Music, Baltimore.

The funeral service was held from St. Paul's Episcopal Church Feb. 27 and the combined choirs of St. Paul's and the University of Chattanooga participated. The university choir held a special memorial service March 6 in the Patten Memorial Chapel.

Both of the choirs will be taken over by Mrs. Owen. The organist's duties at St. Paul's will be assumed by Jay Norman Sular, one of Mr. Owen's former pupils.

**WESTMINSTER EVENT FILLS
PLYMOUTH CHURCH, BROOKLYN**

Twenty-four hundred people were in the audience Sunday afternoon, March 9, at the historic Plymouth Church, Brooklyn, to hear 300 singers in seven choirs. The occasion awakened reminiscences of the crowded congregations seen there in the days when Henry Ward Beecher preached.

The occasion was a gathering of 300 alumni of Westminster Choir College, Princeton, N. J., who are members of the Greater New York chapter of the Westminster Choir College alumni. Dr. John Finley Williamson, president of the choir college, was guest conductor. The choirs, in addition to that of Plymouth Church, were those of Good Shepherd Lutheran Church, Brooklyn; Bethany Presbyterian Church, Brooklyn; Trinity Methodist Church, West Brighton, Staten Island; the Colonial Church, Bayside; the Presbyterian Building choir and the business women's chorus of the Friendly League for Christian Service.

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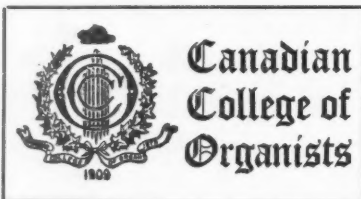
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Montreal Members as Composers.

The March meeting of the Montreal Center took the form of a recital of original compositions written for the occasion by members of the College. This was given in Trinity Memorial Church Saturday, March 1, at 4:15. Considerable variety of style was evinced and some ingenious and commendable material emerged from this experiment. It was a surprise also to find what a well-balanced program resulted from what could not be too exactly regulated.

Violet Archer's Sonatina, consisting of three short movements, was built on a well laid-out plan and developed with a refreshing frankness of style and harmony, somewhat unconventional, but distinctive. Of particular beauty was the brooding Adagio in what suggested modal harmony.

A "March-Fantasy" by Edith Campbell was somewhat discursive—but, after all, it was described as a "fantasy"! There was a definite sureness of aim that won admiration and her "Romance" displayed a sense of the value of tonal contrast and exhibited discrimination in the use of flutes.

Kenneth Meek's "Homage to Delius" caught the composer's spirit and conveyed it consistently in melodic line and harmonic texture. It was splendidly registered, with drastic and vivid color contrasts. The other two numbers by the same composer displayed a skillful use of canonic devices. The "Jig Canon" proved to be a rollicking bit of fun that didn't take more than a minute to perform, though what happened in that minute was nothing less than a free triple canon. In his Prelude on the Plain-song "Corde Natus" Mr. Meek also resorted to a canon, developed between pedals and manuals.

John Weatherseed's Prelude on the Plain-song "Jesu Dulcedo Cordium" was a majestic piece of writing that reflected a definite feeling for the quality of plain-song and a love of the period in which it flourished. It contained some excellent imitative writing and vivid key contrast, added to the surprises that met one at each turning—of which there were many!

Arthur Egerton's "Introduction and Fugue on a C.C.O. Subject" was a scholarly work, calculated to extract the potentialities of one of the subjects appearing in examination papers of the C. C. O. The introduction gave a pre-view of the fugue, advancing matter drawn from the subject and counter-subject. The four-voice fugue, developed at normal length, gave several examples of inversion and stretti. In his "Processional Piece" Dr. Egerton transcribed an anthem which he had recently composed for the centenary of Trinity Memorial Church. This, no doubt, accounted for the broad antiphonal character of the composition, giving one the effect of masses of sound emerging from various parts of a vast cathedral. After a balancing middle section there was a fine return to the opening subject matter, bringing the work and the program to a fitting conclusion.

With the exception of the prelude by John Weatherseed, the composers performed their own works, Kenneth Meek having come from Kingston, Ont., for the express purpose. Miss Violet Archer played the Weatherseed number.

GEORGE M. BREWER, Vice-Chairman.

Ottawa Center Events.

Since the last report from the Ottawa Center, the center has been very active. A dinner meeting was held Saturday, Feb. 1, at 206 O'Connor street, and was presided over by the vice-chairman, Myron C. McTavish. The speaker of the evening was Carman H. Milligan, his

subject being "Some Neglected Aspects of Church Music." Are church musicians giving enough attention to the music they select for services? Mr. Milligan asked. He gave a survey of music in anthem form from Christopher Tye down to the present time, with specific examples and fragmentary comments on many composers, and suggested anthems to the members. Mr. Milligan made reference to the Victorian period as notable not only for sensational and sentimental music, but for its musical gems, now only coming into flower as discovered. He urged musical directors to keep up high standards for music coming into their own churches.

On Feb. 27 Dr. F. J. Horwood was entertained at a dinner, presided over by the chairman of the center, Allanson G. Y. Brown. Dr. Horwood delivered an address on the art of bell ringing, explaining how the ringing of the bells was accomplished with one man for each bell. Usually there were eight bells, with a note for each bell. By calling all possible changes with the bells, 5,040 could be made, including such changes as the treble bob majors and grand sire triples. To ring a peal, he said, takes about three hours and ten minutes. Dr. Horwood said his father, who rings the tenor bell, is one of England's team of bell ringers, and at the age of 78 is getting ready to ring a victory peal after the war.

On Sunday evening, March 9, a recital was given in the First Baptist Church by the organist, Mrs. W. B. Armstrong, assisted by the choir under the direction of George Green, under the auspices of the Ottawa Center. The following was the program: Organ, Prelude, Fugue and Chaconne, Buxtehude; choir, "Lord, for Thy Tender Mercies' Sake," Tye; "Almighty God, Who Hast Me Brought," Ford; "All Glory, Laud and Honor," Teschner, arranged by Bach; organ, "In Dir ist Freude" and "Sei Gegrüsst, Jesu Gütig," Bach; Sonata in F minor (first movement), Mendelssohn; choir, "He Watching over Israel," "He That Shall Endure to the End" and "Behold, God the Lord," from "Elijah," Mendelssohn; organ, "Noel Longuedocin," Guilman; Prelude, Clerambault; Chorale Preludes, "O World, I Now Must Leave Thee," Brahms; "New Each Returning Day," Parry; "On a Theme by Tallis," Darke.

ERNEST S. HUSON,
 Corresponding Secretary.

Kitchener Center.

Several good programs marked the activities of the Kitchener Center in February and March. On Feb. 24, at the Church of the Holy Saviour, Waterloo, a lecture was delivered by Dr. J. D. Jefferis, a member of the faculty of Waterloo College, on "University Degrees." Dr. Jefferis gave some interesting facts regarding universities in the British Empire, of which Canada contains nineteen.

March 2 an organ and choir recital was given at Zion Evangelical Church. Gerhard Binhammer was the organist and the choir of the King Street Baptist Church, Harry Hill, B.M.E., director, took part. Mr. Binhammer played: Pas-sacaglia in D minor, Buxtehude; Four Chorale Preludes, Binhammer; Fantasy on the Chorale "How Brightly Gleams the Morning Star," Reger.

March 9 an organ and choir recital took place at Zion Evangelical Church. Ralph Kidd of Stratford was the organist and the choir of St. John's Lutheran Church, Waterloo, Albert J. Packer, director, and Miss Louise Germann, organist, took part. Mr. Kidd played: Allegro Giocoso, from "Water Music," Handel; Musette, Minuet and Trio, Handel; Allegro in A minor (Second Violin Concerto), Vivaldi; Fifth Symphony (Allegro Vivace, Allegro Cantabile, Toccata), Widor.

March 16 another organ and choir recital took place at Zion Evangelical Church with Edgar V. Merkel at the organ and the choir of the Church of the Good Shepherd, Mrs. Dorothy Petersen, director, taking part. Mr. Merkel played: Prelude in A minor, Chorale Preludes, "Our Father, Which Art in Heaven," "My Heart and My Flesh Cry Out" and "In Death's Strong Grasp the Saviour Lay," Bach; Allegro from the D minor Sonata, Guilman; Variation, Franck; Air from "Water Music," Handel; "Angelus-Meditation," Matthews; Fugue, Thayer. The choir sang works of Tschai-kowsky, Fauré and Noble.

On Palm Sunday afternoon at 3:30 in this church the choirs of St. Andrew's

and Zion Churches will sing Stainer's "Crucifixion." Bernard Hirons will direct and Glenn Kruspa will be at the organ.

St. Catharines Center.

The St. Catharines Center held its monthly meeting Feb. 17. The guest of the evening was George Veary, A.R.C.O., of Hamilton, who gave a fine recital in St. Thomas' Church. Mr. Veary displayed his great versatility in the following program: Choral Song and Fugue, Wesley; Musette and Minuet, Handel-Wall; Chorale Preludes, "From Heaven Above" and "Glory to God," and Prelude and Fugue in E minor, Bach; Sonata No. 3, in C minor, Guilman; Chorale Improvisation, "Nun danket," and "Benediction," Karg-Elert; Scherzo in B minor, Willan; Toccata in D minor, Reger.

Brantford Center.

A well-attended combined meeting of the Canadian College of Organists, Brantford Center, and the Ontario Music Teachers' Association was held March 15 at the Ontario School for the Blind in Brantford. Harold Jerome, president of the local branch of the O.M.T.A., presided, and an interesting program of recorded music, arranged by Frederic Lord, was the feature of the evening.

CONFERENCE ON BOY CHOIRS AT CAMP WA-LI-RO IN JULY

Camp Wa-Li-Ro, the summer choir school in the Episcopal diocese of Ohio, located at Put-in-Bay, in the Lake Erie islands, announces a special conference on boy choirs for choirmasters, both men and women, the week of July 7. Dr. Healey Willan of Toronto, Beecher Aldridge of Detroit, the Very Rev. Kirk O'Ferrall of Detroit, the Rev. John W. Norris of Philadelphia, Laurence Jenkins and Paul Allen Beymer of Cleveland will be on the faculty.

Three model services will be rehearsed and sung, the major part of the work being the preparation of the choir for the service. Between rehearsals, talks and discussions on the problems of the boy choir and church music will take place. The choir will consist of scholarship boys from the twenty choirs who spend their vacations at Wa-Li-Ro and the men who come to study. The two clergymen will discuss the relations of the choir and choirmaster to the pulpit and the liturgics of the Episcopal Church.

The fourth annual boy choir festival under the auspices of Wa-Li-Ro will be held at St. James' Church, Painesville, Whitsunday evening, June 1, and at St. John's Church, Youngstown, Trinity Sunday evening, June 8. About 250 boys and men will sing a festival choral evensong under the direction of Paul Allen Beymer, Laurence Jenkins and Frank E. Fuller. At the organ will be Walter Hirst, A.A.G.O., Florence Boddy, Lewis Smith, Kingsley Ganson and others. Music for this service has been especially composed by John Gordon Seely of Toledo, Thomas Harborne of Lexington, Ky., and Kingsley Ganson of Cleveland. This will be the first all-American festival sponsored by Wa-Li-Ro. The choirs of about twelve parishes are joining for the festival, the clergy of which are reading the service. The Rt. Rev. Beverly D. Tucker, D.D., Bishop of Ohio, will be the speaker.

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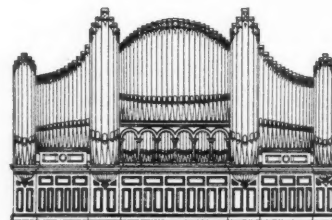
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Robert Elmore Gives Fine Performance at His Chicago Recital

Robert Elmore of Philadelphia, known as a recitalist in cities throughout the East, made his first appearance before a large Chicago audience when he played Feb. 25 at Rockefeller Memorial Chapel, University of Chicago, the place where so many organ artists of America and Europe have been heard by Chicago people. Mr. Elmore displayed a brilliant technique and a fine sense of color. Throughout his performance interest never was permitted to lag. Nor was his list of offerings of the stereotyped kind, for there were several items never before heard, at least by a majority of the local fraternity. For example, Yon's Fourth Sonata commanded special interest from the first to the fourth and last movement. Mr. Elmore is a disciple of Pietro Yon and was thus eminently fitted to interpret the Italian-American composer's work. The sonata might well be described as a tone poem. The lovely melody of the Pastorale and the shimmering Scherzo mark the work at once as something bound to be popular. The Finale closes with a brilliant pedal cadenza that is quite of the Yon type, and those familiar with the latter's recitals could almost see him at the pedalboard in the triumphant climax.

Another novelty was Mr. Elmore's own "Night Song," a wistfully plaintive air, of the pastoral type, which symbolizes a nocturnal mood. This number likewise should find its way to recital programs everywhere. Then there was a delightful performance of the Boex "Marche Champetre," in which the ability of Mr. Elmore as a color artist at the organ was demonstrated. The closing number was an overwhelmingly brilliant rendition of the Renzi Toccata.

In addition to the compositions mentioned were two movements of Bach's Concerto in E flat major and the Prelude and Fugue in D major and the Cathedral Prelude and Fugue in E minor, with which the recital began.

Mr. Elmore, young, virile, well equipped technically and with a finely developed taste, established in Chicago his right to be placed in the front row of the present generation of concert organists.

Deniau to Make Recital Tour.

Joseph Deniau, the New York organist, who won recognition in Paris before he came to America, is planning a concert tour. He is open to engagements to play in cities from coast to coast from Nov. 1 to the end of January, 1942. His headquarters are at 522 West 150th street, New York City. Professor Deniau studied under the late Eugene Gigout and Leon Boellmann in Paris and frequently acted as substitute for these noted organists at St. Augustine's and at St. Vincent de Paul. He was also a pupil of de Beriot in piano at the Paris Conservatoire and studied harmony and composition under Lavignac and Fauré.

Death of Johannes Biehle.

Word comes from Germany of the death on Jan. 4 of Johannes Biehle, professor of music and director of church music, who was on the faculty of the Berlin Technical High School and an instructor at the University of Berlin. Professor Biehle was known as an authority on organ design and construction and was the author of a number of papers and articles on the subject. He was the founder and head of the Institute for Organ Building and of the organ builders' organization known as the TAGO, as well as of other organizations.

ARTHUR HOWES

St. John's Church
Washington

SCENE IN NEW ONE-ACT OPERA COMPOSED BY ROBERT ELMORE



ROBERT ELMORE, WHOSE REPUTATION AS a concert organist and pianist has been firmly established, has been achieving fame as a composer of a number of new pieces for the organ. And now he has blossomed out as the composer of an opera. His opera in one act entitled "It Began at Breakfast" has had two performances, both highly successful. The first took place Feb. 18 before the Philadelphia Matinee Musical Club. The second

was given for the Plays and Players of the same city March 3. The libretto was written by Marie Zara and Edward Rhein. The picture reproduced above was taken when Miss Zara and Mr. Elmore (at right) point out to Mr. Rhein—these three constitute the cast of the opera—a mistake he has just made. On the table are the coffee pot and cups used in the opera and on the screen is the wallpaper about which the plot centers.

Work of James N. Reynolds.

In 1923 James N. Reynolds of Atlanta installed in the Rose Hill Baptist Church, Columbus, Ga., an Estey two-manual organ. It was a "straight" organ, entirely under expression, one of the earlier installations of this type. After eighteen years he has extended the console a distance of eight feet and made extensive changes in the organ. Mr. Reynolds has just completed refitting the last of the organs damaged in the tornado of last year at Albany, Ga., and has installed a larger blower. This is the second of the storm organs he has restored.

Christians and Jews Unite.

The choir of Rodeph Shalom Synagogue, Philadelphia, N. Lindsay Norden, organist and choirmaster, sang by invitation at Christ Church and St. Michael's, Germantown, Sunday evening, March 16. A new full Friday afternoon service has been inaugurated at the synagogue, taking the place of a brief afternoon service. It is a community service at which Christian ministers will speak from time to time as well as visiting rabbis. Mr. Norden has completed his nineteenth year as the musical director of this prominent synagogue.

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Programs of Organ Recitals of the Month

Dr. Harry E. Cooper, Raleigh, N. C.—Dr. Cooper of the faculty of Meredith College has been playing a Lenten recital every Thursday at 5:15 in Christ Church. The church is across the street from the state capitol and adjacent to the business district and the recitals are attended by many people going home from work. The programs have been as follows:

Feb. 27—Largo, Handel; Pastorale in A major, Guilmant; Chorale Prelude on "O Sacred Head," "Jesu, Joy of Man's Desiring" and Prelude in E minor, Bach.

March 6—Fantasia in B minor, Bach; Largo, "New World" Symphony, Dvorak; Chorale and "Priore," "Suite Gothique," Boellmann; Cantabile in B minor, Loret.

March 13—Prelude in E flat, "Come, Sweet Death," and "When Thou Art Near," Bach; Cantabile in B major, Franck; "Sicillienne," Weitz.

Frank E. Ward, A.A.G.O., New York City.—Mr. Ward is giving a series of Sunday evening recitals in Lent at the Church of the Holy Trinity, on East Eighty-eighth street. Among his programs are the following:

March 2—Prelude in B minor, Bach; "At Twilight," Stebbins; Scherzo and Andante Cantabile, Fourth Symphony, Widor; Humoresque, Ward; "Marche Religieuse," Guilmant.

March 9—Scherzo from Fifth Sonata, Guilmant; Nocturne, Miller; "Novelette," Parker; Slumber Song, Schumann; Cantilena, Rogers; Toccata, Demarest.

March 30—"Prelude Festivo" and "Dialogue," Sonata No. 1, Becker; Giga, Porpora; "Meditation a Sainte Clotilde," James; "The Swan," Stebbins; Andantino, Fifth Symphony, Widor.

April 6—Finale from Sonata No. 1, Guilmant; "An April Song," Brewer; Prelude and Fugue in D minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Slumber Song, Juon; Finale on a Tonic Pedal, Candlyn.

Carl Weirich, Poughkeepsie, N. Y.—Mr. Weirich, professor of organ at Vassar College, played this program in his recital at the Princeton University chapel Feb. 2: Concerto in D minor, No. 10, Handel; Chorale Prelude, "Wie schön leuchtet der Morgenstern," Buxtehude; Fifth Trio-Sonata, in C major, Bach; Toccata, Adagio and Fugue in C major, Bach; First Sonata, Hindemith.

Parvin Titus, F.A.G.O., Cincinnati, Ohio.—Mr. Titus, organist and choirmaster of Christ Church, was heard in "an hour of organ music" at St. Michael's Church, Charleston, S. C., March 18, when he played these compositions: Two Pieces on the Second Tone, Jacques Boyvin; "Dialogue" (soprano and bass), Clerambault; Prelude and Fugue in A minor, "Have Mercy, Lord, on Me" and "Rejoice Now, Ye Christians," Bach; Sonata in the Style of Handel, Wolstenholme; "Meditation in an Ancient Tonality," Grace; "Harmonies du Soir," Karg-Elert; Scherzo in E, Gignout; "O Quanta Qualia," Russell Broughton; "Jagged Peaks in the Moonlight," Clokey; Finale, "Grande Piece Symphonique," Franck.

Mr. Titus gave a recital for the North Carolina Chapter, A.G.O., in the auditorium of Meredith College at Raleigh March 21 and played: Chorale Preludes, "Only to Thee, Lord Jesus Christ," Pachelbel; "O God in Heaven, Look Down on Me," R. Cochrane Penick, and "O Quanta Qualia," Russell Broughton; Prelude and Fugue in D, Bach; Fantaisie in C, Franck; Scherzo in E, Gignout; "Harmonies du Soir," Karg-Elert; Three Byzantine Sketches ("Nave," "Stained-Glass Window" and "Tu es Petra"), Mulet.

Vernon de Tar, F. A. G. O., New York City.—Every Thursday afternoon in Lent at 5:30 Mr. de Tar has given a recital half an hour in length at the Church of the Ascension on Fifth avenue. Among his programs have been the following:

March 6—Recent French composers: Allegro Cantabile from Fifth Symphony, Widor; Variations on the Magnificat, Bonnet; Andante Cantabile from Second Symphony, Vierne; "Grand Choeur Dialogue," Gignout.

March 13—César Franck: Chorale in E major; Cantabile; "Piece Heroique."

March 20—Eighteenth and Nineteenth Century German composers: Concerto No. 10, in D (first movement), Handel; Chorale and Andante from Fifth Sonata, Mendelssohn; Introduction and Passacaglia in D minor, Reger; Intermezzo from Fourth

Sonata, Rheinberger; "Good Friday Spell," from "Parsifal," Wagner.

March 27 a Bach program was the offering and April 3 Mr. de Tar will play works of predecessors of Bach.

J. Herbert Springer, Hanover, Pa.—Mr. Springer is giving two Lenten Sunday afternoon recitals this year on the large Austin organ in St. Matthew's Lutheran Church. The dates and programs are:

March 23—Toccata and Fugue in D minor, Aria from Suite in D major and Toccata, Adagio and Fugue in C, Bach; "The Bells of St. Anne de Beaupre" and "Up the Saguenay," Russell; Sketch in D flat and Sketch in F minor, Schumann; Allegro Cantabile and Toccata, Fifth Symphony, Widor.

April 6—Toccata in F major, Pachelbel; Aria, Mattheson; Concerto in D minor (No. 10), Handel; "In the Church," Novak; Spring Song, Macfarlane; Fantasy and Fugue on B-A-C-H, Liszt; "Twilight at Fiesole," Bingham; "Piece Heroique," Franck.

R. Cochrane Penick, M.S.M., Austin, Tex.—Mr. Penick has begun a series of four monthly recitals Sunday afternoons at the First Methodist Church. The first two programs were as follows:

Feb. 23—Toccata, Eberlin; Pavane and Gigg, Byrd; "Chorale No. 1, in E major, Franck; Intermezzo, Rogers; Prelude in G minor, Brahms; "Minuetto Antico e Musetta," Yon; Humoresque, "L'Organo Primitivo," Yon; Concert Variations, Bonnet.

March 23—Fantasie, Sweelinck; "Miscerere," Byrd; Chorale Prelude, "O Guiltless Lamb of God," Bach; Prelude, Clerambault; Chorale No. 2, in B minor, Franck; Chorale Preludes, "O God in Heaven" and "The Cross, Our True and Only Hope," Penick; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman again drew a very large audience for his 110th recital at Calvary Episcopal Church, Sunday afternoon, March 9. The program was made up of the following compositions: "Epilogue," Willan; "Come, Sweet Death," Bach; "Une Tabatiere a Musique," Liadoff; "The Tumult in the Praetorium," de Maleingreau; "Meditation a Sainte Clotilde," James; Toccata from Fifth Symphony, Widor; "The Bells of St. Anne de Beaupre," Russell; Largo from "Xerxes," Handel; "The Squirrel," Weaver; "Marche Slav," Tchaikowsky.

Claribel G. Thomson, Philadelphia, Pa.—Miss Thomson's program for the vespers recital at Swarthmore College March 2 was made up as follows: "Requiescat in Pace," Sowerby; Toccata, Adagio and Fugue, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; "Plymouth Suite," Percy Whitlock.

A program of organ music will be presented by Miss Thomson Tuesday evening, April 22, at St. James' Church, Philadelphia.

H. Proctor Martin, A.A.G.O., Niagara Falls, N. Y.—In a recital for the Niagara Falls branch of the Buffalo Chapter, A. G. O., Sunday afternoon, March 16, Mr. Martin was assisted by the choir of the DeVeaux School and Frances M. Tschald, soprano. The recital took place at St. Paul's Methodist Church. The organ numbers included: Prelude and Fugue in G minor, Bach; Sonata No. 2, Mendelssohn; "Piece Heroique," Franck; "The Sirens" (from "Sea Sketches"), Stoughton; "Two Pastels from the Lake of Constance" ("Landscape in Mist" and "The Legend of the Mountain"), Karg-Elert; Andante from Sonata No. 1, Borowski; "Rimembranza" and "Hymn of Glory," Yon.

In a Guild program March 11 at Plymouth Methodist Church, Buffalo, Mr. Martin played: Sonata No. 2, Mendelssohn; "The Legend of the Mountain," Karg-Elert; "Fantasie Symphonique," Cole.

Carl F. Mueller, A.A.G.O., Montclair, N. J.—In a recital on the Clarence O. S. Howe memorial organ at the New Jersey State Teachers' College the evening of March 16 Mr. Mueller played this program: Prelude, Purcell; Prelude, Clerambault; Chorale Prelude, "Da Jesus an dem Kreuze Standt," Scheidt; Prelude, Fugue and Chaconne, Buxtehude; "Come, Sweet Death," "Sheep May Safely Graze" and "Loure," Bach; Two Japanese Color Prints ("Evening Snow at Fujikawa" and

"A Young Girl in the Wind"), Charles H. Marsh; Three Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey.

Alfred Asburn, Altoona, Pa.—On March 13 the music committee of the First Baptist Church presented the church's organist, Mr. Ashburn, in his annual recital. The pastor, the Rev. Dr. Carey S. Thomas, made the invocation and then introduced the organist to a large audience, expressing appreciation of Mr. Ashburn's service in behalf of the officials and members of the church. For his program Mr. Ashburn chose: "Dialogue," Clerambault; "Benedictus," Couperin; Fantasia and Fugue in G minor, Bach; "Herzlich thut mich verlangen," Brahms; "Finlandia," Sibelius; Pastorale, Franck; "Sun of My Soul," Mehner; "Elfes," Bonnet; Variation and Toccata on a National Air, Coker-Jephcott.

Charles F. Hansen, Mus.D., Indianapolis, Ind.—Dr. Hansen, the blind organist of the Second Presbyterian Church of Indianapolis, gave the fiftieth anniversary recital at the First Presbyterian Church of Hammond, Ind., Feb. 26 and his program was made up of these selections: "Marche Pontificale," de la Tombelle; Prelude to "The Deluge," Saint-Saens; "Praeludium" (dedicated to Dr. Hansen), W. R. Voris; Pastorale in F major, Bach; Fugue in G major, Mendelssohn; Allegro Symphonique, Salome; "Ave Maria," Schubert; Intermezzo from Suite for Organ, Rogers; Spring Song, Hollins; Gavotte from "Mignon," Thomas; Evensong, Martin; Minuet, Boccherini; Concert Overture in E flat, Faulkes.

At the Central Church of Mattoon, Ill., Feb. 25 Dr. Hansen was heard in this program: "Marche Hongroise," Berlioz; "Morning Mood," Grieg; Largo from "New World" Symphony, Dvorak; Madrigale, Simonetti; Fugue in G major, Mendelssohn; Overture to "The Barber of Seville," Rossini; "La Cinquantaine," Gabriel-Marie; Gavotte from "Mignon," Thomas; Storm Fantasie, Lemmens; "The Answer," Wolstenholme; "Ave Maria," Schubert; Postlude in G major, Whiting.

Elmer L. Mathias, New Philadelphia, Ohio.—Two series of recitals have been arranged by Mr. Mathias for April at the First Presbyterian Church—the first for Holy Week and Easter and the second to mark the celebration of the centenary of the church. To open the jubilee Mr. Mathias will give this program on the morning of April 20: Pastorale on Chorale "From High Heaven," Bach; Chorale, "In Thee Is Gladness," Bach; "Sketches of the City," Nevin; "Hymnus," von Fleitz. In the evening he will play: Sixth Sonata, Mendelssohn; Air from "Orpheus and Eurydice," Gluck-Mathias; Evening Song, Johnston; Variations on "O God, Our Help in Ages Past," Mathias.

At a musical service April 25 he will play: Fifth Sonata, Mendelssohn; "The Nightingale and the Rose," Saint-Saens; "The Little Shepherd," Debussy-Choisnel; Chorale, Gothic Suite, Boellmann; Midsummer Caprice, Johnston; "Alleluia," Dubois.

Sunday, April 27, these selections will be used: Air from "Water Music," Handel-McKinley; "Grand Choeur" Dubois-Dunham; Andante Cantabile, Fourth Symphony, Widor; "Pilgrim's Song of Hope," Batiste; "Night," Jenkins; Improvisation, Barrett; "Hymn of Glory," Yon.

For Palm Sunday Mr. Mathias lists these numbers: Chorale, "Our Father in Heaven," Bach; "In the Cathedral," Pierne-Dickinson; "Ave Maria," Bach-Gounod; Allegro Vivace, "Water Music," Handel-McKinley; "Lord God of Abraham Praise," based on an old Hebrew hymn of thanksgiving.

Mr. Mathias is instructor in organ and voice at Marietta College, in addition to his work at the First Presbyterian Church.

Arthur R. Croley, Nashville, Tenn.—Mr. Croley of the faculty of Fisk University was assisted by Verna Brackinreed, pianist, in a vespers recital at the Memorial Chapel of the university Sunday, Feb. 9. The program was made up as follows: Chorale and Variations, "Jesu, meine Freude," Walther; Prelude and Fugue on "Vom Himmel hoch," Pachelbel; Flute Solo (from a Sonata), Arne; Prelude and Fugue in F sharp minor,

Buxtehude; Gigue-Rondo, J. C. F. Bach; Passacaglia and Fugue in C minor, Bach; Adagio and Allegro, Piano Concerto in A minor, Schumann (orchestral parts on the organ).

At his vespers recital March 9 Mr. Croley had the assistance of Robert Hemmingsway, pianist, in the following program: Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; Chorale in E major, Franck; Impromptu ("Fantasy Pieces"), Vierne; Toccata from Fifth Symphony, Widor; Symphonic Variations for Piano (orchestral parts on the organ), Franck.

William G. Blanchard, Claremont, Cal.—The department of music of Pomona College presented Mr. Blanchard in the Mabel Bridges Hall of Music March 1 in the following program: Prelude and Fugue in E minor, Bach; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "Come, Sweet Death," Bach; "Divertissement" from "Twenty-four Pieces in Free Style," Vierne; "Fidelis," Whitlock; Cathedral Prelude, Clokey; "Corrente e Siciliano," Karg-Elert; Berceuse and Finale from "Firebird" Suite, Stravinsky.

Mabel Zehner, Mansfield, Ohio.—Miss Zehner gave a recital at the First Presbyterian Church Sunday afternoon, March 2, assisted by the choir of the high school, and played these selections: Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Chromatic Fantasia, Thiele; "Twilight at Fiesole," Bingham; "Marche Slav," Tchaikowsky; "Song to the Evening Star" ("Tannhäuser"), Wagner; "The Squirrel," Weaver; "Rhapsodie Catalane," Bonnet.

At a faculty recital of Ashland College, in Trinity Lutheran Church, Ashland, Ohio, Feb. 21, Miss Zehner played these numbers: Allegro, Sixth Symphony, Widor; "Sheep May Safely Graze," Bach; "Ronde Francaise," Boellmann; "Twilight at Fiesole," Bingham; "The Tumult in the Praetorium," de Maleingreau; "West Wind," Rowley; Chromatic Fantasia, Thiele.

Frederic Williams, F.A.G.O., Cleveland, Ohio.—The following numbers were played by Mr. Williams before services at the Fourth Church of Christ, Scientist: Prelude and Fugue in E minor, Bach; Prelude in C minor, Bach; Sonata in E minor, Rogers; Fantasia in C, Franck; Third Sonata, Guilmant; Air from "Water Music," Handel; Melody, Intermezzo and "Risoluto," Parker; Berceuse in A, Rowley; "A Rose Breaks into Bloom," Brahms.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush played these compositions in his recital for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, March 2: Prelude and Fugue in G minor, Bach; "The Fifers," D'Andrieu; "Starlight," Karg-Elert; "Fiat Lux," Dubois; "From the Southland," Gaul; "Twilight Moth," Clokey; "Dripping Spring," Clokey; Finale from Symphony No. 6, Widor.

Frederic B. Stiven, Mus.D., A.A.G.O., Urbana, Ill.—Dr. Stiven played a program that represented an unbroken line of teacher and pupil from Bach to the present day for the University of Illinois Sunday recital March 2. The compositions included were the following: Fugue in E flat, Bach; "Praeludium" and Chorale, Johann Christian Kittel; Rondo for Flute Stops, Johann Christian Heinrich Rinck; Theme and Variations, Adolf Hesse; Panfare, Jacques Nicholas Lemmens; "Cantilene Pastorale," Guilmant; "Con Grazia," George Whiffled Andrews; Fugue in C minor, Frederic B. Stiven.

Elizabeth P. Frazier, Laramie, Wyo.—Miss Frazier was presented in a senior recital of the University of Wyoming at St. Matthew's Cathedral March 9 by Hugh A. Mackinnon and played these numbers: Prelude and Fugue in F minor, Bach; Cantabile, Franck; "Song of the Basket Weaver," Russell; "In Paradisum," Mulet; "The Primitive Organ," Yon; Sonata in D flat major, Rheinberger.

Richard Ellsasser, Cleveland, Ohio.—In a recital March 10 at the Methodist Church of Lakewood Mr. Ellsasser played: Prelude and Fugue in G minor, Bach; "Noel, Grand Jeu et Duo," d'Aquin; Chorale Prelude, "Sheep May Safely Graze," Bach; "Seattle Suite," Banks Kennedy; "Will-o'-the-Wisp," Nevin; Finale from Fifth Symphony, Widor.

This program was repeated at the Universalist Church of North Olmsted, Ohio, March 16.

Programs of Organ Recitals of the Month

Herbert Ralph Ward, Trenton, N. J.—Mr. Ward's Sunday afternoon recitals in Lent at Trinity Cathedral have been marked by the following programs among others:

March 16—Fugue in C minor (the Lesser), Bach; Andante ("Symphonie Pathétique," No. 6), Tschalkowsky; "An Eastern Idyl," Stoughton; "Romance" (Symphony in D minor), Schumann; Concert Piece, Georg Riemenschneider.

March 23—Chorale Preludes, "Blessed Jesu, We Are Here" and "Jesu, My Friend and Joy," Bach; "A Rose Garden of Samarkand," Stoughton; Andante from Fifth Symphony, Tschalkowsky; "Kyrie Eleison," Reger; Andante quasi Allegretto, Symphony 5, Widor.

March 30—"We All Believe in One God" (Giant Fugue), Bach; "Within a Chinese Garden," Stoughton; "May Night," Palmgren; Introduction to Act 3 and "Liebestod" from "Tristan and Isolde," Wagner.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch's program at his monthly recital in St. Paul's Cathedral for March 17 consisted of the following compositions: Prelude and "Romanze," from the Suite, Op. 156, Rheinberger; Prelude in A minor, Passiontide Chorale, "Agnus Dei" (melody by Decius, 1541) and E minor Prelude and Fugue ("The Cathedral"), Bach; Variations on an Irish Melody, Geoffrey Shaw; "Cotswold Air" ("The Shepherd of Dumbleton"), J. S. Matthews; Air from County Derry ("Londonderry Air"), arranged by Coleman; Prelude (MSS.), Robert McBride; Cathedral Prelude (dedicated to Mr. Fitch), Clokey; Paraphrase on "I Need Thee Every Hour," H. A. Miller; Postlude on "Ye Watchers and Ye Holy Ones," Miles F. A. Martin.

George Stewart McManus, Los Angeles, Cal.—In his recital at the University of California at Los Angeles March 7 Dr. McManus had the assistance of Robert Haffenden at the piano in a rendition of the first movement of Schumann's Concerto for Piano and Orchestra. Dr. McManus playing the orchestral part on the organ. The organ selections for this recital included: Toccata, Froberger; "Jesu, Joy of Man's Desiring," Bach; Variations on a Theme by Purcell, Bonset.

On March 4 Dr. McManus played: "Pillgrims' Chorus" and "Song to the Evening Star" (from "Tannhäuser"), Wagner; Chorale Prelude on "St. Kilda," Noble; Adagio from First Sonata, Mendelssohn; Siciliana, Bossi; Overture to "Mignon," Thomas.

C. Harold Einecke, Grand Rapids, Mich.—For his "hour of organ music" at the Park Congregational Church Sunday afternoon, March 2, Dr. Einecke made use of these requested selections: Largo from "Xerxes," Handel; Spinning Song, Mendelssohn; Prelude and Gigue (from a "Set of Five Pieces"), Bach-Edmundson; "By the Waters of Babylon," Karg-Elert; "Danse Caractéristique," Robikoff; "The Bells of St. Anne de Beaupre," Russell; "The Last Spring," Grieg; Toccata and Fugue in D minor, Bach.

Theodore Beach, New York City—Mr. Beach, organist and choirmaster of St. Andrew's Episcopal Church, played this program in a recital March 2 in the chapel of the Home for Old Men and Aged Couples: "Walther's Prize Song," from "Die Meistersinger," Wagner; Midsummer Caprice, Johnston; Scherzo in D, Vodorinski; Entr'acte, Moszkowski; Nocturne, Borodin; Slumber Song, Schumann; Introduction to Third Act and Bridal Music from "Lohengrin," Wagner.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's Sunday afternoon recitals at the University of Florida in March were marked by the playing of the following programs:

March 9—Voluntary in E minor, Stanley; Solfeggio, C. P. E. Bach; Gavotte, C minor, J. C. Bach; Sarabande and Balletto, Martini; Prelude and Fugue in F minor, Bach; "Evening Idyl," Bidwell; "Thistle-down," Loud; Sonata, "The Ninety-fourth Psalm," Reubke; Rhapsody, Cole.

March 23—"Requiem Gloriae," Day; Meditation, "Ah, Dearest Jesus," Cruger-Dickinson; "Noel," d'Aquin - Watters; "Sheep May Graze in Safety," Bach-Biggs; Passacaglia and Fugue, Gardner Read; "On Hearing the First Cuckoo in Spring," Delius; Cantilene and Concert Toccata, Holloway; Fantasy on Easter Kyries (dedicated to Claude Murphree),

Harvey Gaul; Three "Polyphonic Preludes on the Christian Liturgy," Edmundson.

Per Olsson, A.A.G.O., Jamestown, N. Y.—Mr. Olsson gave his seventh recital on the four-manual organ at the First Lutheran Church Sunday afternoon, March 9, and a large congregation heard him interpret the following numbers: Canzona, Gabrieli; Chorale Prelude, "The Walk to Jerusalem," Bach; Fugue in B minor on a Theme by Corelli, Bach; Chorale Prelude, "O Lord, Hear My Sighing," Krebs; Sonata No. 3, in A major, Mendelssohn; Cantabile, Hägg; "Northern Lights," Torjussen; Toccata on "O Filii et Filiae," Farnam.

Edward Barry Greene, Princeton, N. J.—Mr. Greene, the new organist and choir-master of the Princeton University chapel and assistant professor of music at the university, was heard in a recital at the chapel Feb. 19, playing the following program: "Grand Jeu," du Mage; "Domine Deus" and "Benedictus," Couperin; Prelude, Clerambault; "In Dir Ist Freude," "Ich ruf' zu Dir" and Prelude and Fugue in G major, Bach; "Rhosymedre" and "Bryn Calfaria," Vaughan Williams; "O Welt, ich muss dich lassen," Brahms; Canon in B minor, Schumann; Chorale No. 3, in A minor, Franck.

John E. Fay, A. A. G. O., Portland, Maine—Mr. Fay gave the recital at the City Hall Auditorium on the evening of Feb. 13 and played this program: Trumpet Tune, Purcell; Air from Orchestral Suite, Bach; Toccata in the Dorian Mode, Bach; "O World, I E'en Must Leave Thee," Brahms; Allegro from Tenth Concerto, Handel-Whitford; "Canyon Walls," Clokey; Scherzo in E, Gigout; Berceuse, Bonnet; Concert Variations, Bonnet; "Scheherazade" Fantasy, Rimsky-Korsakoff; Rustic March, Boex; "Finlandia," Sibelius.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga, who gave the University of Illinois Sunday afternoon recital Feb. 23, played this program: Sinfonia ("Wir danken Dir"), Bach; Concerto No. 13, Handel; "Giles Farnaby's Dream," Farnaby; Prelude and Fugue in B minor, Bach; Aria and Scherzo from Sixth Symphony, Vienne; "On Hearing the First Cuckoo in Spring," Delius; "Grand Choeur Dialogue," Gigout.

Ralph H. Rexroth, Baltimore, Md.—Mr. Rexroth gave a recital Sunday evening, March 23, at Immanuel Lutheran Church, with the assistance of Paul S. Motz, baritone. Mr. Rexroth's numbers were these: Prelude, Seventh Sonata, Rheinberger; Canon in B minor, Schumann; Andante Cantabile, Fourth Symphony, Widor; Allegro Vivace, First Symphony, Vienne; Toccata and Fugue in D minor, Bach; Arioso, Bach-Enders; "Variations de Concert," Bonnet.

Kathryn Hill Rawls, A.A.G.O., Randolph Field, Tex.—At the fifth vesper musicale in the post chapel, on the afternoon of Feb. 16, Mrs. Rawls played the following organ numbers: Sonata No. 7 in F minor (Prelude and Andante), Rheinberger; Evening Song, Brockway; "The Squirrel," Weaver; "The Curfew," Horsman; Prelude and Toccata, Berwald.

Gene Stanton, Norwalk, Ohio—Mr. Stanton played the following compositions in a recital March 23 at St. Paul's Episcopal Church: Trumpet Tune in D major, Purcell; "Jesu, Joy of Man's Desiring," Bach; Passacaglia in C minor, Bach; Andante from Fifth Sonata, Mendelssohn; Sketch in F minor, Schumann; "Ave Maria," Schubert; "Vision," Rheinberger; "Aragonaise," Massenet; Allegro Vivace from First Symphony, Vienne; "The Angelus," Massenet; "Onward, Ye Peoples," Sibelius.

Marta Elizabeth Klein, New York City—Miss Klein is giving half-hour recitals on the six Tuesdays in Lent at St. Paul's Chapel, beginning at 12:30. Among her programs are the following:

March 4—Andante and Allegro from Sonata 1, Salome; Allegretto from Sonata 4, Mendelssohn; "Schmücke dich, O liebe Seele," Bach; Adagio and Toccata from Symphony 5, Widor.

March 11—Fugue in E minor ("Cathedral") and "Alle Menschen müssen sterben," Bach; Caprice in B flat major, "Priere et Berceuse" and "Marche aux Flambeaux," Gullmant.

April 1—"Retrospection," Elmore; "Minuetto Antico e Musetta," Yon; Canzone, Bedell; Aria, Heeremans; "A Prayer

of St. Chrysostom," Weaver; "Where Cross the Crowded Ways," Edmundson.

April 8—"Lamentation," Guilman; Meditation on "Ah! Dearest Jesus," Dickinson; Chorale-Finale from Cantata "Jesus Called to Him the Twelve," Bach-Archer; Prelude to "Parsifal," Wagner.

Frederic T. Egner, London, Ont.—Dr. Egner presented this program in his fifty-fifth twilight recital at the Cronyn Memorial Church Saturday, March 1: Overture in F, Faulkes; Largo from Concerto for Two Violins, in D minor, Bach; Fugue in G minor, Bach; favorite selections from the operas: Quartet from "Rigoletto," Verdi; Intermezzo from "Cavalleria Rusticana," Mascagni, and Sextet from "Lucia di Lammermoor," Donizetti; Chorale in A minor, Franck; "Valse Triste," Sibelius; "Burlasca e Melodia," Baldwin; Toccata in F, Frederic T. Egner.

Emily Shade Kachel, Reading, Pa.—At a concert by the senior choir of St. John's Evangelical and Reformed Church March 13 Miss Kachel played several groups of organ numbers, including the following: Prelude in F major, Clerambault; Fourth Pedal Study (in the style of Handel), Macdougall; "Ronde Francaise," Boellman; Prelude and Fugue in E minor (Cathedral), Bach; piano and organ, Fantasia (Ruth J. Souders at the piano), Demarest.

John Huston, Dallas, Tex.—The first organ vespers of the season at the Highland Methodist Church was given by Mr. Huston March 30, when his program was composed of the following selections: Sonata in the Style of Handel, Wolstenholme; "O World, I Now Must Leave Thee," Brahms; "Hark, a Voice Saith All Are Mortal," Bach; "Alleluia, Pascha Nostra," Titcomb; "Caprice Viennois," Kreisler; Three "Bible Poems," Weinberger; "Lament" (MS.), Roy Perry; Finale from First Symphony, Vienne.

J. Max Kruwel, Kansas City, Mo.—Mr. Kruwel, minister of music of the Linwood Methodist Church, directed an organ and choral concert at that church Sunday

afternoon, March 16. His organ numbers were: Chorale Prelude, "In Thee Is Joy," Bach; First Sonata, Mendelssohn; "Variations de Concert," Bonnet; "The French Clock," Bornschein.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe is giving a series of evening recitals at the South Congregational Church. Special features include a program of works of American composers March 10, a Bach program March 17 and a performance of Mulet's "Byzantine Sketches" complete on March 24. The first recital, March 3, was marked by the playing of the following compositions: Overture, Occasional Oratorio, Handel; Toccata for Flutes, Stanley; Chorale Prelude, "O God, Hear My Sighing," Krebs; Chorale in A minor, Franck; Andante, String Quartet, Debussy; Cantabile and Finale, Symphony 6, Widor.

The American program March 10 was as follows: Sonata No. 2, James H. Rogers; Three Pieces ("Agnus Dei," "Bells of Riverside" and Passacaglia), Seth Bingham; "Carillon," Leo Sowerby; Fanfare, Harry Rowe Shelley.

April 7 Mr. Beebe will play: "Psalm XIX," Marcello; Prelude (Irish), Kitson; "Vision of the Eternal Church," Messiaen; "Suite on Hymns to the Virgin," de Maleingreau; Introduction and Finale (Sonata, "The Ninety-fourth Psalm"), Reubke; Good Friday Music ("Parsifal"), Wagner.

Irving D. Bartley, F.A.G.O., Las Vegas, N. Mex.—Mr. Bartley played the following compositions in a recital Sunday afternoon, March 2, at the Methodist Church: Chorale Improvisation on "St. Anne," Verrees; "Night" and "Dawn," Jenkins; Allegro vivace from Fifth Symphony, Widor; Cantilene, McKinley; "Allegro Giubilante," Federlein; Impromptu and "Gloria in Excelsis," Henry M. Dunham; Serenade, Schubert; Fanfare, Lemmens; Melody in C, Irving D. Bartley; Intermezzo, Callaerts; "Marche Solennelle," Maily.

[Continued on next page.]

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PROGRAMS OF ORGAN RECITALS—Continued

Alfred B. Dickson, Arlington, N. J.—Mr. Dickson, organist of St. Paul's Episcopal Church, North Arlington, was heard in a recital at the First Baptist Church Sunday evening, Feb. 16, and was assisted by Helen Lawrence Edwards, soprano, in the following program: Chorale and "Prayer," Boellmann; Evensong, Martin; Prelude and Fugue in F major, Bach; "O Sacred Head Now Wounded," Holler; "In Summer," Stebbins; Aria, Buxtehude; "Legend," Bedell; "The Squirrel" Weaver; "Lead, Kindly Light," Lemare; Festival Toccata, Fletcher; Gothic March, Foschini.

Ernest A. Blick, A.C.C.O., Calgary, Alta.—Mr. Blick played the following program in a short recital before the evening service at St. John's Anglican Church, of which he is the organist and choirmaster, Sunday, March 16: Canzona, Wolstenholme; "Vision," Rheinberger; March from "Rienzi," Wagner; "Romance," Rubinstein; Pastorale, Guilmant.

John M. Klein, Columbus, Ohio—Mr. Klein's Sunday recitals on the large Möller organ in the Broad Street Presbyterian Church in March have been marked by the following programs among others:

March 9—"La Penitence," Nicode; Adagio, Bargiel; Elevation, Faulkes; Prelude (Twenty-four Pieces), Vierne; "Priere a Notre Dame" ("Suite Gothique"), Boellmann.

March 16—Chorale Prelude on "Canterbury," Pulein; Toccata ("Suite Gothique"), Boellmann; Meditation, Vierne; "Ave Maria" (Secunda), Bossi; Offertoire, Barnes.

March 23—"Now Thank We All Our God," Karg-Elert; Chorale Prelude, "O God and Lord," Bach; "Dreams," McAmis; "Ave Maria," Schubert.

Russell Hancock Miles, Urbana, Ill.—Professor Miles played the following program for the University of Illinois Sunday afternoon recital March 16: Sixth Sonata, Merkel; "Vision," Rheinberger; Chorale in A minor, Franck; "Lamentation," Guilmant; Spring Song, Hollins; Allegro, Sixth Symphony, Widor.

F. Rayner Brown, Los Angeles, Cal.—Mr. Brown played the following compositions in recitals at St. Paul's Cathedral:

March 5—Magnificat on the First Tone, Buxtehude; Chorale Prelude, "Ein feste Burg." Buxtehude; Prelude and Fugue in F minor, Bach; Prelude on "Iam Sol Recedit Igneus," Simonds.

March 12—Introduction and Fugue from Sonata No. 8, Rheinberger; Andante Cantabile, Scherzo, Adagio and Finale, Fourth Symphony, Widor; Pastorale on "Dominus Regit Me," Thiman.

March 19—Prelude and Fugue in C minor, Bach; Chorale Prelude, "Gelobet seist Du, Jesu Christ," Buxtehude; "Mors et Resurrectio," Langlais; Four Polyphonic Preludes, Edmundson.

Marcus Naylor, Warren, Pa.—In a Sunday afternoon recital at the First Presbyterian Church March 2 Mr. Naylor played: Prelude in C sharp major, from "Well-tempered Clavichord," Chorale Prelude, "Jesu, meine Zuversicht," and "Little" Fugue in G minor, Bach; Allegro Cantabile from Fifth Symphony, Widor; Scherzo and Finale, Sonata in E minor, Rogers; "Angelus" and "St. Anne's," Edmundson; Adagio from "Moonlight" Sonata and "Marcha a la Turca," Beethoven; "Deep River," Negro Spiritual; "Grand Offertoire de St. Cecile," No. 2, Batiste.

Charles H. Shotts, Wilkingsburg, Pa.—Mr. Shotts of the South Avenue Methodist Church of Wilkingsburg gave a recital at St. Stephen's Church, Sewickley, Pa., Sunday afternoon, March 9, at the invitation of Julian R. Williams, and his offerings were the following: Fantasie and Fugue in C minor, Bach; Arioso in A major and Chorale Preludes, "To Thee, Lord, Thanks We Give" and "O Man, Bewall Thy Grievous Sin," Bach; Toccata, Adagio and Fugue in C major, Bach; "To the Setting Sun," Edmundson; "Jagged Peaks," Clokey; Evensong, Schumann; Intermezzo, Callaerts; Meditation and Allegro, Second Symphony, Vierne.

Royal A. Brown, San Diego, Cal.—Mr. Brown's recent programs at Balboa Park, on the outdoor organ, which are given four days a week under the auspices of the municipality, have included the following:

Feb. 26—Spanish Festival Suite, "La Feria," Pablo Lacombe; Tone Poem, "The Nuptials" (from "Years of Pilgrim-

age in Italy"), Liszt; Toccata and Fugue in D minor, Bach; March, "The Stars and Stripes Forever," Sousa; Old Hymn Melody, "I Need Thee Every Hour," Lowry; Pastoral in E minor, Scarlatti; Reverie, Strauss; Selected Themes from the Musical Comedy "The Prince of Pilsen," Luders.

Feb. 27—Prelude and Fugue in C minor, Bach; Cradle Song, Czerwonky; "The Golliwog's Cakewalk" ("The Children's Corner"), Debussy; Heroic Piece, Franck; Rondo, "Alla Turca" (from Sonata in A), Mozart; "Nautilus" (from "Sea Pieces"), MacDowell; Four Waltzes, Chopin; Second Hungarian Rhapsody, Liszt.

John Glenn Metcalf, Conway, Ark.—In a faculty recital of Hendrix College March 20 Mr. Metcalf played this program: Trumpet Tune No. 4, Purcell; Adagio, Bach; Vivace, from Trio-Sonata No. 2, Bach; "Lamentation," Guilmant; Chorale and "Peasants' Dance," Boellmann; Andante, "Grande Piece Symphonique," Franck; "Spring Morn," Smith; "Träumerei," Schumann; Concerto No. 4 for Organ and Orchestra, Handel. Members of the Hendrix College Symphony Orchestra, David R. Robertson, conductor, played the concerto.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—Mr. Baird gave two Thursday evening recitals at the Reformed Church and was assisted in the first by the Orpheus Club and in the second by the Lyric Club. His programs were as follows:

Feb. 27—"Marche Militaire," Shelley; Fountain Reverie, Fletcher; Toccata in D minor (Doric), Bach; Prelude to "Tristan and Isolde," Wagner; Fugue in G minor (the Greater), Bach; Overture to "Martha," Flotow; "When Jack Frost Paints a Picture," Wolf; Variations on an American Air, Flagler.

March 13—"Fantasie Dialogue," Boellmann; "Harmonies du Soir," Frysinger; "Chromatic Fantasie," Thiele; "Sportive Fauns," d'Antalfy; Fugue in D minor, Bach; "Grand Offertoire de St. Cecile," No. 1, C minor, Batiste; "The Squirrel," Weaver; "The Question" and "The Answer," Wolstenholme; Toccata in C major, d'Evry.

Harold F. Arndt, A.A.G.O., Allentown, Pa.—Mr. Arndt, organist and director of music of Grace Reformed Church, presented the following numbers in his pre-service recitals Sunday nights in March:

March 2—Fantasie and Toccata in D minor, Stanford.

March 9—"Prelude Solonnel," Noble; Toccata, Truette.

March 16—Berceuse in A major, Rogers; Intermezzo in A flat, Noble; "Song of the Basket Weaver," Russell.

March 23—Sonata in the Style of Handel, Wolstenholme.

March 30—Sonata No. 11, in D minor, Rheinberger.

Hans Vigeland, Great Barrington, Mass.—Mr. Vigeland as guest organist gave the recital at Union College, Schenectady, N. Y., Sunday afternoon, March 2, and played this program: Chorale Preludes, "In dulci Jubilo" and "Gelobet seist Du, Jesu Christ," Bach; Sonata, "God's Time Is Best," Bach; Prelude, "Basse et Dessus de Trompette," Clerambault; Chorale Prelude on "Ach Herr, mich armen Sünder," Kuhnau; Chorale and "Chant de May," Jongen; "Carillon," Vierne; "Benedictus," Reger; Allegro Cantabile from Fifth Symphony, Widor; "Twilight at Fiesole," Bingham; "Piece Heroique," Franck.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following recitals will be given by Dr. Tidmarsh at the Union College Memorial Chapel Sundays at 4:

April 13—"Hosanna," Wachs; Easter Prelude, Egerton; "Easter on Mount Rubidoux," Gaul; "Easter among the Pennsylvania Moravians," Gaul; "Easter Morning," Malling; "Christus Resurrexit," Ravanello; "Hosanna," Dubois.

April 20—Wagner program: Prelude to "Parsifal"; "Good Friday Music"; "Forest Murmurs," from "Siegfried"; Prelude and "Liebestod," "Tristan and Isolde"; Fire Music, "Die Walküre"; "Ride of the Valkyries."

April 27—"March of Victory," Mousorgsky; Prelude in C sharp minor, Rachmaninoff; Melodie in E, Rachmaninoff; Serenade, Rachmaninoff; Volga Boat Song, Schminke; "Song of India," Rimsky-Korsakoff; "Hymn to the Sun," Rimsky-Korsakoff, "Scheherazade" Suite,

Rimsky-Korsakoff; Andante Cantabile from Fifth Symphony, Tchaikowsky; "Marche Slav," Tchaikowsky.

Leonard Adams, A.A.G.O., Buffalo, N. Y.—In a recital March 3 at the Church of the Ascension under the auspices of the Buffalo Chapter, A. G. O., Mr. Adams played: Suite in F, Corelli-Noble; Six Chorale Improvisations, Karg-Elert; Fugue in G minor, Bach; Chorale in A minor, Franck; Scherzo from Second Symphony, Vierne; Serenade in C sharp minor, Demarest; "Variations de Concert," Bonnet.

Gladys Owen, Lake Forest, Ill.—In connection with weekday morning Lenten services at the Church of the Holy Spirit Miss Owen has played these programs:

March 5—Communion in D flat, Faulkes; "Vision," Rheinberger; "Prayer," Loret; "Sursum Corda," Halling; "O Salutaris," Mozart.

March 19—Adagio (Sonata 1), Mendelssohn; "Priere a Notre Dame" ("Suite Gothique"), Boellmann; Meditation on "Ah, Dearest Jesus," Cruger-Dickinson; Theme from "Symphonie Pathetique," Tchaikowsky.

March 26—Andante (Sonata 6), Mendelssohn; Largo, Handel; Chorale Prelude, "O Sacred Head Once Wounded," Bach; Sonatina, "God's Time Is the Best Time," Bach.

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:

March 2—Fantasia in E major, Hesse; "Priere," Ambrose Thomas.

March 9 and 16—Chorale Preludes, C. H. H. Parry.

March 23—"Seven Last Words," Numbers 1 and 2, Tournemire.

March 30—"Seven Last Words," Numbers 3, 4 and 5, Tournemire.

John A. Glaser, Brooklyn, N. Y.—Mr. Glaser played the following at the Church of Our Saviour in March on Wednesday evenings:

March 12—Meditation on "Ah, Dearest Jesus," Dickinson; "Solemn Litany," Edmundson; "Pax Vobiscum," Edmundson; Aria in the Manner of Bach, Mauro-Cotone.

March 19—"Break Thou the Bread of Life," Miles; "Tis Midnight and on Olive's Brow," Miles; "When I Survey the Wondrous Cross," Miles; Improvisation, Glaser.

March 26—Meditation, Harker; "Elegy," Noble; Andante Religioso, Parker.

His contemporary American organist-composer series is being given over station WWRL, beginning Friday evening, March 21, from 10:45 to 11. The programs include:

March 21—"Pax Vobiscum," "To the Setting Sun" and Angelus, Garth Edmundson.

March 28—"Melodie," "Sortie," Pastoral and Communion, H. Alexander Matthews.

April 4—Meditation, "At Evening" and "Twilight Musing," Ralph Kinder.

April 11—Three Hymn Improvisations, R. Hancock Miles.

April 18—"Arietta," "Novelette," "Risolutio" and Slumber Song, Horatio Parker.

April 25—"Supplication," "Chanson du Soir" and "Summer Idyl," Rene L. Becker.

Frederick Boothroyd, Mus. D., A. R. C. O., Colorado Springs, Colo.—Dr. Boothroyd's recital at Colorado College March 4 was marked by the performance of the following works: Prelude and Fugue in G major, Bach; Suite from "Dioclesian," Purcell; Andantino from Pianoforte Sonata, Op. 12, Sibelius; "En Bateau," Debussy; Cradle Song, Brahms; "Hungarian March," from "Faust," Berlioz.

At Grace Church March 13 at 5:30 p. m. Dr. Boothroyd played: Symphony in F (Allegro, Poco Vivace, Gavotte), William Boyce (1710-1779); Two Chorales (Dorian and Phrygian), Jehan Alain; Scherzando, Haydn; "Harmonies du Soir," Karg-Elert; Overture to "Prometheus," Beethoven.

Dale W. Young, Indianapolis, Ind.—The fourth of a series of twilight recitals was played Sunday, March 9, in Zion Evangelical Church by Mr. Young, organist and choirmaster. The program was as follows: Andante ("Grande Piece Symphonique"), Franck; "Where Dusk Gathers Deep," Stebbins; "St. Anne's" Fugue, Bach; "Ave Maria," Arkadelt-Liszt; "Finlandia," Sibelius; "Clair de Lune," Debussy; Scherzo, Sonata in E minor, Rogers; Prelude to "Lohengrin," Wagner; "The French Clock," Bornschein; Old Refrain, Kreisler; Toccata, "Suite Gothique," Boellmann.

TOPEKA, KAN., HAS FRIDAY NOONDAY RECITALS IN LENT

Friday noon organ recitals have been a Lenten feature at the First Presbyterian Church of Topeka, Kan., of which W. Arnold Lynch is organist and director of music. Four organists played in March—Miss Sylvia Kessler, Donald L. Coats, M.S.M., Mrs. Arza J. Clark and Mr. Lynch.

Miss Kessler's program March 7 was as follows: Prelude in G flat, Scriabine; Reverie, Banks; "Where Wild Judea Stretches Far," Stoughton; "Through the Valley of the Shadow," Thompson; "Meditation Serieuse," Bartlett.

March 14 Mr. Coats played: "Grand Jeu," DuMAGE; "O Sacred Head Once Wounded," Kuhnau; "Fairest Lord Jesus," Edmundson; Chorale Prelude on "St. Kilda," Noble; Intermezzo, Brahms; "Marche Champetre," Boex; "Dreams," Stoughton; Toccata, "O Filii et Filiae," Farnam.

Mrs. Clark's program, played March 21, was as follows: Sonata in E minor, No. 1 (Allegro con Brio and Scherzo), Rogers; Adagio, Second Sonata, Mendelssohn; "In a Gothic Cathedral," Pratiella-Weaver; Folksong, from "Fireside Fancies," Clokey; Festival Toccata in C, Fletcher.

Mr. Lynch concluded the series March 28 with the performance of these compositions: Chorale Prelude, "What God Doeth Is Surely Right," Walther; Canzonetta, Matthews; "Carillon," DeLamarter; "Echo," Yon; Concert Variations, Bonnet.



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"Your Church Organist Merits Appreciation," Writes Detroit Critic

[The following leading article containing a plea for the church organist and setting forth the exacting requirements of his position appeared on the music page of the Detroit Free Press on March 2.]

BY J. D. CALLAGHAN

Behold the church organist! He labors at the console Sunday after Sunday, giving of his knowledge of the theory and fact of music, and the worshippers, if they listen at all, hear his performance only as a background for religious thought.

For that is his role in life—to play with excellence and in such a manner that his performance will not intrude on the exalted thoughts of the congregation. Unto him comes the problem of maintaining an even flow of unobtrusive musical thought. He must play, too, in such a manner that the most captious of his listeners will not detect a flaw in his playing.

The organist reports to the organ loft week after week, an unassuming character whose name, as often as not, is unfamiliar to his listeners. Yet if his performance is anything less than impeccable, the chance is that a new face will be seen before long in his place.

In this country particularly, the organist has often become the occupant of a subsidiary position among musicians. He is frequently ill-repaid for his effort, and even if he can produce music of a mighty kind, he finds himself without an appreciative audience.

The organ itself, under his hands and feet becomes the prototype of the orchestra, so that his knowledge must transcend the mere striking of the proper notes. Long passages of improvisation are the rule rather than the exception in his weekly chores, requiring a comprehensive knowledge of every branch of music.

Consider, for instance, the examination one must undergo before becoming an academic member of the American Guild of Organists. In the space of four and a half hours the examinee must pass tests in seventeen different subjects, in-

cluding ground bass, orchestration, the art of the fugue, the anthem and contrapuntal exercises—and most of the better organists in the churches are A. G. O. members.

Listen, then, the next time that you attend divine service, and you will perhaps glean something of the great musical attainment that your organist displays each Sunday.

Many of the greatest composers of the world's history were accomplished performers on the organ. To come close to date, there was Cesar Franck, who played weekly in the loft of the Church of Sainte Clotilde in Paris. His was an audience which contained in its membership academicians of music who would have been the first to cry out if he had slipped in his performance. Yet week after week he was able to improvise canons and fugues which brought no adverse comment from the best-trained ears. To improvise a fugue is a feat almost beyond the efforts of the most admirable mathematicians.

Franck had first to announce a theme in one of the organ voices and then continue with a counter-melody in direct contrast while the theme continued a fifth above or a fourth below the counter-melody. Then, at the end of this phase of the fugue, a third voice takes up the theme in the original key, while the second voice of the theme takes up the counter-melody. When the theme has finished for the third time a fourth voice takes it up and the third voice takes up the counter-melody, while the first and second voices produce independent figures.

Franck, or any other organist improvising a fugue, had to keep in mind that each time the counter-melody appeared behind the subject of the moment it must be announced at least once before the subject in order to complete the contrapuntal exposition. His was the difficulty of improvising a melody which, if played above or below the theme, still was harmonically perfect.

All this, however, was only the beginning, with intricate developments to follow. It is this training which has made of the organists of the world some of its greatest composers for orchestras. Franck's mighty symphony was undoubtedly the outcome of his long hours in the organ loft.

Down through the ages the great composers have been men who have spent years at the console. Bach's improvisations in the intervals of divine service were productive of many of the ideas which eventually made him great. Others who had sound knowledge of the organ included Saint-Saens, Hindemith, Reger.

The next time you go to church, therefore, listen, if you will, to the work of your organist—you may be sitting in on the birth of the "great amen" which Sir Arthur Sullivan described in his "Lost Chord." In any event, if you think he or she has delivered a good musical commentary, mention it to him or her—it's the least you can do, for heaven alone knows that in most cases a handshake is the major portion of the recompense.

Better still, don't let your organist play to a half-filled house on those rare occasions when he comes timidly forth to appear in recital. You owe your attendance to him and to yourself. Organ recitals, for some reason, are not among the more popular pursuits of the day in Detroit and those who follow the crowd are the losers.

RICHARD R. JESSON



RICHARD JESSON, who has returned to his work at the Kansas State College in Manhattan after two years' leave of absence, is making a considerable contribution to the work of arousing interest in the organ in his community and state. Feb. 16 he gave a recital at the college auditorium for the department of music. His program was divided into two parts—the first devoted to compositions of the seventeenth and eighteenth centuries and the second to works of contemporary composers. The list of offerings consisted of: Chorale Preludes, "A Mighty Fortress," Hanff, and "Praise God, All Ye Christians," Buxtehude; Chorale Variations, "Jesus, I Will Ne'er Forsake Thee," Walther; Rondeau, "The Fifers," d'Andrieu; Fugue in E flat ("St. Anne"), Bach; Prelude on "Rhosymedre," Vaughan Williams; Variations, "Our Master Hath a Garden," Peeters; Folk-tune, Whitlock; Prelude-Pastorale, "Fair-est Lord Jesus," Edmundson; "La Nativité," Langlais; "Cortege et Litanie," Dupré.


An interesting program of music for organ and piano was the offering March 2, when Miss Marion Pelton, a member of the faculty and assistant college organist, and Charles Stratton, head of the piano department, played: Symphonic Piece, Clokey; Variations on Two Themes, Op. 35, Dupré; Introduction and Allegro Appassionato, Op. 92, for piano and orchestra, Schumann.

Richard Keith, who is majoring in organ at the college, played the following selections in a recital Feb. 7: Grave-Adagio (Second Sonata), Mendelssohn; Toccata in D minor (Dorian), Bach; "Romance sans Paroles" and "Elves," Bonnet; Fanfare, Lemmens.

Mr. Jesson presented this program Feb. 5: Prelude in F minor, Bach; "Sheep May Safely Graze," Bach; "The Fifers," d'Andrieu; "A Mighty Fortress," Hanff; Andantino, Chauvet; Prelude-Pastorale, Edmundson; Toccata, Gigout.

David W. Banks, Presser Head, Dies.

David W. Banks, president of the Theodore Presser Company, prominent music publishers, died Feb. 4 at the home of his son, David W., at Woburn, Mass., where he had been ill since last October. He was 62 years old. Mr. Banks, a native of Philadelphia, was an executive of a steel concern before becoming affiliated with the Presser firm as treasurer in 1922. He was made president in 1937 and served as a member of the board of directors of the company and of the Presser Foundation. Mr. Banks was a Mason, a past president of the Delaware County Federation of Men's Bible Classes, a past president of the Monarch Club and a member of the Optimist Club. His wife died some time ago. He left two sons, David and Joseph.




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The first hymn festival to be held in Seattle took place at the Queen Anne Baptist Church Sunday, Feb. 16. It was directed by Mrs. Rolland A. Graham, the organists being T. F. Elwell, who had a large share in preparing the program, and Wallace Seely, A.A.G.O., of the Queen Anne Methodist Church, who brought the choir of that church to the service. One of those who took part was Dr. Willard F. Goff, president of the Seattle Hymn Society. The congregational hymns were all taken from the latest leaflet of the Hymn Society. Many choir directors, organists and other church musicians of the city were present.

Another important festival was held at the Westminster Presbyterian Church, Lincoln, Neb., Sunday, Feb. 23, and included a service of dedication of new hymnals. Westminster has five choirs, under the direction of Donald D. Ketting, M.S.M. The choir of First-Plymouth Congregational Church was present, with its organist, Myron Roberts, M.S.M., who played four chorale preludes as the prelude to the service. Professor William R. Pfeiffer of Hastings College was guest precentor. Mr. Ketting writes that Mr. Pfeiffer had "the priceless ability of getting people to sing and of doing it in good taste—conducting with dignity and reverence." The choir groups went to reserved sections in the nave, each of them surrounded by members of the congregation. The hymns used were described in an excellent program note, a practice which should be followed at all such services.

The Westminster Messenger for that week contains five columns on singing of hymns—John Wesley's seven famous rules—on the antecedents of the Presbyterian Hymnal and on the method of acquisition of the new book. Six hundred copies were installed, nearly 325 individuals having shared in their purchase. A tactful reminder was added that the special maroon bindings could not be replaced and that if a copy were "removed" from the church someone else would on certain occasions be without a hymnal! (We hope this proves effective.)

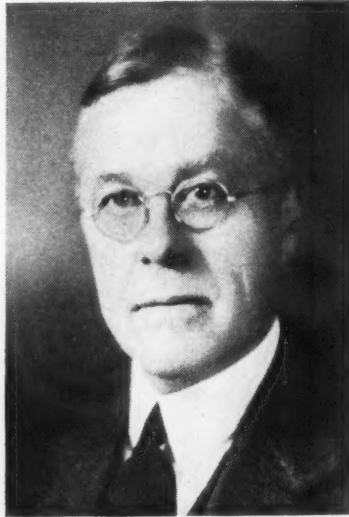
The utmost care and attention to detail was shown in the order of service and the materials selected. We read that the choir entered singing a memorized processional hymn. There are times when most of us have wished that this could be the case in our own churches. The hymn used for the processional was "Forward Be Our Watchword," and the congregation was asked to join in the final stanza.

From Minneapolis comes word of a festival service commemorating the 300th anniversary of the Bay Psalm Book. It was held March 13 at Westminster Presbyterian Church, where our vice-president, the Rev. William C. Covert, D.D., has been minister during the past winter. The choir was directed by E. Rupert Sircom, organist of the church, who is head of the department of music at Carleton College, Northfield, Minn., while Dr. Covert delivered an address on the Bay Psalm Book. The local chapter of the A.G.O. and the Twin City Choirmasters' Association were represented.

A feature of the service was the lining out of one hymn, Isaac Watts' setting of the Nineteenth Psalm, as in the Pilgrim days. Two tunes from Ainsworth's Psalter of 1612 were used. For the postlude Mr. Sircom gave an effective improvisation on "Dundee," while he began the service with Harvey Grace's Prelude on "Martyr."

Splendid annotations were furnished in

DR. HENRY WILDER FOOTE



HENRY WILDER FOOTE, S.T.D., who was elected president of the Hymn Society of America at its annual meeting Jan. 27, was born in Boston in 1875. He is a nephew of Arthur Foote, the composer, and of President Charles W. Eliot of Harvard. His father was minister of the historic King's Chapel, Boston, where there is a long and fine tradition in church music, and was himself the compiler of an excellent hymn-book.

Dr. Foote was graduated from Harvard College in 1897 and from Harvard Divinity School in 1902. He has held pastorates in New Orleans, Ann Arbor, Mich., and Belmont, Mass., and for a decade was an assistant professor of preaching in the Harvard Divinity School, where one of the courses regularly given by him was in Christian hymnody. He was editorial chairman of the commission of the American Unitarian Association which produced "Responsive Readings from Sources Ancient and Modern" and "Hymns of the Spirit." He has written much on the subject of hymnody, his latest publications being the Hymn Society's brochure on the Bay Psalm Book and the substantial volume on "Three Centuries of American Hymnody," published last fall by the Harvard University Press.

Dr. Foote's lifelong and searching interest in hymnody finds a happy fulfillment in the presidency of the Hymn Society, with the work of which he has been actively concerned for several years, chiefly as chairman of the Boston chapter.

the program, which not only gave the service added interest, but had permanent value for all students of hymnody who were present. The Graphic Arts Industry, Inc., cooperated in arranging an exhibit of contemporary Psalm books, etc., together with sample sheets of Bibles of the colonial period. Their interest was most appropriate, for it will be recalled that the Bay Psalm Book was the first book printed in English on this continent.

The service made a deep impression on a large congregation, and it is hoped to hold a similar festival in the fall in another part of the city.

Organists in the New York metropolitan area will welcome the news just received that another hymn festival will be held at the Riverside Church Sunday afternoon, April 27, at 4:30. Choir directors who desire to cooperate are asked to write to Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Our remarks in the February DIAPASON on the ability of organists to play hymns adequately have brought several letters. Walter Lindsay of Philadelphia comments that in some churches "the organ plows along like a stonecrusher, for so many verses and an amen." How to do the simplest things in church service playing is of more value than for the learned to discuss "high matters" in music.

We would add that breadth and steadiness are not synonymous with rigid uniformity of tempo. But changes of tempo can and should be without jerkiness. Sometimes we hear them made automatically on verse endings, and without any design. In a press notice of a piano recital we came across the following: "Her

basic tempo, however, was likely to shift too often with the passing mood." In other words, there is such a thing as steadiness and sureness in a flexible tempo, and it is attained by developing a "conducting" sense.

We would welcome other thinking along these lines.

The account of the Bay Psalm Book and the Riverside hymn leaflet are still available, as are several pamphlets and papers on hymnic matter. They can be procured at the mailing office of the society.

REGINALD L. McALL.

NEWS FROM LOS ANGELES; RECORDED MUSIC FOR GUILD

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., March 17.—W. Brownell Martin was assisted at his March recital in the First Congregational by the Brodetsky String Quartet, which in the Tenth Organ Concerto of Handel were badly out of tune, or at least I thought so, but perhaps it was intentional, as the work was given a baroque treatment. The work sounded strange to these old ears, but the improvised third movement by Mr. Martin was delightful. I enjoyed the Saint-Saens Fantasy for organ and it was interesting if not enjoyable to hear for the first time the recently published Toccata of Leo Sowerby. This is in the new "Contemporary American Composer Series" of H. W. Gray. The last part of the program consisted of three sonatas for string quartet and organ by Mozart and the Bach Passacaglia. At his April recital Mr. Martin will play the "Stations of the Cross" by Marcel Dupré.

At the March meeting of the Guild the program consisted of recorded music collected and arranged by Dudley Warner Fitch and played at St. Paul's Cathedral. We had the worst storm of the year that night and have had more rain this year than for fifty years.

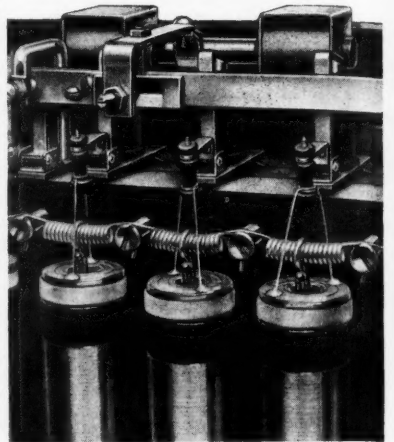
Among the more interesting events in the coming month is the first performance here of Sowerby's cantata "Forsaken of Man," which will be given at the Wilshire Presbyterian Church under the direction of Ralph Peterson, with H. Toni Roelofsma at the organ.

Irene Robertson gave the dedicatory recital at the First Mennonite Church in Uplands March 9. The instrument is not large, but Miss Robertson played an interesting program in fine style. Her monthly recitals at the First Methodist Church in Los Angeles, assisted by Dr. D. H. Tippett, the pastor, as liturgist, are creating a great deal of interest and the audience is increasing with each recital.

Otto Hirschler will direct a performance of LeRoy M. Rile's cantata "Golgotha" at the Rosewood Methodist Church during the Easter season. This excellent American cantata has not received the support it deserves. As far as I know it has been presented in California once or twice, some fifteen years ago.

The next meeting of the Guild will be in the form of a manuscript evening and Edward Shippen Barnes, who has charge of the program, says he has some good stuff in the ice-box. The event will take place at the First Unitarian Church, where we have a good Casavant organ.

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PAUL F. BEISWENGER, who retired as organist and choir director of Bethlehem Lutheran Church in Pittsburgh after having served that church for thirty-three years, as recorded in the March issue of THE DIAPASON, has the distinction of never having been absent or late at a service in the third of a century. He has never had a "blowout" or a "blackout" that interfered with his duties. Mr. Beiswenger is a veteran of the world war who served in the medical corps and the gas defense division of the chemical warfare service and is a former subdean and former treasurer of the Western Pennsylvania Chapter of the A.G.O.

Goes from Gary to Chicago Church.

John M. Wigent, organist and choir director of the First Presbyterian Church of Gary, Ind., for the last year and a half, has resigned to accept a position at the Edgewater Presbyterian Church in Chicago. He will continue during the current season as director of the Gary Municipal Chorus.

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**Georges Lindsay Is
Performer in Series
of Casavant Society**

By **GEORGE M. BREWER**

The fourth recital in the 1940-41 series of the Casavant Society was given in Trinity Memorial Church, Montreal, by M. Georges Lindsay, March 13.

M. Lindsay, one of the younger French-Canadian organists of Montreal, and organist of the Church of St. Germain d'Outremont, gave evidence of a clear-cut technique resulting from an extensive piano repertoire. He displayed good command of the resources of the instrument, a certain flexibility of rhythm and a feeling for color. His program showed a decided leaning to modern French composition, emphasizing the works of Vierne, with whom he studied. In his Bach chorale preludes he gave reasonable value to the polyphonic accompaniment, allowing it perhaps more precedence than is usual.

An interesting feature of the program was a composition by another Montreal French-Canadian musician, Georges Emile Tanguay. This was a "Priere," a work of distinctive quality and containing subject matter of real beauty, developed with fine scholarship. The recitalist's piano technique was reflected in the Concert Variations of Bonnet, which were deftly played and formed an appropriate conclusion to the first half of the program.

From a student of Vierne one might expect a faithful reflection of the wishes of the composer in handling his own works. There is every reason to believe that M. Lindsay's registration and choice of tempi conveyed this, remembering M. Vierne's recital in Montreal some years ago. While opinions may differ as to the ultimate value of the music, opportunity was given of hearing consecutive works which form a singular contribution to the literature of the organ, which is one of the objects for which the Casavant Society exists. The luminous quality of the "Hymne au Soleil" was in strong contrast to the somewhat nostalgic nature of the "Clair de Lune" and the moods of both were fittingly conveyed in the choice of registration. In the Allegro Vivace from the First Symphony there was excellent use of diminuendo and the canon which forms the middle section was made to assume its proper role in the composition by reasonable tonal and tempo contrast.

The complete program was as follows: Prelude and Fugue in G major, Bach; Chorale Preludes, "O Man, Bewail Thy Heavy Sin" and "I Call to Thee," Bach; Prelude and Fugue in B major, Saint-Saens; "Priere," Tanguay; Concert Variations, Bonnet; Chorale in A minor, Franck; "Hymne au Soleil," "Clair de Lune," Berceuse, Adagio (Third Symphony), Allegro Vivace (First Symphony) and Finale (First Symphony), Vierne.

The next and final recital for the season will be given by Paul Callaway, organist of Washington Cathedral.

**CLARENCE F. READ OF ROME,
N. Y., IS VICTIM OF STROKE**

Word comes of the death of Clarence F. Read, a prominent organist of Rome, N. Y., which occurred Jan. 16. Mr. Read, who was 50 years old, had been organist and director at the First Baptist Church of Rome for sixteen years. He had been a patient at the hospital since Nov. 17 as the result of a stroke.

Clarence F. Read was born Aug. 2, 1890, at Fall River, Mass., and began the study of music at the age of 4 years. At the New England Conservatory of Music he majored in organ under Wallace Goodrich. Later he studied under Dr. William C. Carl in New York. His first position was at the First Congregational Church of Fall River. From that city he went to the Christian Temple at Wellsville, N. Y., where he remained for ten years. Before going to Rome he was at Tabernacle Baptist Church, Utica.

At Wellsville Mr. Read married Miss Philinda Woodcock, a soloist in his choir, and she and a son, William Francis, and Mr. Read's mother survive.

In 1934 Mr. Read began to follow the hobby of photographing covered bridges and his work along this line made him a national authority on the subject.

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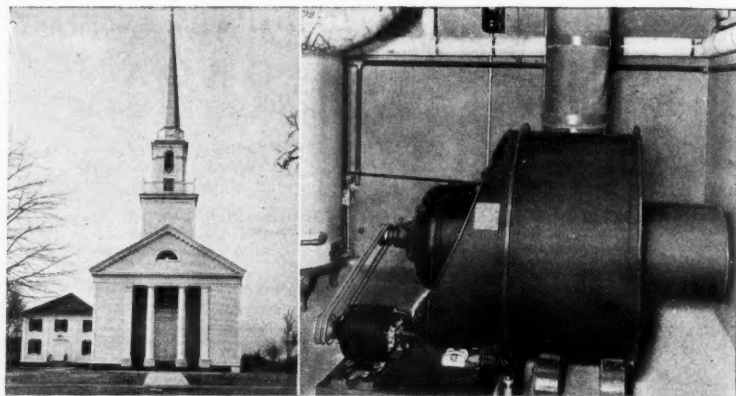
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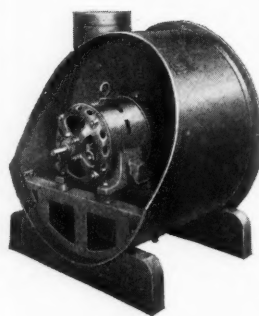


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A series of six lectures is being delivered by Dr. Marshall Bidwell, organist of Carnegie Music Hall in Pittsburgh, on Saturday evenings during Lent in the Carnegie Music Hall. The subjects and dates are as follows:

March 1—"The Clavier Works of Johann Sebastian Bach." (Assisted by Dallmeyer Russell, pianist.)

March 8—"Westminster Abbey, the Soul of England." (Illustrated with lantern slides.)

March 15—"Famous Organists of Westminster Abbey."

March 22—"St. Paul's Cathedral, Wren's Masterpiece." (Illustrated with lantern slides.)

March 29—"Jan Sibelius, a Voice from the North."

April 5—"Shepherds' Pipes; the Story of the Flute." (Assisted by Victor Saudek, flutist.)

BOULANGER LECTURES FOR CLEMENS MEMORIAL FUND

To aid the Clemens memorial fund at Western Reserve University, Cleveland, in honor of the late Professor Charles E. Clemens, a member of the faculty from 1899 to 1933, glee club alumnae are bringing Nadia Boulanger of Paris, now teaching in the Longy School at Cambridge, Mass., to the Cleveland campus early in May. On Thursday and Friday, May 1 and 2, at 8:30 p. m., and on Sunday, May 4, at 3:30, Mlle. Boulanger will lecture on music, with piano illustration, in Harkness Chapel. Dr. Clemens was one of the outstanding organists of America. The memorial fund provides scholarships for music students.

Maitland Delivers Address.

The Philadelphia Music Teachers' Association held its monthly meeting Feb. 24 at the Philadelphia Art Alliance, a large number of members and guests attending. The feature of the occasion was a talk by Rollo F. Maitland, his subject being "The Power behind Expression and Some Thoughts on Memorization." March 19 Dr. Maitland gave a talk before the Philadelphia Music Teachers' Forum, another group of teachers, in Presser Hall, the subject being "Is the Organ a Real Musical Instrument?" The talk was illustrated with numbers played on an electronic organ.

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