

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-third Year—Number Seven

CHICAGO, U. S. A., JUNE 1, 1942

Subscription \$1.50 a Year—15 Cents a Copy

GUILD PAYS TRIBUTE TO SAMUEL A. BALDWIN

MANY AT NEW YORK DINNER

Distinguished Career of Organist
Recalled by Speakers at Banquet
—Gave 1,362 Recitals from 1907
to 1932 at City College.

Professor Samuel A. Baldwin, a founder, fellow and past warden of the American Guild of Organists and for many years organist of the College of the City of New York, was honored at a dinner attended by a large number of the members of the Guild and their friends at the Duane, on Madison Avenue, New York, April 27.

When a bounteous dinner had been finished, Warden Warner M. Hawkins made a brief introduction and presented S. Lewis Elmer, who acted as toastmaster for the evening. After reading a few of the countless telegrams of good wishes for Professor Baldwin, Mr. Elmer called upon Edwin S. Hughes, a noted pianist and member of many musical organizations, for a brief greeting. Charles Henry Doersam, R. Huntington Woodman, Clifford Demarest, Mrs. Horatio Parker, Grace Leeds Darnell, John Doane and William A. Neidinger added personal messages before the principal speaker, A. Walter Kramer, well-known composer, critic and publisher, paid tribute to the guest of the evening.

Mr. Kramer told of the great influence Professor Baldwin had exerted in shaping his own appreciation for music while he was a student at the College of the City of New York, how he had become acquainted with the wealth of organ literature through hearing the weekly Baldwin recitals and how Professor Baldwin through his personality and untiring zeal had developed an orchestra at the college which gave many their first opportunity for learning orchestral music through practical participation in its performance. Mr. Kramer also spoke of Professor Baldwin's early work as a composer and of his recent completion, at the age of 80, of a new symphony.

During the course of the evening Dr. David McK. Williams and Warden Hawkins played a two-piano arrangement of Professor Baldwin's "Romanza," from his orchestral suite "Summer Idyl." This decidedly melodic and charming work was received with prolonged applause. Another delightful musical contribution was the singing by Mrs. Doersam, accompanied by her husband, of "June," by Oley Speaks, and "Philosophy," by John Barnes Wells.

Later in the course of the program Professor Baldwin voiced his appreciation of the many tributes paid to him and then rapidly sketched his career as an organist, which began with his early and very interesting experiences in Dresden and continued with organ positions in America and finally with his appointment to the post at City College.

Professor Baldwin told of his early studies in Germany with Merkel; of watching Liszt conduct and of hearing Brahms play. He recalled the time, long ago, when he spent his last 18 cents to hear a performance of the Dresden Opera.

Just before the dinner was declared at an end, Mr. Elmer on behalf of the council of the Guild presented Professor Baldwin with two volumes of poetry, one of Whitman and one of Kipling.

Samuel A. Baldwin was born in Lake City, Minn., in 1862. In 1874 his family moved to St. Paul, where he became organist of the House of Hope Presbyterian Church at the age of 15. From 1880 to 1884 he was a pupil at the Dresden Conservatory, where he studied piano with Jean Louis Nodé, organ with the court organist, Gustav Merkel, counterpoint with Wilhelm Rischbieter and com-

JOHN S. GRIDLEY, WHO IS PLAYING ANNUAL BACH PROGRAMS



JOHN S. GRIDLEY DREW A VERY ENCOURAGING attendance for his fourth annual Bach recital, given in the First Presbyterian Church of Cumberland, Md., May 5. This year he played the trio-sonatas. More than a hundred people heard the recital and of these twenty had attended the three that preceded it in the series of twelve in which all of Bach's organ works are to be presented. How Cumberland music-lovers feel toward these recitals is made evident in the following

with which a local critic ends his review: "Mr. Gridley's exact musicianship, his deep reverence for Bach's music and his technical proficiency make him an ideal interpreter of the great composer's works. His playing was serious, competent and so thoroughly well done that it made Bach seem easy to do. The simplicity and purity of the music remained always uppermost. That Cumberland has such an organist as Mr. Gridley is a matter for civic congratulation."

position with Dr. Franz Willner. He returned to the United States and in 1885 was appointed organist of Plymouth Church, Chicago. Here he remained until 1889, when he went to St. Paul as organist of the People's Church. In 1895 he settled in New York, where he became organist of the Church of the Intercession. In 1902 he was appointed organist of Holy Trinity Church in Brooklyn, a position which he held until 1911.

Professor Baldwin was professor of music and organist of the College of the City of New York from 1907 until his automatic retirement at the age of 70, on Feb. 1, 1932. During that period he gave 1,362 public recitals in the Great Hall of the college.

Samuel A. Baldwin is one of the 145 founders of the Guild and has been a council member for over forty years. From 1903 to 1905 he served as warden.

JOSEPH BONNET TO TEACH AT OLIVET (MICH.) COLLEGE

Joseph Bonnet will be at Olivet College, Olivet, Mich., from June 22 to Aug. 1 to conduct master classes and offer private instruction. This announcement is made by the administration of the college. The famous French organist is too well known to require comment.

Lessons will be given on Olivet's new organ, which was dedicated in the spring with a recital by M. Bonnet. It is a three-manual of unusual interest. Private lessons will be arranged in series of six, ten or twelve hour sessions. Master classes will be of two hours' length, allowing four pupils to play for a half-hour each, receiving criticism and suggestions from M. Bonnet.

Annual Meeting of Wild Club June 6.

The annual meeting of the Harrison Wild Organ Club will take the form of a dinner at the Central Y.W.C.A., 59 East Monroe Street, Chicago, Saturday evening, June 6, at 6 o'clock. Election of officers for the coming year will take place at this time.

CHICAGO CONVENTION FILLED WITH INTEREST

MARKED BY FINE RECITALS

Performances by Jennings, Bidwell and Others, Talks on Choir Methods, the Sowerby Symphony and Improvisation, Etc.

Half a week marked by a rich menu, which included a group of recitals of the highest merit, as well as several informative discussions that gave everyone present new food for thought, marked the regional convention of chapters of the American Guild of Organists held in Chicago May 18 to 20. Visitors from Wisconsin, Iowa, Indiana, Michigan, Minnesota, Ohio and Illinois joined the Chicago forces in making the convention a success and enjoying the varied program. The total registration reached nearly 100. Every hour was filled with something of interest under the leadership of Barrett Spach, dean of the Illinois Chapter, and the other officers who had put forth their best efforts to assure a splendid meeting.

Iowa Provides First Recitalist

Iowa led off in the convention proceedings, with the Rev. Gerhard Bunge, A.A.G.O., minister and organist, as the performer at Kimball Hall. Mr. Bunge, whose home is at Independence and who has been a prominent factor in organizing the Guild forces in his state, played the Prelude and Fugue in C major of Bach, the Scherzo from Rogers' B minor Sonata and the Finale from Franck's "Six Pieces," and in response to an encore added the Chorale Prelude on "Deck Thyself, My Soul," by Karg-Elert. Mr. Bunge played his entire program from memory and with a spirit that is remarkable for one to whom the organ is an avocation amid the heavy duties of the pastorate.

The remainder of the morning was devoted to a very interesting paper and discussion of choir work problems by Dr. C. Harold Einecke, minister of music of the Park Congregational Church, Grand Rapids, Mich. Mr. Einecke gave his listeners a very close insight into the manner in which a thousand details can be handled. He placed emphasis on the spiritual side of church music and did not go into the musical side at all. He opened with a defense of the title "minister of music," answering those whom he characterized as "diehards in church music" who object to the name. Most organists, he said, still lack that which should be back of musicianship. He stated that statistics revealed that the average salary paid an organist and choirmaster in the United States was \$600 to \$800, which is woefully insufficient; as a consequence many made their work a side issue to which they devoted too little time and care.

Then the speaker took up some of the problems he encountered in his work with five choirs. He showed that he had thought out his methods to the last detail and in his routine work was able not only to prevent divorce, but to settle feuds, do welfare work, teach bodily cleanliness and cure a good singer of a nervous habit of always blowing her nose at the close of the prayer. In another phase of the discussion he said that he admitted monotonous and those with indifferent voices and eventually prepared them to be useful members of his choirs, though he added that he went on the principle that there were instances in which the choir did not need certain people, but that they needed the choir. Additional intimate details of choir administration were elicited when questions were asked by those present, and many practical suggestions were carried away.

Dr. Eric DeLamar, eminent organist and orchestral conductor, who described himself as "retired," was the speaker at

COURBOIN TO BROADCAST AMERICAN WORKS JUNE 14

The broadcast of organ compositions by members of the American Guild of Organists, selected from those sent to Dr. Charles M. Courboin, is announced to take place Sunday, June 14, over the red network of the National Broadcasting Company. The time will be from 8:05 to 8:30 a. m. Eastern war time. For this broadcast Dr. Courboin has selected the following group of compositions:

Grand Chorus on Credo III., Richard Keys Biggs (dean Los Angeles Chapter).

Berceuse (MS), Robert A. Pereda (Metropolitan New Jersey Chapter).

"Miniature Trilogy," Norman Coke-Jephcott (member of the council and member of examination committee).

"Minuet Reverchon," Carl Wiesemann (past dean of Texas Chapter).

Festival March, M. B. Seay, A.A.G.O. (Columbia, S. C.).

Other compositions and manuscripts submitted for this program will be retained for further reference.

PRIZE OF \$100 FOR ANTHEM BY THE H. W. GRAY COMPANY

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

There is no restriction as to the difficulty or the length, but it is suggested that a composition of about eight pages, for mixed voices, is the most practical one. There is no objection to seasonal anthems—Christmas, Easter, etc.

The manuscript, signed with a *nom de plume* or motto, with the same inscription enclosed in a sealed envelope, containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York, not later than Jan. 1, 1943.

the luncheon that came between sessions and encouraged the organists by predicting that the arts would come through the present dark days as they always had done in the past. He compared the present flexible organ and its mechanical perfection with the instruments of the early days and at the same time warned his audience against the sin of "over-registration."

Large Organs on West Side Heard

At the New First Congregational Church on Ashland Boulevard two women organists—one from Iowa and the other from Michigan—played the large Kimball four-manual as the first afternoon event. Mrs. Ellen L. Parrott of Christ Episcopal Church, Waterloo, Iowa, gave a rendition of the Bonnet Concert Variations in which the great 32-ft. pedal of the instrument was put to good use. Miss Doris Maria James of Grand Rapids, Mich., played with taste a program which included: Chorale Prelude on the Hymn-tune "Melcombe," Parry; Chorale Preludes, "Ich ruf' zu Dir" and "Christ lag in Todesbanden," Bach; Prelude and Fugue in E minor, Bach; Allegretto, Foote; "Laus Deo," Dubois.

Our Lady of Sorrows Church, also on the west side, is a magnificent church with another organ that ranks among the outstanding instruments of Chicago. It is a Lyon & Healy, rebuilt by Austin. This great organ was played by Alfred Wideman of Holy Name Cathedral and Dr. Arthur C. Becker of St. Vincent's Church and De Paul University. These men gave a performance in consonance with the impressiveness of the organ. Mr. Wideman played the Bach Toccata and Fugue in D minor, a colorful "Elegy" by William Vowles, which is in manuscript, and the Widor Toccata. The church has a strong echo which is not well suited to the performance of toccatas, but in spite of this Mr. Wideman achieved considerable clarity. Dean Becker played Andriessen's "Premier Chorale," an "Interludium" by Lovelock, in which there was fine lacework, and Vienne's "Impromptu" and the familiar "Carillon."

Recital by Miss Holt

After dinner in the Fourth Presbyterian Church, at which time the pastor, the Rev. Harrison Ray Anderson, graciously expressed a few words of welcome to the organists, the convention was introduced to a new star in the firmament of young organists. Miss Frieda Op't Holt of Grand Rapids has been heard on Guild programs for the last few seasons in Detroit and other cities, but this was her first Chicago appearance. Her playing showed thorough competency, refinement and command of the organ. After the Bach Prelude and Fugue in C minor, the Sinfonia to "I Stand with One Foot in the Grave" and "The Walk to Jerusalem," she injected variety with the Prelude by Schmitt and Whitlock's Scherzo. Then she introduced her audience to a fine new organ piece in DeLamarter's Prelude to a Chorale by Hassler, still in manuscript, and attained a climax with Bingham's Passacaglia and a splendid performance of the Reubke Sonata.

Sowerby's Symphony Heard

Tuesday opened at St. James' Episcopal Church with a welcome by the rector, Dr. Duncan Browne, and an informative analysis by Dr. Leo Sowerby of his Symphony in G, a work of colossal proportions. Robert G. Noehren of Buffalo followed Dr. Sowerby's explanations with a splendid performance of the symphony, in which all its taxing demands on the stoutest-hearted technician seemed to have been met. Altogether it was an educational morning.

Luncheon at Normandy House was the occasion for making new acquaintances and renewing old ones, when S. E. Gruenstein, master of ceremonies for the day, introduced the visitors from other chapters and cities to the Chicago organists and presented the participants in the program and local leaders to those from out-of-town.

A jump to the south side took the convention to the beautiful First Unitarian Church, where its organist, Gilman Chase, gave a short paper preliminary to his recital and took occasion to make a statement of his doctrines on organ design. He made an appeal for the clarified ensemble and told what he had done to change the three-manual Skinner organ in his church as a step toward achieving that object. Mr. Chase's convictions were summarized when he referred to organ

construction of the last thirty years as "the miserable state from which the world is just beginning to emerge." Then he played his program, which closed with an impressive performance of the Chorale of Honegger, the numbers preceding it being: Elevation Toccata, Frescobaldi; Andante, Trio-Sonata 4, and Adagio, Goldberg Variations, Bach; Prelude in B minor, Bach; Trio, Krebs; Prelude, Fugue and Variation, Franck.

Six Boy Choirs at University

On the way from dinner at Mandel Hall, where more introductions were the order, the organists heard the beautiful chimes in the tower of Rockefeller Chapel, played skillfully and artistically by Frederick Marriott, the University of Chicago organist and carillonneur. This formed a pleasing interlude before the impressive choral program by boys and men from six choirs whose directors are members of the Chicago Chormasters' Association. As the prelude Miss Adrienne Moran of Zion, Ill., whose work at the console has won increasing acclaim, played the variations from Widor's Fifth Symphony. The massed chorus which filled the chancel came from All Saints' Church, St. Paul's-by-the-Lake, St. Peter's, the Church of the Redeemer, the Church of the Mediator and Trinity Church, while at the organ was Robert R. Birch. The Rev. E. S. White, rector of the Church of the Redeemer, delivered a brief but timely address on the place of music in worship and what that music should be. The anthems were: "Prayer to Jesus," Oldroyd; "If You Love Me," Tallis; "Thou Knowest, Lord," Purcell; "Lead Me, Lord," Wesley, and "All Creatures of Our God and King," Chapman. The congregation remained to hear Wilbur Held, A.A.G.O., give a fine performance of Sowerby's Toccata as the postlude.

Busy Day Spent in Evanston

Evanston is often referred to as the Athens of the Central West. Be that as it may, it is a place that seems to offer inspiration to organists whenever they convene there. Wednesday, the last convention day, was spent in the suburban city and into the hours of what seemed a short day were crowded four fine recitals, a fascinating illustrated dissertation on improvisation, a reception in a hospitable organist's charming home and two gatherings around the table to satisfy the more mundane cravings to which even church musicians are subject three times a day.

Emory L. Gallup welcomed the visitors to the great First Methodist Church and opened the proceedings with a recital on the four-manual Austin organ. His interpretation of the following program was musically, dignified and marked by style: Prelude and Fugue in E minor, Bach; Chorale Preludes, "Deck Thyself, My Soul" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; Cantabile, "Chant de Mai" and Chorale, Jongen.

Walter Flandorf, crippled a day or two before the convention, having broken an ankle bone, nevertheless delivered his lecture on improvisation, which he described as a "forum," and made his audience realize from the start that while at the foot he was in bad repair, at the head there was no impediment to his ready creative talent. He emphasized the value of improvisation in the church service as a means of creating the proper atmosphere, which cannot always be done by the performance of set compositions. He believed that original expression at the organ was just as necessary as an original sermon. Mr. Flandorf does not make his improvisation something haphazard, but he described his techniques as comparatively simple and gave his hearers ideas as to how to develop their own latent ability. The talk was illustrated with a demonstration at the keyboard. Mr. Flandorf asserted that development of one's creative powers through improvisation enabled him to play others' works the better.

At the luncheon in the church William H. Barnes, master of ceremonies for the day, called on several of those present for greetings.

Bidwell Plays at Barnes Home

The beautiful Barnes home, made attractive by its fine four-manual organ, but, above all, by the presence of Dr. and Mrs. Barnes, was opened to the organist group early in the afternoon and the occasion was marked by a refreshingly varied recital. Dr. Marshall Bid-

DR. CHARLES O. BANKS



DEGREE TO CHARLES O. BANKS ON CHURCH'S CENTENARY

A week's celebration of the one hundredth anniversary of St. Luke's Episcopal Church, Brooklyn, N. Y., was brought to a close with the morning service May 3, at which Charles O. Banks, organist and choirmaster, received the honorary degree of doctor of music. Professor Leslie Hodgson, head of the piano faculty of the New York College of Music, represented the college in conferring the degree.

Mr. Banks has a choir of men and boys which has been in existence sixty-four years. He also is conductor of the male chorus of the Dime Savings Bank of Brooklyn and of the glee club of the Polytechnic Institute of Brooklyn, and has been organist for the Apollo Club since 1924. He is well known as a recitalist and composer of anthems, motets and organ pieces. Mr. Banks won his F.A.G.O. certificate in 1924.

Mr. Banks gave his one hundredth recital at St. Luke's Nov. 5 as a part of the centennial celebration. These recitals were begun in 1913. Seven recitals were scheduled for the current season, the last two being set for May 6 and June 3. A long list of sponsors, headed by Bishop Ernest M. Stires, encourages the recitals.

well, who holds the position created by Andrew Carnegie and long held by famous organists, at Carnegie Music Hall, Pittsburgh, gave a program that was interesting from start to finish. The climax was the masterly performance of the Bach Passacaglia. The pieces that preceded it were largely new American organ compositions of genuine interest. Superb color marked the playing of Dr. Bidwell. Three of Jaromir Weinberger's "Bible Poems," which have achieved great popularity, made such an impression that Dr. Bidwell had to yield to requests to repeat them at the close. Then came Vienne's "Clair de Lune" and the Allegro Vivace from the First Symphony. Bingham's "Twilight at Fiesole" was beautifully interpreted and Robert Elmore's charming "Donkey Dance" was punctuated by effects that explain why it has leaped into instant popularity as a recital piece.

The new organ at the First Presbyterian Church, recently rebuilt by Walter Holtkamp, and the gift to the church of the Barnes family, was heard later in the afternoon, when Robert Kee, F.A.G.O., a young Chicago organist whose rise to fame has been as rapid as it has been deserved, played this group of numbers: "St. Ann" Fugue, Bach; Chorales, "Nun freut Euch," "Nun komm, der Heiden Heiland" and "Wachet auf," Bach; Concerto No. 13, in F major, Handel; Adagio and Finale, Second Symphony, Widor.

The A Cappella Choir of Northwestern University, now under the direction of George Howerton, also a prominent organist, followed Mr. Kee, singing four numbers and closing appropriately with the fine "Choral Blessing" of Dr. Peter C. Lutkin, founder of the choir and one of the great church musicians of the last generation.

Recital by Arthur B. Jennings

St. Luke's Church was the setting for the final ceremonies of the convention.

IN THIS MONTH'S ISSUE

Chicago regional convention of A. G. O. is marked by excellent recitals and other features that fill three days in May.

Alfred Hollins, famous blind organist and composer, died at his home in Edinburgh.

Dr. Charles Heinroth will retire as organist of the College of the City of New York after notable career there and in Pittsburgh.

Graphic story of escape of an American organist and her husband from Singapore is told by them.

Friends of Samuel A. Baldwin pay tribute to him at dinner in New York City.

Large organ is to be built for St. Paul's Lutheran Church, Fort Wayne, Ind., by Austin Organs, Inc.

New Möller organ in Christ Episcopal Church, Brooklyn, is described.

Requirements for 1943 examinations of the American Guild of Organists are announced.

August Maekelberghe's historical essay on Gregorian chant is continued.

Program of Detroit regional convention June 15 and 16 promises highly attractive meeting.

Chapters of the A.G.O. in every part of the country elect new officers for the approaching season.

Ascension Day service in St. Bartholomew's Church, New York, is climax of New York Guild season.

Annual dinner of the A.G.O. in New York is marked by re-election of Dr. Warner Hawkins as warden.

THE DIAPASON.

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

Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago, Ill.

At the dinner, at which there was a large assemblage, a feature was the singing of a medley concocted by Walter Flandorf and directed by him with eclat, and with his crutch, whose rhythm swayed the entire assembly.

Arthur B. Jennings, organist of the University of Minnesota, came from Minneapolis to afford the climax of the convention with his recital on the four-manual Skinner organ. Mr. Jennings' Bach program was played with such artistry and in such an interesting manner, leaving no dull moment, that at the close many were heard to say that for once they came to the end of a recital wishing for more. Mr. Jennings gave a stunning performance of the Passacaglia, used ethereally lovely registration in "Jesu, Joy of Man's Desiring," and gave a very interesting performance of the Pastoral in F, complete—a composition too seldom heard. The Little G minor Fugue and "O Mensch, bewein'" were followed by the Toccata in F. It was a stirring recital, which will be remembered by those who had the privilege of hearing Mr. Jennings.

Harmony, Counterpoint, Fugue, Orchestration, Composition, Organ Playing and Improvisation

NORMAN COKE-JEPHCOTT

will conduct courses in these subjects in New York City during June, July and August, 1942.

Address: Cathedral Choir School, Cathedral of St. John the Divine, Cathedral Heights, New York City

**ORGAN IN FORT WAYNE
TO BE BUILT BY AUSTIN**

ST. PAUL'S LUTHERAN DESIGN

**William H. Barnes, Walter Buszin and
Calvin Brown Draw Scheme—
New Pipes Supplemented by
Some from Old Instrument.**

St. Paul's Lutheran Church in Fort Wayne, Ind., is to have what is virtually a new three-manual organ, under construction at the factory of Austin Organs, Inc., Hartford, Conn. The contract was signed in May with Calvin Brown of Chicago representing the builder. The instrument was designed by William H. Barnes of Chicago, Walter Buszin, one of the organists of St. Paul's, and Mr. Brown, and the collaboration of these well-known men should assure a successful specification. Some of the pipes of the old Bennett organ installed in the church in 1905 are to be used. Stops that are entirely new are marked with an asterisk in the subjoined stolist:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- *Twelfth, 2 2/3 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Fourniture, 4 rks., 244 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Echo Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- *Viole Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- *Gelgen Octave, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- *Fifteenth, 2 ft., 73 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- *Trompette, 8 ft., 73 pipes.
- Cornocean, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- *Spitz Flöte, 16 ft., 73 pipes.
- *Gelgen Diapason, 8 ft., 73 pipes.
- *Concert Flute, 8 ft., 73 pipes.
- *Spitz Flöte, 8 ft., 73 pipes.
- *Spitz Flöte Celeste, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- *Flute d'Amour, 4 ft., 73 pipes.
- *Spitz Flöte, 4 ft., 73 pipes.
- *Nazard, 2 2/3 ft., 73 pipes.
- *Flautino, 2 ft., 73 pipes.
- *Cor Anglais, 8 ft., 73 pipes.
- *Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Metal Diapason (from Great), 16 ft., 32 notes.
- Bourden, 16 ft., 32 pipes.
- *Spitz Flöte (from Choir), 16 ft., 32

notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute, 8 ft., 32 pipes.
*Trombone, 16 ft., 32 pipes.
Trumpet (from Great), 8 ft., 32 notes.
Clarion (from Great), 4 ft., 32 notes.
The pastor of St. Paul's Church is the Rev. Dr. Paul F. Miller. Mr. Buszin's associate as organist is Miss Emma Sarah Troeger. Mr. Buszin, who holds the degrees of S.T.M. and M.S.M., is also choirmaster of the church and dean of the music department of Concordia College, Fort Wayne. Miss Troeger is organist and accompanist. The church, which has a membership of 3,000, was founded 105 years ago.

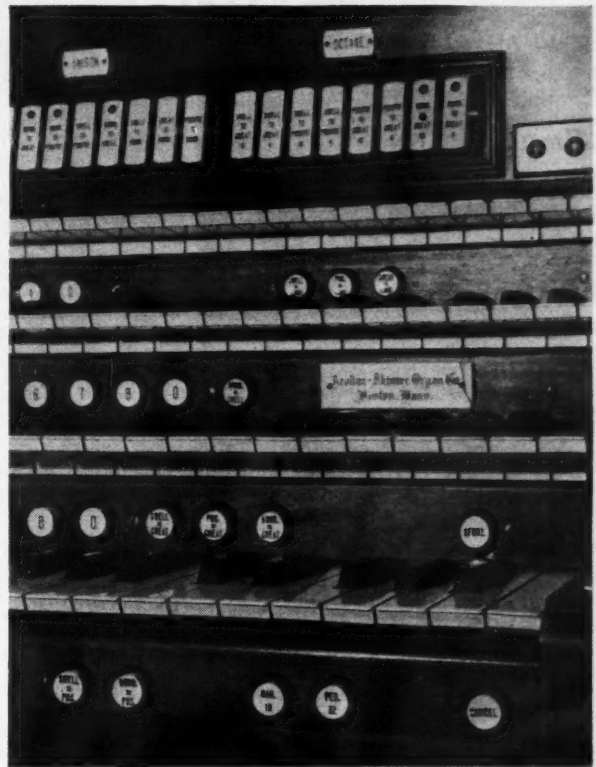
**MRS. CHARLES R. SHATTO DIES
IN CRASH; HUSBAND INJURED**

Mrs. Catherine Urner Shatto, wife of Charles R. Shatto, a prominent organist of San Diego, Cal., was burned to death and her husband was severely injured in an automobile crash in San Diego April 30. Mrs. Marjorie Johnson, a friend of the Shattos, also lost her life. Mr. Shatto has been in the hospital since the accident, suffering from burns. The car, driven by Mr. Shatto, crashed into a truck and was overturned, whereupon it burst into flames. Clarence Weber of Ogden, Utah, who was in the car with the Shattos, also was taken to the hospital with severe injuries.

Mrs. Shatto, a former faculty member at Mills College, was a music teacher at the Bishop School, La Jolla, for several years. Later she moved to Escondido and taught voice and musical theory there. The Shattos also conducted a music studio in San Diego. Mr. Shatto is organist of the First Methodist Church of San Diego. Mrs. Johnson, who was a widow, also was active in musical circles. Mr. Weber, who moved to San Diego recently from Ogden, was a student of the Shattos.

**MARK 15TH ANNIVERSARY
OF LARGE CHICAGO ORGAN**

The fifteenth anniversary of the dedication of the large organ in the New First Congregational Church of Chicago was the occasion for an appropriate celebration Sunday evening, April 26. With Dr. William Lester, organist of the church, at the console, a vesper musical service was held. Margaret Lester, soprano, and Lucy Hartman Delano, contralto, were the assisting artists. The organ is a four-manual Kimball of 120 sets of pipes and is the largest church organ in the Chicago area. Dr. Lester's organ numbers of the evening were these: "Bells at Eve," Chauvet; Largo ("Concerto Grosso" 12), Handel-Wood; Threnody (In Memoriam), Lester; Chorale in A minor, Franck. A feature of the service was the singing of the hymn-tunes "Hooker" and "Dole," in memory of Mr. and Mrs. William B. Dole, donors of the organ, followed by an improvisation on the two tunes by Dr. Lester.



**CONSOLE
GADGETS**

Lynnwood Farnam used to say that he preferred pistons to have "no entangling alliances". In other words, a manual piston should operate on its own division and on that only. No pedal stops and no intermanual couplers!

Simplicity should be the keynote for console design. Fine players are too busy with the progress of their music to be bothered with pistons employing any trick or fancy mechanical hook-up. Many "cut-outs" and switches of one sort or another are fine toys, but they provide little toward the musical result.

Flexibility comes from the ability to control many small changes with ease. It is possible with small changes to show the natural rise and fall implied on the printed page. In general, it is only between large sections of a work that sweeping changes are made.

The Aeolian-Skinner console is provided with simple and direct controls. Pistons to each division, general pistons and reversibles to unison couplers are the usual equipment. That the workmanship is of the highest quality is a foregone conclusion.

**AEOLIAN-SKINNER
ORGAN COMPANY
Inc.**

G. Donald Harrison, President
William E. Zeuch, Vice President

Factory and Head Office
BOSTON, MASS.

SCHOOL FOR CHURCH MUSIC

(of the Conference for Church Work)

Wellesley College Wellesley, Mass.

June 22 to July 1, 1942

Faculty

**Everett Titcomb, Dean
Grace Leslie
George Faxon**

Intensive and practical courses in choir work by recognized authorities. Organ recitals by famous organists. Ample opportunity for recreation on beautiful Wellesley campus.

For information address

Paul C. Akin, Secretary

Christ Episcopal Church

Fitchburg, Mass.

**ALFRED HOLLINS DEAD;
EDINBURGH ORGANIST**

MADE TWO AMERICAN TOURS

Blind Performer and Composer Was Born in 1865 — Gave Recitals in the United States in 1887 and 1888 and in 1925 and 1926.

Alfred Hollins, world-famous Scottish organist, who had a notable career despite the fact that he was blind, died at his home in Edinburgh May 17. He was known to American organists not only through his compositions, but by virtue of his recital tours of this country in 1887 and 1888 and in 1925 and 1926. His book, "A Blind Musician Looks Back," published in 1936, has been read by many on this side of the Atlantic.

Mr. Hollins was born in Hull, Sept. 11, 1865. He studied piano under F. Hartvigson and organ with E. J. Hopkins at the Royal Normal College for the Blind. At the age of 13 years he gave his first recital. When he was 16 he was invited to play for Queen Victoria at Windsor Castle. After further study under Hans von Bülow in Berlin he was appointed organist of St. John's Church, Redhill, in 1884.

His first visits to the United States were made in 1887 and 1888. In the latter year he became the first organist of the People's Palace. In 1897 he was appointed organist of Free St. George's Church in Edinburgh and this post he held until his death.

In 1904 Mr. Hollins toured Australia and South Africa and in 1925 came to the United States, where he appeared in many of the large cities. He was an honorary fellow of the Royal College of Organists and in 1922 received the degree of doctor of music from Edinburgh University.

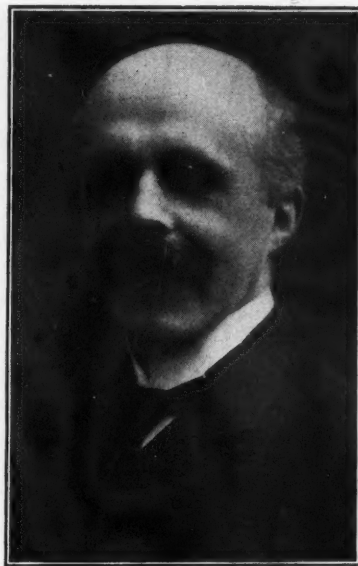
The following tribute to Hollins was written some years ago by his friend the Rev. W. Fiddian Moulton and was quoted in an article in THE DIAPASON by Roland Diggle in July, 1922:

"To those who know him, Alfred Hollins is one of the outstanding phenomena of the musical world. So artistically gifted, so sublimely courageous, so many-sided, he indeed merits the designation applied to him by W. T. Best—Alfred the Great; and when to these public manifestations of quality there is added the infinite grace of a humble, buoyant, unselfish, spiritual personality, you have a man of very big moral caliber, as well as an artist with dazzling gifts.

"Blindness came upon him so early that he may be said to have been born blind, and yet he has not only surmounted all technical difficulties, but has developed a special sense which is perfectly uncanny in its operation. He describes with accuracy and vividness the scenery of the countries he has passed through; when I was with him at a friend's house he was absorbingly anxious to 'see' some new incubators which his hostess had put up, and it was deeply interesting to watch him examine them, and he who has never seen the light of the sun has written that loveliest of morceaux, 'The Song of Sunshine.' The Psalmist speaks of idols which 'have eyes, but they see not.' This distinguished man has not eyes, but, lo! he sees!

"On the organ seat this sense is amazingly manifest. Mr. Hollins never gives a recital upon an organ which he does not know, but that is only because by the time he has been at an organ for ten minutes he does know it. I have watched him play at the opening of a large organ fitted with all the devices for tone grouping—sixteen in all—and he never stumbled over them, neither did he ignore them as many a player would have done when coming just for the day. But he availed himself of all the help they could give him, and never once forgot which was which. His wonderful manipulation of complicated instruments, his satisfying sense of tone color, his remarkable gift of contrapuntal treatment, shown in his extemporized interlacing of themes—these and many other qualities would, under any conditions, have marked him as a genius, but, in his situation, they also witness to the wondrous scheme of compensation whereby the nerve force debarred from entering

ALFRED HOLLINS



its normal channel is sent by God to reinforce the rest."

Festival Directed by Kettring.

The last festival service of the season took place at the Westminster Presbyterian Church of Lincoln, Neb., May 17. Donald D. Kettring, M.S.M., minister of music, directed the boys', carol, antiphonal, chapel and Lincoln Westminster choirs. Cornelia Gant Cole of the First Baptist Church played a preludial recital. The service was marked by the singing of the following anthems: "Praise Ye the Lord," Traditional, arranged by Olds; "For the Beauty of the Earth," Curtis York; "Verdant Meadows," Handel; "Our Master Hath a Garden," Eric Gritton; "All Creatures of Our God and King," Chapman; "Thine Be the Glory," Christiansen; "Glory Processional," Negro Spiritual. This was followed by the litany at the end of the choir year.

GEORGE W. VOLKEL GOES TO ALL ANGELS' IN NEW YORK

All Angels' Episcopal Church, West End Avenue and Eighty-first Street, New York City, announces the appointment of George William Volkel as its organist and choirmaster. Mr. Volkel goes to All Angels' from Emmanuel Baptist Church, Brooklyn, where he has been for the last eight years.

After his graduation from the Guillemant Organ School with highest honors, the William C. Carl gold medal having been awarded him, Mr. Volkel entered New York University and received his bachelor of music degree *cum laude* in 1931. Albert Stoessel, the composer, conductor and teacher, who was at that time chairman of the music department of the college, offered Mr. Volkel a three-year fellowship in conducting at the Juilliard Graduate School. Before the expiration of the third year, the school, at the suggestion of Mr. Stoessel, made Mr. Volkel a member of the faculty. This post he still holds.

Mr. Volkel has been soloist on numerous occasions with orchestras. He holds the F.A.G.O. certificate.

This summer Mr. Volkel will enter upon his eleventh consecutive year as official organist of the Chautauqua Institution at Chautauqua Lake, N. Y.

Mr. Volkel brought his work at Emmanuel Church to a close with a performance of Mendelssohn's "St. Paul" Sunday evening, May 24. At the Bach festival of the Juilliard School of Music Mr. Volkel was at the organ April 29 and for the performance of the "Passion according to St. John" May 2.

Choir Festival in Asbury Park.

A junior choir festival was conducted May 18 by Grace Leeds Darnell in the West Grove Methodist Church, Asbury Park, N. J. Six choirs participated and sang Beethoven's "The Heavens Are Declaring," Bach's "O Saviour Sweet" and Mueller's "God, Who Touchest Earth with Beauty." The festival was under the auspices of the Monmouth Chapter of the A.G.O. and was brought to fruition by the work and enthusiasm of Mrs. Everett Antonides.



JOSEPH BONNET

World's most renowned concert organist
Organist of St. Eustache, Paris
President of the Institut Gregorien
Head of the organ department, Cesar Franck Conservatory, Paris
Victor Red Seal Record and N.B.C. blue network artist

**MASTER CLASSES
and Private Lessons**

JUNE 22—AUGUST 1
OLIVET COLLEGE
Olivet, Michigan

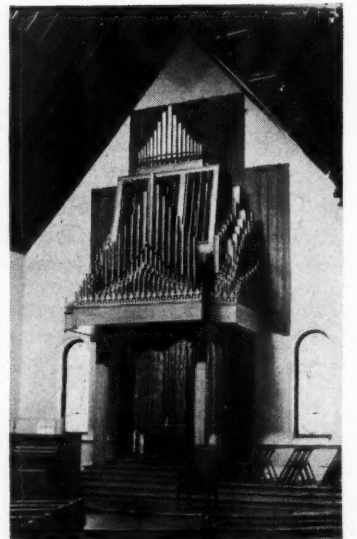
Olivet is an ideal summer recreation spot, located between Lansing and Battle Creek. Board and room may be secured at reasonable rates by the day or term in the College Dormitories. Practice facilities can be arranged at 40c per hour.

For further information and reservations please address Joseph Bonnet Organ Classes, Olivet College, Olivet, Michigan.

Private Lessons in series of 6, 10, or 12 1-hour lessons — \$10 per lesson.
Master Classes of 2-hour length allowing 4 pupils 1 half-hour lesson each, twice a week, per 5-week term — \$50.
Auditors at Master Classes, per 5-week term — \$25.

**OLIVET COLLEGE'S
new Holtkamp Organ**

was recently dedicated by Mr. Bonnet. It is a three manual instrument of unusual interest.



**DR. CHARLES HEINROTH
LEAVES COLLEGE POST**

RETIRE AT CLOSE OF YEAR

**Was at Carnegie Institute, Pittsburgh,
Twenty-five Years Before Going
to College of the City of
New York in 1932.**

Dr. Charles Heinroth, chairman of the music department at the College of the City of New York, and said to be the first man to play organ music over the radio, will retire this month after fifty years of service as a musician and educator in New York and Pittsburgh, it has been announced by Dr. Harry N. Wright, president of the City College. Dr. Heinroth was 68 years old Jan. 2.

Dr. Heinroth went to the City College in 1932 to head its music department after having served for twenty-five years as organist and director of music at Carnegie Institute of Technology, Pittsburgh. While at Carnegie he participated in experiments conducted in the early 1920's by station KDKA of Pittsburgh in the broadcasting of organ music.

Dr. Heinroth, born in New York, received his musical education in this country and in Europe under the guidance of such masters as John White, Max Spicker, Arthur Friedheim, Victor Herbert, Otto Hieber and Josef Rheinberger. In 1892, at the age of 18, he was appointed organist and choirmaster of St. Paul's Church, Brooklyn. Between 1896 and 1907 he taught harmony and counterpoint at the National Conservatory of Music in New York and served as organist at the Church of the Ascension and Temple Beth-El. In 1907 he was called to Carnegie Institute.

While at the City College Dr. Heinroth, who succeeded Professor Samuel A. Baldwin, gave organ recitals twice a week until this year, when a heavy rainstorm damaged the organ. The recitals were well attended and for some time they were broadcast over station WNYC. At Carnegie Institute he gave more than 2,000 recitals and in recognition of his contributions to the cultural

life of Pittsburgh the University of Pittsburgh conferred on him in 1921 the honorary degree of doctor of music.

Dr. Heinroth served two years as president of the National Association of Organists, he was dean of the Guild's Western Pennsylvania Chapter, president of the Art Society of Pittsburgh, a director of the Pittsburgh Orchestra Association, chairman of the examination committee of the American Guild of Organists, and an honorary member of the Royal Philharmonic Academy in Rome and the American Organ Players' Club of Philadelphia.

**HARRY A. BURDICK LEAVES
SEATTLE TO SERVE IN ARMY**

Harry A. Burdick, prominent Seattle organist and choir director, has resigned his position at the University Congregational Church of that city at the request of the War Department. Mr. Burdick served as lieutenant with the Thirty-seventh Balloon Company during the last world war and now goes to Fort Douglas, Utah, where he will be stationed.

For the last twenty years Mr. Burdick has been active in the musical life of Seattle, serving in four churches as organist and acting as accompanist for leading musical organizations and singers of note. He is sub-dean of the Western Washington Chapter of the American Guild of Organists. Mr. Burdick is a graduate of the University of Washington and a member of Phi Delta Kappa.

Two sons of Mr. and Mrs. Burdick, Stuart and John, are pilot trainees with the army air corps in California.

**HERMANN A. NOTT RECEIVES
DOCTOR OF MUSIC DEGREE**

At its commencement exercises May 18 Carroll College, Waukesha, Wis., conferred the degree of doctor of music on Hermann A. Nott, the Milwaukee organist and choral conductor. Mr. Nott, in addition to his church work, is director of the Arion Musical Club of Milwaukee, an organization whose work has attracted nationwide attention. He is organist and director at the Kenwood Methodist Church.

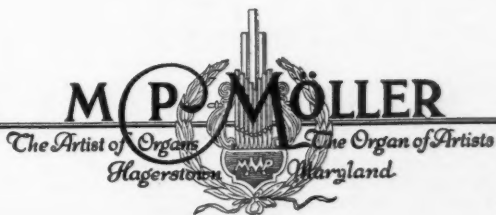
ATTENTION READERS!

Rumors have been circulated that because of large orders placed with us for airplane parts and other defense equipment we are not interested in building organs.

Every member of this organization and every Möller employe is an American citizen, and with us it is *America first*; but we are also assisting churches with their organ problems as far as possible within the law and we are maintaining tuning service contracts by Möller men at more than six hundred churches.

It took us less than two weeks to adapt our plant for the defense program undertaken on a large production basis, except for certain special machines installed later as they could be procured, and in even less time it can be reconverted to organ manufacturing on an even larger scale, and more efficiently.

Send us your organ inquiries and they will receive every attention possible during this emergency.



GRAY-NOVELLO

We take pleasure in announcing the publication of an outstanding historical organ collection

AN ANTHOLOGY

of

EARLY FRENCH ORGAN MUSIC

From the XIIth to the XVIIIth Century

Collected, Annotated and Transcribed by

JOSEPH BONNET

CONTENTS

- I The invention and development of polyphony from Pérotin le Grand (XII-XIII century) to Jean Titelouze (1563-1633).
- II The Couperin family and their illustrious master and benefactor, Jaques Champion de Chambonnières.
- III The great master of Rheims Cathedral, Nicolas de Grigny (1671-1703) and his teacher, Nicolas de Bègue (1630-1702).

Complete in One Volume, \$2.50

THE H. W. GRAY CO., 159 East 48th St., NEW YORK

Agents for NOVELLO & CO., LONDON

GRAY-NOVELLO

**FLEE FROM SINGAPORE
AMID JAPANESE BOMBS**

GRAPHIC STORY OF ESCAPE

**Mr. and Mrs. Paul E. Thomas, the
Latter an American Organist Ac-
tive in Malaya, Safe in United
States — Tell Experience.**

A graphic account of their escape from Singapore is told by Mr. and Mrs. Paul E. Thomas, who last month passed through Chicago and called at the office of THE DIAPASON on their way to their old homes in the East after having landed in San Francisco from an army transport on Easter Sunday. They were in Singapore Dec. 7 when "Jap" bombs descended on the city. Mrs. Thomas (Sylvia Barnes Thomas) is an American organist who has directed choirs and taught natives to play the organ in the Malay Archipelago, while her husband was manager of the Methodist Bookroom and assistant treasurer of the Methodist Mission in Singapore. Before going to Malaya they were stationed for some time in the Philippines.

When the Thomases left Singapore Jan. 30 the Japanese were just three-quarters of a mile from the island and only seventeen miles from the center of the city. The bombing on this beautiful, sunny morning was directed at the many ships in the harbor. Bombs landed on the ship immediately behind theirs at the dock and on the one immediately in front, on warehouses close by and in the sea all about their ship, but their ship received not a scratch. On the way to Java an allied ship twenty miles behind theirs was sunk by bombs. Other ships in the vicinity were sunk or severely damaged. The seventy-five Americans on the freighter on which Mr. and Mrs. Thomas were compelled to flee had to provide their own camp beds and food for the three-day voyage and lived in one of the freight holds. Though each man in the party had to take his turn at watching for submarines, it is not certain just what the officers would have done if one had been sighted; the only weapon on board was the captain's revolver. The party of twenty-five missionaries, with a party of Seventh-Day Adventists, felt their greatest possible weapons on this dangerous voyage were the short prayer meetings held every evening at sunset.

The party of missionaries arrived in Batavia, Java, just in time to witness the first bombing of that city. They were so adept at missing the bombs by this time that the Japanese couldn't find them. Although they were in Java sixteen days awaiting another steamer to take them to Australia, they left just two weeks before the occupation of Batavia by the Japanese.

For any superstitious souls the trip from Singapore to the United States would have been a nightmare. The party left Singapore on a Friday; they left Java on a Friday; and then they left Australia on Friday, the 13th!

"There really shouldn't have been any fear among the passengers on the last lap of the journey, because their ship was flying the most beautiful flag in the world," Mr. and Mrs. Thomas write. "But it was the captain's orders to carry life-belts at all times, wherever they went, and they did so willingly."

"Singapore under fire, of course, was not the same Singapore that existed before the first bombing, on Dec. 7, or, as some soldiers described it, 'before the lights went out.' Most of the cabarets had suspended business because of the nightly blackout. The gay twinkling neon signs were not lighted. Street traffic by day was almost doubled, but after dark there was practically none. Singapore's population rose from 600,000 to over a million. People with considerable amounts of paper money worried about how they might convert it into something harder. Families living near the areas of the first bombing sought refuge with friends in safer areas, only to move again because subsequent bombings had caught up with them. Singapore Island has a circumference of sixty miles. After the first bombing no place on the island could be considered an absolutely safe area. Most of the population did just as we had to do when the air raid alarms were sounded, and took refuge in the nearest air-raid shelter.

"Bravery on the part of Singapore's

cosmopolitan population was in evidence, but there are few hearts that cannot be affected by death and injury to loved ones and acquaintances. Few people escaped having a relative or acquaintance the victim of the indiscriminate bombing. The casualties of a single raid would run into many hundreds. On one day when the Japanese bombers released their loads over a section of the city all too near our home they left over 800 dead and a larger number injured. When attending the funeral of a friend, a victim of one of these bombings, a few days before we left Singapore, the cruelty of the war was brought close to us as we looked about the cemetery at the many freshly dug graves—not for those already dead, but for those who were expected to die in future raids!"

"It is difficult to convey even a very small idea of what life is like in a city under siege, and I do wish every citizen of the United States could experience a week similar to our last days in Singapore," said Mr. Thomas. "Those citizens would never be quite the same again. There would not be the same careless frivolity, the mad scramble for artificial amusement—there would be fewer persons complaining about gasoline and sugar rationing."

"Just two weeks before we left Singapore I was privileged to take part with several other Europeans—all white people in the Far East are referred to as 'Europeans'—in a 'special mission' which took them north of Singapore to within a few miles of the front. I saw brave soldiers of several races—Indians, Australians, English, Scottish; there was no lack of courage in any of them, and they took their sacrifices as soldiers as their duty. And sacrifices they were! No-where on the journey was there a drive-in restaurant where a little refreshment might be had or a place where one might indulge in a bit of conventional recreation. Those men were on grim business. For three days I ate with them and the sole menu consisted of canned beef and crackers and bread."

At the Paya Lebar Methodist Church, Singapore, to which Mr. and Mrs. Thomas were appointed, the principal services were held in English on Sunday mornings. In the early afternoon services were held in the Hokkien or Amoy dialect. In the early evenings services were held for the Malay-speaking Chinese.

"The Chinese have had access to all kinds of music, including jazz and swing," said Mrs. Thomas. "But they appreciate better music in increasing numbers, and with proper training can perform some of the best. There is a great variety of congregational singing in the dialect churches. The older people sing hymns with much gusto, but little appreciation of musical values. From their congregations it is difficult to organize choirs which could sing worthwhile anthems. There are, however, a few churches with choirs who sing an anthem in dialect nearly every Sunday. It is with the younger people that successful choir work can more readily be achieved. They have heard more good music, have perhaps had a bit of music in school and have a desire to perform it correctly."

With a view toward improving the services in the Methodist churches of Malaya Mr. and Mrs. Thomas instituted in the Malaya Methodist Theological

College a course which they called "The Elements of Church Music." This was designed not only to help prospective church organists and choir directors, but prospective ministers and other church workers. For two months preceding the Japanese bombing the combined junior and adult choirs of Singapore had been rehearsing for a service of Christmas music to be held on conference Sunday. Great progress had been made in learning the music and the two or three remaining rehearsals would have seen the finishing touches put on. But the Japanese threat made it unwise to hold large gatherings. The service was postponed to a later date, but that later date did not come.

American organists would be thrilled, the Thomases feel, could they hear two young Chinese woman organists who studied under Mrs. Thomas—the Misses Liau Nyuk Chin and Lim Ah Eng. They alternated in playing the services at the Bickley Memorial (Straits Chinese) Methodist Church in Singapore. Visitors marveled at Chinese being able to master such an instrument as the organ. One of the young women had hoped to come to America for further study. What the future will hold for her is uncertain.

**HUGO EDELMANN, VETERAN
CHICAGO ORGANIST, DEAD**

Hugo Edelmann, for more than half a century the organist of Chicago Catholic churches, who for ten years held the position at the Cathedral of the Holy Name, died May 3 at the Alexian Brothers' Hospital, where he had been a patient for some time. Mr. Edelmann was 87 years old and had retired from active work ten years ago. He is survived by three married daughters. Mrs. Edelmann and two sons preceded him in death. Funeral services were held May 5 at St. Henry's Catholic Church.

Hugo Edelmann was born in 1855 at Hoenigsheim, Bavaria, and was brought to the United States when he was only a year old. His father, an organist of prominence, gave his son his first instruction. Later he studied with Harrison M. Wild. In 1876 Mr. Edelmann was appointed organist of St. Ann's Church in Englewood. Two years later he went to St. Mary's on Wabash Avenue, where he remained for thirteen years. Next he was for six years at St. Michael's, a position his father held for thirty years. During his incumbency the large Kilgen organ was installed. Then he was at the Cathedral of the Holy Name for ten years. Next he was organist of St. Mary's in Evanston until he went to St. Jerome's in 1911. His fiftieth anniversary as a Chicago organist was celebrated at St. Jerome's April 25, 1926.

**WILLIAM O. TUFTS TO GIVE
DUKE UNIVERSITY RECITALS**

William O. Tufts of Washington, D. C., has been engaged as chapel organist at Duke University for the summer. Mr. Tufts is to play twenty-four recitals in twelve weeks.

Richard Thomasson, instructor of organ at Scarritt College, Nashville, Tenn., has been engaged to teach at Peabody College, Nashville, for the summer session of 1942.

**Wilsie Choir and
Pulpit Gowns**



There are no better gowns than these — beautifully hand-tailored, cut on lavishly full patterns, of the finest, sturdiest fabrics! Selected by many of America's leading churches... made by a firm nationally known for exacting quality... yet Wilsie gowns cost no more than ordinary garments! Write today for sample and prices. No obligation—we pay postage both ways!

Paul A. Wilsie Co.
Smith Bldg., Omaha, Nebr.
487 W. Fort St., Detroit, Mich.

A NEW TREATISE

**"MODAL TRENDS in
MODERN MUSIC"**

by
HORACE ALDEN MILLER

Author of
**"NEW HARMONIC
DEVICES"**

Published by Van-Del Offset Press,
Los Angeles, California.

Price \$1.50

Send orders to
Cornell Music Publishing Co.
2970 Maiden Lane, Altadena, Calif.

GEORGE H. FAIRCLOUGH

Organist and Choirmaster
Church of Saint John the Evangelist
(Episcopal)
Saint Paul, Minnesota

William G. Blanchard

ORGANIST
Pomona College
Claremont, California

HOMER WHITFORD

Mus. B., F.A.G.O.
Organist and Choirmaster, First Congregational Church, Cambridge, Mass.
Director of Music,
McLean Hospital, Waverly
Conductor, Woman's Club Chorus,
Belmont

VINCENT ELLSWORTH SLATER

Organist—Choirmaster
Presbyterian Church
Bound Brook, N. J.

RICHARD PURVIS

CONCERT-RADIO-CHURCH
The Chatham, Philadelphia

CHARLES H. FINNEY

A. B., Mus. M., A. A. G. O.
HEAD OF THE MUSIC DEPARTMENT
FRIENDS UNIVERSITY, WICHITA, KAN.

HARRY E. COOPER

Mus. D., F. A. G. O.
Raleigh, North Carolina

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

Albums of Superior Quality

**ORGANIST'S
RESOURCE**

*Selected from the Compositions
and Arrangements of I. V. Flagler*

This recent compilation reflects the superior musicianship of a famous American organist of the past. Mr. Flagler, long a torchbearer for the best in organ music, published several fine collections of his own works and arrangements. Here, under one cover, we present the choicest numbers from these books. In this ORGANIST'S RESOURCE, a notable album, one finds twenty-eight pieces by Flagler, Guilment, Salomé, Dubois, Meyer-Helmund, Volckmar, Rheinberger, Widor, and others of renown.

Price, \$1.00

**AT THE
CONSOLE**

*Compiled and Arranged by
WILLIAM M. FELTON*

Mr. Felton's successful career as a church musician has admirably suited him to assemble the forty-six gems in this book. Long familiar with the problem of finding "just the right thing," he has, with authority born of experience, compiled this indispensable collection for busy organists. The numbers vary from two to five pages in length and the additional registrations for Hammond Organ extend the usefulness of the contents. Included in this album are: Bizet's *Dreams*; Bach's *Come, Sweet Death*; Grieg's *Triumphal March*; Tchaikowsky's *Melodie*; Chaminade's *Autumn*; and Humperdinck's *Evening Prayer*.

Price, \$1.00

THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia, Pa.

SCENE AT DINNER IN HONOR OF SAMUEL A. BALDWIN IN NEW YORK CITY



**BOULANGER AND BAUER JOIN
PEABODY CONSERVATORY**

The Peabody Conservatory of Music, Baltimore, through its newly appointed director, Reginald Stewart, has announced three important additions to its faculty. Harold Bauer, internationally known pianist, will join the piano department, and Nadia Boulanger, world-famous conductor and composer, has been appointed teacher of harmony, counterpoint and fugue, composition and history of music. The Musical Art Quartet, one of the principal chamber music organizations in America, will become an integral part of the conservatory's activities, while its four members will give individual instruction, augmenting the present staff of string instrument teachers. Peabody is not only the oldest, but one of the most noted endowed schools of music in the country.

**FESTIVAL OF MUSIC IN MAY
HELD AT FRIENDS UNIVERSITY**

Friends University, Wichita, Kan., had a festival of music May 3 to 8 that drew music-lovers from many parts of the state and reflected distinct credit on Dean Charles H. Finney, the festival director, and all who took part.

The program opened with an organ recital by Miss Dorothy Hurst Sunday afternoon, May 3. Vaughan Williams' Magnificat was sung at this recital by the women's chorus of the Singing

Quakers. Monday evening there was a program of band and instrumental music, Tuesday a vocal, ensemble and orchestra program and Thursday evening a program of the downtown studios in the alumni auditorium. At the Tuesday concert features were the performance of Lily Wadhams Moline's Rhapsody by Maidee Marshall, organist; Mary Lou Yaggy, piano, and Bill Luehrmann, violinist, and the singing of David McK. Williams' "In the Year That King Uzziah Died" by a triple quartet from the Singing Quakers. There was also a performance of the Bach Concerto in C for three pianos.

The festival came to a close with a program by the Singing Quakers, the climax being the performance of Wagner's "Tannhäuser" by the chorus and the university orchestra, soloists and Dorothy Hurst at the organ, conducted by Mr. Finney.

**NATIONAL COMPOSERS' CLINIC
PLAN OF AKRON UNIVERSITY**

A national composers' clinic is announced by the University of Akron to take place Oct. 25 to Nov. 1. About 150 musicians of northeastern Ohio have organized into nine administrative bodies that will appraise, select and perform, and give awards for, the best unpublished manuscripts presented by American composers, regardless of age or academic affiliation. The nine administrative bodies are set up to cover nine fields of com-

position—band, brass, choral, orchestral and small ensemble, organ, piano, strings, vocal and woodwind.

The music department of the University of Akron also is planning this summer to present as many twilight concerts as seems expedient wherever adequate facilities for open-air performances are made possible. These concerts will be given by the university orchestra, band, chorus and singers, combined with piano, organ and vocal music. Organizations from neighboring schools and colleges also will be invited to participate.

Ralph U. Domin Directs Concert.

A large chorus drawn from eight choirs gave a sacred concert in the First Congregational Church at North Adams, Mass., on the evening of May 17. Ralph U. Domin, organist and director of the host church, has made such a service an annual event for the last four years. The program this year, which Mr. Domin directed from the console, was in keeping with the times and the several hundred people who filled the church were "lifted up" by the splendid rendition of the program.

Erie Organ Opened by Kraft.

Edwin Arthur Kraft, F.A.G.O., of Trinity Cathedral, Cleveland, gave a dedicatory recital April 13 on the new three-manual organ in the First Methodist Church of Erie, Pa. Mr. Kraft presented this program: Prelude and Fugue in G major, Bach; Chorale Pre-

lude, "Hark! A Voice Saith, All Is Mortal," Bach; Largo, Handel-Kraft; Menuet from Concerto Grosso No. 5, Handel-Kraft; Allegro, Mozart-Kraft; "Ave Maria," Schubert-Nevin; Introduction and Toccata, Walond; Andante Sostenuto, "Symphonie Gothique," Widor; Symphonic Movement, Weitz; "Evening Bells and Cradle Song," Macfarlane; Prelude on a Theme of Praetorius, Edmundson; Scherzo, Hollins; "Sunshine Toccata," Swinnen. The instrument was built by Anton Gottfried and has a total of 2,052 pipes. It was presented to the church by Leon S. Briggs in memory of his wife.

Florence Clauson Wins Honor.

The organ contest of the American Conservatory of Music for the honor of playing at the annual commencement concert was held on the evening of May 12. Mrs. Florence Clauson was the winner and will play with the orchestra at the commencement concert in Orchestra Hall, Chicago, June 16. Mrs. Clauson is a pupil of Frank Van Dusen. The composition to be played is the "Piece Heroique" by Franck, effectively arranged for organ and orchestra by Irwin Fisher.

Concert by De Paul Choir.

Arthur C. Becker, Mus.D., A.A.G.O., conducted the De Paul University A Cappella Choir in a concert at Thorne Hall, Chicago, on the evening of May 8. A beautiful program was presented.

GREAT MUSIC IN A GREAT RECORDING

SYMPHONY FOR ORGAN IN G MAJOR—LEO SOWERBY

on **VICTOR RECORDS** ALBUM M-894
4-12" \$4.50

NOW

played on the organ in the Memorial Church of Harvard University by

E. POWER BIGGS

EVERY ORGANIST WILL WANT TO HEAR AND OWN THESE EXCEPTIONAL RECORDS

American Guild of Organists

(Name and seal registered in U. S. Patent Office)



Organized
April 13, 1896
Charter Granted
Dec. 17, 1896
Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1900
Amended Charter
Granted
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York
Member of National Music Council, Inc.

General Office: Room 3405, International Building, Rockefeller Center,
630 Fifth Avenue, New York City

Council

- HEINZ ARNOLD, F.A.G.O.
- SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
- SETH BINGHAM, F.A.G.O.
- LILIAN CARPENTER, F.A.G.O.
- FRANKLIN COATES, A.A.G.O.
- NORMAN COKE-JEPHCOTT, F.A.G.O.
- GRACE LEEDS DARNELL, F.A.G.O.
- CHARLES HENRY DOERSAM, F.A.G.O.
- J. TREVOR GARNET, F.A.G.O.
- BECKET GIBBS, MUS. D.
- HAROLD HEREMANS
- JAMES PHILIP JOHNSTON, F.A.G.O.
- CHANNING W. LEFEVRE, MUS. D., F.A.G.O.
- ANNE V. MC KITTRICK, F.A.G.O.
- GEORGE MEAD, A.A.G.O.
- CARL F. MUELLER, A.A.G.O.
- T. TERTIUS NOBLE, MUS. D.
- GROVER J. OBERLE, F.A.G.O.
- HUGH PORTER, F.A.G.O.
- CLINTON H. REED, A.A.G.O.
- FRANK E. WARD, A.A.G.O.
- MORRIS W. WATKINS, M.S.M., A.A.G.O.
- R. HUNTINGTON WOODMAN, MUS. D., F.A.G.O.

- 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. FRIEDL, F.T.C.L., F.A.G.O.
- General Registrar**
S. LEWIS ELMER, A.A.G.O.
- General Librarian**
JAMES W. BLEECKER, A.A.G.O.
- General Auditors**
OSCAR FRANKLIN COMSTOCK, F.A.G.O.
HUGH MCAMIS, F.A.G.O.
- Chaplain**
THE REV. HARRY EMERSON FOSDICK, D.D.
Chairman of Examination Committee
CHARLES H. DOERSAM, F.A.G.O.

DEANS OF CHAPTERS

- ALABAMA—Mrs. Mimmie McNeil Carr.
- ARKANSAS—Mrs. Patsy C. Farrell.
- ARIZONA—
South Arizona—
CALIFORNIA—
Central California—Ardene Philfer.
Los Angeles—Richard Keys Biggs.
Northern California—Frederick Freeman, F.A.G.O.
Pasadena Valley—Florence Jubb.
Sacramento—Howard Scott.
San Diego—Mrs. H. P. Requa.
San Jose—Laura Lee.
- COLORADO—
Rocky Mountain—David Pew.
- CONNECTICUT—
Hartford—Lyman B. Bunnell.
New Haven—Hugh Llewellyn Smith.
- DELAWARE—Sarah Hudson White, A.A.G.O.
- DISTRICT OF COLUMBIA—Ruth Farmer Vanderli, A.A.G.O., C.H.M.
- FLORIDA—Mrs. Charlotte Pratt Weeks.
Gulf Coast—Mrs. Harold Lanfester.
Jacksonville—Mrs. Robert Lee Hutchinson.
Miami—Mrs. C. F. Grafflin.
Orlando—Mrs. Florence H. Willard.
St. Petersburg—Helen McClellan.
Tallahassee—Margaret Whitney Dow, F.A.G.O.
Tampa—Mrs. George Hayman.
- GEORGIA—Mrs. Victor B. Clark.
Macon—Roy Domingos.
- ILLINOIS—Barrett Spach.
Tri-City—
Peoria—John Bates Lyon III
INDIANA—Cheston L. Heath, M.A.
DePaul—Elizabeth Miller.
- IOWA—
Cedar Rapids—Eugene Devereaux, F.A.G.O.
Waterloo—The Rev. Gerhard Bunge, A.A.G.O.
Western Iowa—Faith Woodford.
Dubuque—Albert A. Jagnow.
KANSAS—Richard Jenson.
- KENTUCKY—
Louisville—McDowell Horn.
- LOUISIANA—Frank Collins, Jr.
- MAINE—John E. Fay, A.A.G.O.
Bangor—Mrs. Harriett S. Mehan.
- MARYLAND—
Chesapeake—Edmund S. Ender.
- MASSACHUSETTS—Homer C. Humphrey.
- MICHIGAN—
Eastern Michigan—Benjamin Loughton.
Western Michigan—Dr. C. Harold Elncke.
- MINNESOTA—George H. Fairclough, F.A.G.O.
- MISSOURI—Anna Louise Petri.
Central Missouri—
Kansas City—Mrs. A. R. Maltby, A.A.G.O.
- NEBRASKA—Mrs. Howard Rushton.
Lincoln—Margaret McGregor.
- NEW JERSEY—Roberta Bitgood, F.A.G.O.
Atlantic City—Herman L. Madden.
Camden—Helen Wyeth Pierce.
Central New Jersey—Mrs. Norman W. Hartman, A.A.G.O.
Metropolitan New Jersey—W. Norman Grayson.
Monmouth—Thelma Mount, A.A.G.O.
Princeton—David Hugh Jones, F.A.G.O.
- NEW YORK—
Binghamton—Melvin A. Kelley.
Buffalo—Wallace A. Van Lier, M.Mus.
Central New York—J. Lawrence Slater.
Eastern New York—Duncan T. Gillespie, A.A.G.O.
Ithaca—Louise C. Titcomb, F.A.G.O.
Lockport—Harland W. D. Smith.
Long Island—G. Everett Miller.
Niagara Falls—Mrs. F. J. Schweitzer.
Rochester—Donald S. Barrows, A.A.G.O.
Syracuse—Leon Verrees.
- NORTH CAROLINA—Russell Broughton, F.A.G.O.
- OHIO—
Central Ohio—John M. Klein, A.A.G.O.
Northern Ohio—Paul Allen Beymer.
Southern Ohio—Robert S. Alter.
Toledo—J. Harold Harder.
Youngstown—Frank E. Fuller.
- OKLAHOMA—Marie M. Hine, A.A.G.O.
Oklahoma City—Dubert Dennis.
- OREGON—Esther Cox Todd.
- PENNSYLVANIA—Rollo F. Maitland, Mus. D.
Central Pennsylvania—Alfred Ashburn.
Erie—Katrina Blass Metzner.
Harrisburg—Helen Runkle.
Lehigh Valley—Mark L. Davis.
Northeastern Pennsylvania—Howard E. Anthony, A.A.G.O.
Western Pennsylvania—Russell G. Wichmann.
Wilkes-Barre—Adele Alden.
York—Mrs. Edythe Wareheim.
- RHODE ISLAND—Lawrence Appar, A.A.G.O.
- SOUTH CAROLINA—James M. Bergen.
- TENNESSEE—Mrs. Bates Brown.
Central Tennessee—William S. Haury.
East Tennessee—Peck Daniel.
- TEXAS—Dora Poteet, A.A.G.O.
Fort Worth—Mrs. William Henderson.
North Texas—Mrs. O. C. Harper.
Texarkana—Mrs. Ivan Dycus.
- UTAH—Alfred M. Durham.
- VERMONT-NEW HAMPSHIRE—W. Raymond Kendall
- VIRGINIA—Mrs. P. Earle Wood.
Petersburg—Virginia Ramey Tucker.
- WASHINGTON—
Western Washington—Oddvar H. Winther.
- WISCONSIN—Mrs. Doris Jones.
Racine—Sister M. Marian, O.P., A.A.G.O.

Annual Dinner in New York; Guild Re-Elects Officers; Oscar Thompson Speaks

Dr. Warner M. Hawkins and the other general officers were unanimously re-elected for another year at the annual dinner of the American Guild of Organists, held at Schrafft's restaurant, Fifth Avenue, New York, May 18. Charles Henry Doersam, Pietro Yon, Hugh Porter, Lillian Carpenter, John Holler, Norman Coke-Jephcott and Grace Leeds Darnell were the seven chosen to serve on the council until 1945.

Warden Hawkins presided at the dinner and after a brief word of greeting called for the annual reports of committees. These reports indicated that the season of 1941-42 had been an unusually successful one.

With the business of the evening out of the way, Oscar Thompson, music critic of *The New York Evening Sun*, in a happy, yet serious, talk sketched a picture of what he believes the musical world faces after the war. With a Europe undoubtedly more exhausted than after the first world war, he pictured great changes in our own musical development. These would be caused partly by the absorption of a countless number of foreign musicians who would come to our shores and to a greater extent by our own rapid development musically in the last few years. These two factors, he predicted, would raise America to a supreme position in the musical world.

Mr. Thompson believes that such an organization as the Guild is bound to have a great part in this new musical era. He voiced the hope that better organs might be installed in the concert halls, so that in the not distant future we might hear, instead of orchestral transcriptions of great organ classics, the actual performance of such masterpieces on the organ at symphonic concerts.

Hearty applause followed Mr. Thompson's talk and many remained to greet him and enjoy a social hour.

Banquet of Southern Ohio Chapter.

The Scottish Rite Cathedral was the scene of the annual spring banquet of the Southern Ohio Chapter Saturday evening, May 16. J. Walter DeVaux, organist and director at the cathedral, was the host. After dinner Dean Alter called the meeting to order and read the report of the last annual spring banquet. Everyone agreed that the past year had been a very active and interesting one for the Guild.

Election of officers followed. Dean Robert S. Alter, Sub-dean Carl Kuehner, the treasurer, Mrs. Lucile Scharringhaus Meyer; the secretary, Mrs. Cleon Dickens; the registrar, Ethel Haag, and the auditors, Harold Frederic and Adolph H. Stadermann, were re-elected.

Mr. DeVaux delivered a short address on the nine organs in the cathedral. This cathedral is the only building in the United States to boast of nine pipe organs.

ETHEL HAAG, Registrar.

Last Meeting of Texas Chapter.

The Texas Chapter held its last meeting of the season in the form of a banquet May 11 at the Melrose Hotel, Dallas. After dinner the business meeting was held and officers were elected. Most of this year's officers, including Dean Dora Poteet, were re-elected. Our chaplain, the Rev. Thomas H. Talbot, was suddenly called into the service the

Chapter Deans Please Note

Do not neglect to return form giving names and addresses of officers for the season of 1942-43. This should be sent to the Guild office in New York not later than June 15.

first week in May and the Rev. L. W. Thaxton was elected to fill the vacancy. The Rev. Mr. Talbot is the eighth member of our chapter to be called by the nation.

Yearly reports from various committees showed that a very successful year had come to a close. The substantial balance reported by the treasurer was gratifying, considering the fact that the chapter had underwritten a recital by Virgil Fox and had bought a war bond. The chairman of the membership committee reported that seventeen active members and twenty-six patrons had been admitted to the chapter this year.

After the business meeting we were entertained by a prestidigitator.

MATTIE K. GERBERICH.

Mrs. Rousseau Macon Dean.

The Macon, Ga., Chapter held its last meeting of the year at the Wesleyan Conservatory May 4. Mrs. James C. Rousseau, organist of the First Presbyterian Church, was elected dean for the coming year. Mrs. Albert Jelks, organist at Christ Episcopal Church, is to be sub-dean. Crockett Odom, organist at Mulberry Street Methodist Church, was elected recording secretary, to serve with Mrs. Hal King as corresponding secretary. Miss Ruth Coblenz, the treasurer, was re-elected.

Roy Domingos, the retiring dean, spoke on "The Development of Church Music." Mr. Domingos gave interesting illustrations of each type of church music, using records. Afterward there was a general discussion of the plainsong forms.

DOROTHY SIMMONS,
Recording Secretary.

Minnesota Chapter.

The Minnesota Chapter held a dinner meeting at Port's tea-room in St. Paul April 28, with Dean G. H. Fairclough presiding. After this meeting members and friends were the guests of Mr. and Mrs. Paul G. Bremer at their St. Paul home. Harrison C. Paulus played three selections on the Hammond electronic organ. Cantor Max Wohlberg gave an interesting talk on Hebrew music, tracing its development from ancient times and describing the instruments and modes used. In his fine tenor voice he illustrated the ritual of the synagogue by singing examples of various chants. At the conclusion of this talk C. Wesley Andersen, Frank K. Owen and John Jacob Beck entertained with impromptu duets on the Hammond and the piano.

HENRY ENGEN, Secretary.

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter held its annual minister-organist banquet at the East Liberty Presbyterian Church May 5. The speaker of the evening was the Rev. W. Frederic Miller, assistant minister and organist of the First Presbyterian Church of Warren, Ohio. After the introduction by the capable toastmaster, G. Logan McElvany, Mr. Miller gave an inspiring talk on the responsibilities of minister and organist, a subject on which he is unusually well qualified to speak. Howard T. Price, tenor, sang several numbers.

Program Is Completed for Detroit Convention; Events Fill Two Days

The Eastern Michigan Chapter will be host to the Western Michigan Chapter and the Northern, Central and Southern Ohio Chapters, including the Youngstown and Toledo branches, and the Western Pennsylvania Chapter when the American Guild of Organists will hold a regional convention in Detroit June 15 and 16.

On Monday, June 15, registration will begin at the Hotel Webster Hall, the convention headquarters, in Detroit's lovely art center. After luncheon the program will proceed as follows:

1:30—First Congregational Church: Recital by Parvin Titus, F.A.G.O., of Cincinnati.

4—Detroit Institute of Arts: Recital on the municipal organ by Edgar Danby, A.A.G.O., of Detroit.

6:15—Banquet at the Hotel Webster Hall.

8—St. Paul's Episcopal Cathedral: Guild service, with the cooperation of an all-city boys' and men's choir. Address by the Right Rev. Frank W. Creighton, Bishop of Michigan.

9—St. Paul's Cathedral: Recital by Charles Peaker, Mus.D., F.R.C.O., of Toronto.

10—Informal reception at the Webster Hall.

For Tuesday the program is to be: 9 a. m.—Leave Webster Hall for Cranbrook, Bloomfield Hills.

10—Christ Church, Cranbrook: Recital by Wayne Fisher, Mus.M., A.A.G.O., of Cincinnati.

11—Carillon recital (weather permitting), by August Maekelberghe, Mus.M., F.A.G.O., of Detroit.

12:30—Luncheon at Woodward Avenue Presbyterian Church, followed by an address, "Master Builder or Hod Carrier?", by August Maekelberghe.

2—Woodward Avenue Presbyterian Church: Lecture-recital on "The Organ Music of Garth Edmundson," by Julian R. Williams of Pittsburgh.

3—St. Joseph's Episcopal Church: Recital by Frieda Op't Holt of Ann Arbor, Mich.

Benjamin Loughton, dean of the Eastern Michigan Chapter and convention chairman, assures us that everything has been done to make the visitors' stay as enjoyable and profitable as possible. Additional information may be obtained from the convention hospitality chairman, Mrs. John Murphy, 193 Moss Avenue, Highland Park, Mich.

Julian Williams in Youngstown.

The Youngstown sub-chapter sponsored a fine recital April 28 at St. John's Episcopal Church by Julian R. Williams, organist and choirmaster of St. Stephen's Church, Sewickley, Pa. Mr. Williams' program was as follows: Overture to an Oratorio, Handel; Rondeau ("The Fifers"), d'Andrieu; "Hark! A Voice Saith All Are Mortal," Bach; Fantasia in C, Franck; "Divertissement," Vierne; "Imagery in Tableaux," Edmundson; "Pagues Fleuries," Edmundson; "The Tumult in the Praetorium," de Maleingreau; "Forgotten Graves" (from "Pastoral Psalms"), Bingham; Finale from Sonata on the Ninety-fourth Psalm, Reubke. Mr. Williams graciously repeated the Edmundson "Imagery in Tableaux" and the Reubke number for those who lingered. Mr. Edmundson, the composer, was present to share a delightful evening with us. Mr. and Mrs. Williams were guests at a dinner preceding the recital.

BERNICE PRICE.

Examinations for the choirmaster certificate April 28, 1943. Examinations for fellowship and associateship May 27 and 28, 1943.

News of the American Guild of Organists—Continued

Ascension Day Service in St. Bartholomew's Brings New York Season to Climax

The season in New York reached its climax with the annual Ascension Day service at St. Bartholomew's Church. As usual, the musical service was under the direction of Dr. David McK. Williams. The choral forces, in addition to St. Bartholomew's choir, included the choirs of the Church of the Ascension, Vernon de Tar, director; Calvary Church, Harold Friedell director, and St. Nicholas' Collegiate Church, Hugh Porter director.

Dr. Williams improvised a prelude, after which the service opened with the singing of the sturdy processional hymn-tune "Melchior," by Charles Wood. This was followed by the singing of the Twenty-fourth Psalm by St. Bartholomew's choir alone. The Magnificat in G of Charles Wood was sung after the reading of the lesson. The performance of this sterling composition by the combined choirs was most impressive. Seldom are New Yorkers afforded the opportunity of hearing a large *cappella* chorus achieve anything so near perfection. The balance of the choirs was exactly right and the tone was thrilling. The precision and diction were impeccable. The pitch was just where it belonged and, most important of all, the conductor knew what he wanted done with the music and he did it.

Since the Ascension Day Guild service is patterned after the usual Sunday evening at St. Bartholomew's, two important choral works took the place of a sermon. The first was Harold Darke's "O Lord, Thou Art My God." The introduction to this work became a thing of ravishing beauty as played by Dr. Williams. Glen Darwin distinguished himself in his singing of the baritone solo passages.

Dr. Williams is one of those musicians who know the value of the dramatic element in music. He thinks of his voice parts and accompaniment as a unit, and when the orchestra or organ carries a musical burden equal to, if not greater than, that of the chorus, he treats the score accordingly. At times the organ part became a magnificent volume of tone which seemed to put the message across as it could have been done in no other way.

The second anthem was Mozart's Litany in B flat. Again there was superlative choral work. Dorothy Baker, soprano, sang the exacting coloratura passages entrusted to her with great finesse. Dr. Williams' clear, sparkling accompaniment suited the Litany as well as the rich melange of orchestral color had suited the Darke. One of the most impressive parts of the Litany was the stunning concluding chorus.

Following the Mozart Litany there were words of greeting to the Guild by the rector, Dr. Paull T. Sargent. During the offertory, the proceeds of which were to be used to further the activities of the Guild, a hymn was sung to the tune "St. Magnus." In place of the usual Doxology two verses of "America" were sung. As a closing vesper hymn the choir sang "Lead Me, Lord," by Wesley. The "Battle Hymn of the Republic," done in broad, stately tempo, was used for the recessional. The "Glory Hallelujahs" were done in unison and there were some highly effective and somewhat startling tympani effects from Dr. Williams at the organ.

As a postlude Dr. Williams gave a brilliant performance of the Finale from Vierne's Fourth Symphony.

SEARLE WRIGHT.

Monmouth Hymn Festival.

Under the auspices of the Monmouth, N. J., Chapter, a hymn festival was presented in St. Luke's Methodist Church, Long Branch, April 27, by choirs of local churches and those of neighboring communities. Mrs. Virginia Parslow, organist of St. Luke's Church, was chairman of the affair. Miss Thelma Mount directed the choirs and Mrs. Parslow accompanied. The Rev. G. Ernest Thomas, pastor of the church, gave a brief history of each hymn before it was sung.

MRS. FRED HALL, Registrar.

IN THE GUILD

On behalf of the warden and the council of the American Guild of Organists we take this opportunity of publicly thanking our chapter officers throughout the country for their devotion and splendid spirit of co-operation in maintaining and promoting the work of the Guild. Truly without them we would have no national organization. THEY are the Guild. And YOU are the Guild—each and every member of the organization.

The American Guild of Organists is now 46 years old. Soon we will be 50 years old, and for such an auspicious occasion a national convention-celebration will be in order. New York City, quite naturally, will be the center of the celebration; but for the membership unable to come to New York, festivities will be held in each chapter, with the complete membership attending banquets from New York to California and from Maine to Texas!

Since the first chapter was organized back in 1902—Pennsylvania Chapter—we have been building a United States of America, if you will, right in our own organization. Perhaps now is as good a time as any to take stock of ourselves as an organization. How far have we come? Have we raised standards of organ and choral music? Have our examinations encouraged and produced real church musicians? Are we at a standstill or are we moving forward? The answer to each question is unequivocally YES. However, let us not be complacent. Rather let us look forward to the tremendous job which lies ahead. Every organist in America is a potential member of the American Guild of Organists. Bring him into the organization ignorant of his potentialities and mold him into that which we term *standard*. This is our only course if we are to move forward and hold that place in the field of organ and choral music which we have assumed.

The time is not far off when we shall divide the country into sections—provinces, with a director in charge of each section or province. It will fall to him to organize and knit together the chapters in his territory and to work out that which will be beneficial to the membership of the Guild as a national organization for its present and its future.

Have you a Colleague serving in the forces of the United States of America? Have you written him recently? Write him today. He will be glad to hear from you.

RAYMOND FENNING.

Choir Festival in Newark.

In spite of the fact that some of the directors of our junior choirs have enlisted, and that we were unable to charter buses, nine churches were well represented with junior and high school choirs at the annual junior choir festival of the Metropolitan New Jersey Chapter. It was held at the North Reformed Church in Newark, N. J., on the first day of music week, May 3.

Charles Hobbs, organist of the church, opened the service with Franck's Chorale in A minor. The nine choirs formed a colorful processional, as the different groups were robed in green, maroon, gray, blue and white, maroon and white, and the conventional black and white. The invocation by the Rev. W. F. Kelloway was followed by "Lead Me, Lord," Wesley. The children then sang "The 100th Psalm," Carl Mueller; "Come, Dearest Lord," Bach, and "Now Thank We All Our God," Bach-Holler. The Rev. Robert Beach Cunningham, chaplain of the chapter, led the litany and the choirs sang beautiful responses, which Miss Bitgood had selected from Handel's oratorios. Dean W. Norman Grayson extended greetings and explained to the congregation the ideals of the Guild. The offertory anthem was "Dearest Jesus, Gentle, Mild," Reimann-Dickinson. The closing group of anthems included: "The Virgin's Slumber Song," Reger; "Jesus, Rest Your Head," a carol from the

Appalachian Mountains, by Abbott; "Prayer" from "Hänsel and Gretel," Humperdinck; "All Creatures of Our God and King," "Lasst uns erfreuen," Miss Bitgood's arrangement of "Dona Nobis" ("Grant Us Thy Peace") was the response to the benediction. The postlude was the Fugue in D minor, Bach.

Charles Hobbs was the organist for the service. Roberta Bitgood, whom the children have learned to know, understand and love, was the conductor of the festival.

FLORENCE MALTBY, Acting Registrar.

Junior Choir Festival in Utica.

The third annual junior choir festival sponsored by the Central New York Chapter was held in Grace Episcopal Church, Utica, May 5. The choir, which was the largest to take part in any of the festivals, numbered about 275 singers, ranging in age from 8 to 18.

J. Laurence Slater, organist and choir-master of Grace Church, was the conductor, and George Wald, organist and director of the choirs of the First Church, was the organist. Fourteen choirs, each rehearsed by its own director and brought together for the last three rehearsals under Mr. Slater, composed the festival chorus. The service in the form of evensong included the following anthems: "Awake, My Soul," Macpherson; "Rejoice in the Lord," Ley; "Art Thou Troubled?," Handel; "Let Us Now Praise Famous Men," Vaughan Williams; "O Brother Man," Francis W. Snow; "Let the Bright Seraphim," Handel.

This festival, which is a colorful event, as every choir is robed in gowns of a different shade, is attracting wide attention because of the excellence of the musical renditions, and now ranks as one of Utica's principal musical events. A congregation taxing the capacity of the large church was enthusiastic over the service and as a result more choirs have signified their intention of being with us next year.

GEORGE WALD.

Maelberghe Elected Dean.

The annual meeting of the Eastern Michigan Chapter was held in the choir room of the Woodward Avenue Presbyterian Church, Detroit, May 19, following the dinner. The room itself had changed its aspect and its Gothic wall ornamentation, grand piano and bookcase for choir music, the latter constructed by our host, Maurice Pedersen, made many of us almost envious. He is fortunate in having a small Möller practice organ in this room. The dean made his annual address, after the annual reports of officers. The following officers were elected for the season: Dean, August Maelberghe, F.A.G.O.; sub-dean, Elizabeth Root Murphy; secretary, E. Mark Wisdom, F.A.G.O.; treasurer, Dr. Cyril Barker.

Of course, the regional convention to take place in Detroit, June 15 and 16 was the topic of the day.

While the tellers counted ballots Mr. Pedersen played the following on the Möller practice organ: Pastorale in F, Bach; Toccata in D, Bach; Andante from "Grande Piece," Franck.

An unusual treat was an address by Miss Dorothy Kolb of Marygrove College on the subject of "Personal Development through Choral Singing," after which she answered questions submitted by members. Dr. Cyril Barker filled in the remaining moments with an impromptu skit, a burlesque on grand opera, causing much mirth. On the large church organ Mr. Pedersen played: "Carillon" and "A Pageant," Sowerby.

HELEN WATSON EDWARDS, Secretary.

East Tennessee Chapter.

The East Tennessee Chapter held its monthly meeting at Sullins College, Bristol, Va., May 12. The members attended the symphonic recital by the advanced students of Clifford C. Loomis. There were nine pianists and two organists playing. Three chapter members who played were Mrs. Ruth Richards, Miss Juanita Bradley and Mr. Loomis. After the program the chapter held a brief business session.

ELIZABETH HENLEY, Secretary.

Jacksonville Is Host for Florida Convention; Mrs. Bishop the New Dean

The Jacksonville, Fla., branch entertained the Florida Chapter of the A.G.O. for the state convention May 11 and 12. The convention opened with a brilliant recital May 11 by Claude L. Murphree, F.A.G.O., organist of the University of Florida and a member of the Jacksonville branch. The recital was given in the Riverside Baptist Church and was attended by Guild members and a large group of other music-lovers.

After the recital the Jacksonville branch entertained delegates, active and sustaining members and a number of friends at an informal reception in the home of Mrs. Charles V. Mercer, sister of Mrs. Robert Lee Hutchinson, the regent. Punch and cakes were served by Mrs. William Arthur Gatlin, regent-elect.

On Tuesday morning, May 12, the business session of the convention convened in the beautiful suburban home of Mrs. George W. Kennedy, Mrs. Charlotte Pratt Weeks, dean of the Florida Chapter, presiding. Mrs. Weeks read her annual report. Reports were received also from the branches, including St. Petersburg, Orlando, Tallahassee, Tampa, Jacksonville and the Gulf Coast branch, Tampa.

The principal feature of the meeting was the election of state officers, which resulted in the following being named: Mrs. Turner W. Bishop of Jacksonville, dean; W. Clifford Fraine of Daytona Beach, sub-dean; Miss Helen McClellan of St. Petersburg, secretary; Mrs. Florence H. Willard of Orlando, treasurer; Claude L. Murphree of Gainesville, registrar; Mrs. Lee A. Wheeler of Lake Wales, librarian, and Miss Ella Scoble Opperman of Tallahassee and Walter Kimble of Orlando, auditors. The executive committee will consist of Mrs. Charlotte Pratt Weeks of St. Petersburg, Miss Jeanne Compton of Tallahassee and Mrs. Grady Norton of Jacksonville.

Mrs. Clifford Inglis, treasurer of the Jacksonville Chapter of the American Red Cross, was guest and received from Mrs. Hutchinson, regent of the Jacksonville branch, a check for \$76.17, which was taken as an offering at the musical vesper service directed by Edward Bryan in the Riverside Baptist Church May 3 under the auspices of the Jacksonville branch.

A feature of the convention was a short program by Joel Lay, well-known baritone. Mr. Lay was accompanied by Mrs. George W. Kennedy.

The convention activities were brought to a close with a picnic luncheon served on the spacious grounds surrounding Mrs. Kennedy's home. The picnic was arranged by Mrs. Grady Norton.

Officers of the Jacksonville branch and members entertained convention delegates during the two-day session. There was no registration fee or convention expense and delegates were house guests in the homes of members and friends.

MARY LOUISE HUTCHINSON.

Annual Meeting in Hartford.

The annual meeting of the Hartford Chapter was held May 11 at the John Cook House, Plainville, Conn. After dinner the business meeting was held and the dean, Lyman B. Bunnell; the secretary, Mrs. Raymond Case; the treasurer, Mrs. Irene Hanmer, and the program chairman, Frederick Chapman, read their reports. The nominating chairman, Malcolm G. Humphreys, announced the 1942-43 slate as follows: Dean, Glenn H. Smith; sub-dean, Charles H. Taylor; secretary, Mrs. Raymond Case; treasurer, Theresa D'Esopo; membership chairman, Frederick Chapman; program chairman, Mrs. Frances Beach Carlson; publicity, Philip Treggor; librarian, Mrs. John Roberts; auditors, Mrs. Ethel Bestor and Mrs. Emma Shaal.

The annual picnic was set for June 15. The magic of Mr. and Mrs. William T. Preston brought the meeting to a most entertaining close.

THERESA D'ESOP.

News of the American Guild of Organists—Continued

Eight Pass Examination
for the Choirmaster's
Certificate of the A.G.O.

The list of those who passed the examination for the choirmaster's certificate of the A.G.O. in the 1942 examination is announced by Charles H. Doersam, chairman of the examination committee. The eight successful candidates are:

Harold F. Arndt, Allentown, Pa.
Roberta Bitgood, New York City.
LeRoy V. Brant, San Jose, Cal.
Elizabeth Ender, Danville, Va.
Robert Evans, Rochester, N. Y.
DeWitt C. Garretson, Buffalo, N. Y.
Anna Shoremount, New York City.
Helen Townsend, Buffalo, N. Y.

Examination requirements for 1943 for the choirmaster's certificate are announced by the examination committee. The tests will take place April 28 and will be open only to founders, fellows and associates. Full information may be obtained from Charles H. Doersam, F.A.G.O., chairman of the examination committee, at the New York office of the A.G.O. The examination consists of two sections, paper work and practical and *viva voce*, as follows:

Paper Work.

(Three and a half hours allowed for this paper.)

Questions will be asked regarding the following points:

1. Choir training. Voice production. Teaching of the rudiments of music and sight-singing.

2. The use of the organ in the service.

3. Reading of plain-song from the four-line staff. Essentials of plain-song. Candidates are not required to be plain-song experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.

4. A general knowledge of the ecclesiastical modes; the names of the modes, the intervals in each and the finals and dominants of each.

5. Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.

6. Hymn singing and methods of chanting.

7. General knowledge of some of the representative church compositions of the following: Lassus, Vittoria, H. W. Parker, Leo Sowerby.

Practical and Viva Voce.

1. The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.

2. To rehearse the choir in the singing of a hymn or chant to be selected by the candidate.

3. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems (Note: The choir is previously trained to make certain errors in notes, diction and time values, which errors the candidate is expected to correct): Jan Sweelinck, "Psalm 90" (Music Press); Giuseppe Corsi, "Adoramus Te, Christe" (Schirmer); Kastalsky, "O Gladsome Light," No. 2 (J. Fischer & Bro.).

4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems: Handel, "Worthy Is the Lamb" ("Messiah"); Bingham, "Te Deum" (H. W. Gray); D. McK. Williams, "In the Year That King Uzziah Died" (H. W. Gray).

5. To show a general knowledge of the pronunciation of church Latin. On application, the Guild will forward, free of charge, a sheet showing this. Additional help will be found in the Coward book, suggested by the Guild. Candidates will not be required to read the Latin fluently, but merely to show ability to teach a choir to pronounce properly the texts of such works as Rossini's "Stabat Mater," Parker's "Hora Novissima" or Bach's B minor Mass.

6. Candidates will be expected to answer questions arising out of the foregoing tests.

Binghamton Chapter.

Melvin A. Kelley, organist at the Main Street Baptist Church, was re-elected dean of the Binghamton Chapter at the annual dinner meeting in the Chenango Street Methodist Church May 18. Albert A. Goldsworthy, organist-director at the High Street Methodist Church, was re-elected sub-dean. More than seventy-five members and friends attended the meet-

A. G. O. Examination Requirements for 1943

TESTS AT THE ORGAN.

Thursday, May 27, 1943.

ASSOCIATESHIP.

1. To play the whole or any portion of the following pieces:

(a) "Alla Breve" in D major, J. S. Bach.

(b) Chorale Prelude on Lowell Mason's hymn-tune "Wesley," by Daniel Gregory Mason (J. Fischer & Bro.).

2. To play at sight a passage of organ music.

3. To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice crossing will be required.

4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize an unfigured bass at sight in four parts, without pedal.

7. To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required.

FELLOWSHIP.

1. To play the whole or any portion of the following pieces:

(a) Sonata No. 2, in C minor, J. S. Bach.

(b) Introduction and Passacaglia, T. Tertius Noble (Schmidt).

2. To play at sight a passage of organ music.

3. To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs). A certain amount of voice crossing will be required.

4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize at sight, in four parts, an unfigured bass.

7. To improvise on a given theme.

PAPER WORK TESTS.

Friday, May 28, 1943.

ASSOCIATESHIP.

8:30 a. m.—Three and one-half hours allowed for this paper.

1. To add to *canti fermi* strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required according to the rules given in "The Art of Counterpoint," by Kitson.

2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave.

ing. Others elected were: Registrar, Mrs. E. L. Nichols; treasurer, Mrs. Edith Bond; secretary, Miss Emily H. Williams, Johnson City.

It was voted to sponsor a recital at SS. Cyril and Methodius Catholic Church June 10 by D. V. McGrath, organist-director at the Catholic Cathedral, Syracuse. Michael L. Harendza of SS. Cyril and Methodius and a former dean of the chapter was appointed chairman of arrangements. His parish choirs of boys and men will assist in the program.

Miss Ruth Arline White, Scranton organist, was introduced at the meeting by Miss Elizabeth Britton, organist-director at Chenango Street. Miss White gave a recital at the Chenango Street Church later.

EMILY H. WILLIAMS, Secretary.

Election and Service in Memphis.

The Tennessee Chapter held its monthly meeting May 4 at the Linden Avenue Christian Church in Memphis. Dinner was served by the ladies of the church, after which the business meeting was presided over by Mrs. Bates Brown, the dean. Two out-of-town guests were introduced—Miss Anne Grigsby of San Francisco and Dr. Arthur Shepard of Cleveland, who was in Memphis to conduct the Memphis Symphony Orchestra in two of his own compositions.

Mrs. Brown turned the meeting over to Robert Griffin, chairman of the nominating committee. The following officers were elected for the ensuing year: Dean, Thomas H. Webber, Jr.; sub-dean, Miss Lois Maer; secretary, Miss Martha McClean; treasurer, Mrs. John Q. Wolfe; registrar, Mrs. Earl Meacham; librarian, Miss Kathleen Johnson; auditors, Mrs. Jack Davis and Mrs. H. P. Dachsels; executive committee, Mrs. E. A. Angier, Mrs. Bates Brown, Mrs. W. F. Follin,

3. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York; also questions on the organ, choral training, theory and musical form, all based on practical experience.

2:30 p. m.—Three and one-half hours allowed for this paper.

4. Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the three and one-half hours allowed for this paper.)

5. To add alto, tenor and bass parts to a given melody.

6. To add soprano, alto and tenor parts to a figured bass. Occasional passing notes may be used.

7. To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.

8. To write a hymn-tune introducing specified modulations and cadences. A stanza of verse will be provided.

FELLOWSHIP.

8:30 a. m.—Four hours allowed for this paper.

1. To add to *canti fermi* strict counterpoint in three or four parts, in various species and combinations of species. A use of the modes and of imitative part writing will be required, according to the rules given in "The Art of Counterpoint," by Kitson.

2. To orchestrate a given passage.

3. To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ. Also a two-part stretto must be shown.

2:30 p. m.—Four hours allowed for this paper.

4. Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the four hours allowed for this paper.)

5. To add parts to a given melody.

6. Questions in musical history drawn from "Music in Western Civilization," Paul H. Lang; also questions on the orchestra, organ, choral training, theory and musical form, all based on practical experience.

7. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

8. To write four-part music (SATB) to given words.

Franklin Glynn, Arthur Hays, Sam Loring, Albert Rabb, Jr., Mrs. J. Paul Stalls and Adolph Steuterman.

At the conclusion of the business meeting and election the members went to the church auditorium, where the following program was given: Prelude, Fantasia on the Hymn-tune "Amsterdam," McKinley, and Meditation, Vierre (Thomas H. Webber, Jr.); anthem, "Praise Ye the Lord," Cherubini (Mrs. Roscoe Clark and choir); anthem, "Pilgrim's Song," Tchaikowsky; organ, Toccata in G major, Dubois (Miss Anne Grigsby); anthem, "The Rainbow Bridge of Prayer," Christiansen; anthem, "Death No More Hath Dominion," Cain; talk on "The Place of Music in Christian Worship," Dr. Howard Thomas Wood; postlude, Allegro from Fantasia, Saint-Saens (Ernest F. Hawke). The Linden Avenue Church choir, Mrs. Bates Brown, organist-director, and Miss Stacie Shelby, pianist, sang the anthems.

Activities of Pennsylvania Chapter.

The May issue of *Crescendo*, the monthly bulletin of the Pennsylvania Chapter, featured an article under the title "Organs of Worth and Character." This was written by Howard L. Gamble, sub-dean of our chapter, and describes briefly the organ in St. Luke's Church, Germantown, Philadelphia, where George Alexander A. West has been organist and choirmaster for fifty-one years. This organ was chosen for a chapter event May 5, when a recital of works by American composers was presented. The program follows: Allegro con Spirito, from Third Sonata, Borowski (George Alexander A. West, F.R.C.O., F.A.G.O.); Elevation, Robert L. Bedell, and "Carillon" and Fugue, C. Robert Ege (C. Robert Ege, A.A.G.O.); Fantasia on an Old Tune, Roland Diggle (Robert Elmore,

Mus.B., A.R.C.O., L.R.A.M.); "Legend," Howard R. Thatcher (Rollo F. Maitland, Mus.D., F.A.G.O.); Two Movements from Sonata in G, Robert R. Bennett (Claribel G. Thomson, A.A.G.O.); Chorale Fantasia on "Good King Wenceslas," Gardner Read (Mr. Elmore); Fantasia-Toccata, R. F. Maitland (Mr. Maitland).

The Pennsylvania Chapter, in conjunction with the Camden and Central New Jersey Chapters and the American Organ Players' Club, made its annual trip to Princeton Saturday afternoon, May 9. An interesting recital was presented in the Princeton Chapel. The participants were the Choral Club of the Musical Art Society of Camden, under the direction of Robert Elmore, and Harry W. Grier, Frank G. Hensel and William P. Washburn, organists representing the Pennsylvania and Central New Jersey Chapters of the Guild and the American Organ Players' Club, respectively. At the conclusion of the program dinner was enjoyed at the Peacock Inn.

ADA R. PAISLEY.

At a meeting of the executive committee of the Pennsylvania Chapter the following resolution was adopted:

Resolved, That the Pennsylvania Chapter of the American Guild of Organists records with profound sorrow the death of its fellow member and former dean, James C. Warhurst. His examples of service and faithfulness to the chapter were an inspiration to all who knew him. To the members of his family this chapter extends its deepest sympathy in their bereavement. Be it further

Resolved, That a copy of this resolution be spread upon the minutes of this chapter, and that a copy be sent to the family of Mr. Warhurst, THE DIAPASON, *The American Organist* and the *Crescendo*.

HENRY S. FRY,
NEWELL ROBINSON,
HARRY BANKS,
Committee.

Central Pennsylvania Chapter.

The Central Pennsylvania Chapter of Altoona motored to Bedford May 11. Dinner was served at the Hotel Washington and was planned by Mrs. Ruth Brice. The beautiful table appointments were carried out along patriotic lines and were enhanced by the presence in uniform of Captain Henry Bloom and Private Roy C. Frantz among the fifty who attended.

After dinner we met in Trinity Lutheran Church for a short vesper service. The prelude, "Consolation," Rheinberger, was played by David G. Behrs, organist of St. James' Episcopal Church. Miss L. Durbin-Schuck of the Bedford Methodist Church played Bizet's "Agnus Dei" as the offertory. The service was played by Mrs. Ruth A. Brice, organist of Trinity Lutheran Church. The Trinity Church choir was directed by J. Russell Gephart, with Mrs. Robert Hamilton, soprano, and Fred S. Sammel, bass, as soloists. Participating clergymen were the Rev. George Melhorn, pastor of the church; the Rev. Dr. Russell C. Eroh of St. John's Reformed Church; the Rev. Charles A. Sauter of the Methodist Church and the Rev. Dr. R. S. Caldwell of the Presbyterian Church.

The following short recital was played by Alfred Ashburn, dean of the chapter and organist-choirmaster of Trinity Reformed Church, Altoona: Fantasia in G minor, Bach; Adagio Cantabile, Tartini; Symphony No. 1 (Allegro Vivace), Vierre, and "Benedictus," Reger.

A business meeting was held in Trinity parish-house. Besides nomination of officers and routine matters, plans were made for the annual choir festival to be held this year in the Hollidaysburg Presbyterian Church. Miss Charlotte Kunzig, organist of the church, was made chairman in charge of the festival.

PEARL B. COX, Secretary.

Annual Banquet in York, Pa.

The annual banquet of the York Chapter was held May 13 in the Julius dairy parlor, York, Pa. During the banquet entertainment was provided in the form of vocal solos by Miss D. Elizabeth Wiest, Mrs. Dorothy E. Mirtz and Loree Bailey.

The June meeting and the annual picnic will be held at the summer residence of Mrs. Catharine M. Chronister, sub-dean.

WILLIAM G. N. FUHRMAN, Secretary.

News of the American Guild of Organists—Continued

William Burbank Chosen
to Be Dean Next Year of
Massachusetts Chapter

The annual dinner and election of the Massachusetts Chapter, held at the Second Church, Boston, took place May 11. A large number of the membership attended and tributes were paid to Homer Humphrey, the retiring dean, who completes three seasons of unusually fine attainment. In praise of Mr. Humphrey's interest and achievements as head of the chapter Dr. Hamilton C. Macdougall has expressed himself thus: "I can't remember any better administration and very few as good." Dr. Macdougall's memory is long and accurate.

New officers elected are: William Burbank, dean, and Harris S. Shaw, sub-dean. Gardner Evans, secretary, and Elwood Gaskill, treasurer, remain in office.

The speaker of the evening was the Rev. Dr. Charles E. Park, minister of the First Church, Boston, who gave two hours to the most interesting Kodachrome transparencies of New England, illustrating a lecture on "Our Beloved New England."

The new dean enters office backed by a host of friends and well-wishers. Mr. Burbank is director of music at St. Paul's Episcopal Church, Brookline, and heads the music in the schools of that town. He has the support of all his officers and associate members of the chapter.

The final service of the season was held at Christ Church, Fitchburg, May 18, under the direction of the Rev. Vincent Bennett, rector, and Paul Akin, organist and choirmaster. Two choirs assisted in evening prayer, one composed of forty-five boys and adults and one of fifty girls (a junior choir). W. Judson Rand of Christ Church, Cambridge, played Franck's A minor Chorale as a prelude, Gardner Evans of the Church of Our Saviour, Brookline, played the Adagio from Widor's Fourth Symphony as an offertory and Dr. Francis W. Snow of Trinity, Boston, concluded the service with Vienne's "Westminster Chimes." There were choral numbers by Melchior, Franck, Thiman, Tschaiakowsky and Purcell and the canticles presented interesting *fauxbourdons* by Andreas.

Credit is due Mr. Akin for the preparation and performance of this service; it was well done throughout, with a spirit of dignity and reverence, and showed what may be accomplished in the handling of young people in the musical field. The service was ably accompanied by Sherman Hall, whose playing was cleancut and unobtrusive.

The attendance was fairly good, although gas rationing showed its effect.

GARDNER EVANS, Secretary.

Election of Georgia Chapter.

The Georgia Chapter met May 19 for a picnic supper at the home of Mrs. Allan Greene in Atlanta. Officers for next season were elected as follows: C. W. Dieckmann, F.A.G.O., dean; Miss Ethel Beyer, sub-dean; Mrs. Bayne Smith, registrar; Donald Winters, treasurer; Mrs. Edward Aiken, secretary; Mrs. Charles Chalmers, librarian; Julian Barfield, auditor.

Miss Eda E. Bartholomew, prominent Southern organist, was elected an honorary life member of the chapter.

EDITH H. CLARK, Dean.

Annual Meeting of Maine Chapter.

The annual meeting of the Maine Chapter was held May 18 at the Brinkler studio, Portland. A "kitchen supper" was enjoyed in the Brinkler kitchen. It was prepared by a committee consisting of Mrs. Maude Haines, Miss Susan Coffin, Mrs. John Fay and Mrs. Philip Prince.

The following officers were elected for 1942-1943: Dean, John Fay, A.A.G.O.; sub-dean, Howard Clark; secretary, Philip Prince; treasurer, Maude Haines; member of executive committee, Frederick Mitchell; auditors, Leon Lancy and Susan Coffin.

Mrs. M. F. Haviland told of the interesting churches she visited during the winter, which she spent in New York and Richmond, Va. She spoke of the

cordial welcome she received from a number of A.G.O. members and the Virginia Chapter. Motion pictures of motor trips taken by Mrs. Phyllis Cobb and Mrs. Virginia Douglass, Maine Chapter members, were presented. Most of the pictures were in color and many beautiful scenes were shown. A vote of thanks was extended to the program committee, of which Mrs. Cobb is the chairman, for the interesting programs presented during the year.

P. F. PRINCE, Secretary.

Long Island Chapter.

The closing recital of the season for the Long Island Chapter was given by Norman Hollett May 12. Mr. Hollett is organist and choirmaster at the Church of the Advent, Westbury, L. I. His recital was so planned as to utilize a great variety of combinations on the newly rebuilt Charles Steele memorial organ. The program included: Fantasia and Fugue in G minor, Bach; First Trio-Sonata, Bach; "Carillon," Sowerby; Roulade, Bingham; "Legend," Karg-Elert; Scherzetto, Berceuse and Finale from First Symphony, Vienne.

The annual meeting of the chapter was held after the recital and the present officers were retained for another year, with G. Everett Miller as dean. After the business meeting the members spent a social hour at the home of Mr. and Mrs. Hollett.

ELEANOR S. WOODWORTH, Secretary.

Central Ohio Chapter.

The Central Ohio Chapter met May 12 for its annual dinner and final meeting of the year at the Bexley Methodist Church, Columbus. A short business meeting was held at which our sub-dean, Harold Smith, announced that Miss Mabel Poppleton is to be our representative as recitalist at the regional convention in Detroit June 15 and 16. Officers for the coming year were then elected as follows: Dean, the Rev. Harry G. Ford; sub-dean, Harold Smith; secretary, Mrs. Kathryn Hill Rawls; treasurer, Mrs. H. P. Legg; registrar, Robert Rookstool; librarian, Miss Ruth Neeb, and auditors, Miss Lucille Helm and Robert Fisher.

A letter from John M. Klein, our dean, was read, expressing his appreciation to the officers and members for their loyalty and support and wishing this chapter continued success as he leaves to enter the service.

Mr. Smith then introduced the speaker of the evening, Dr. Harold Lancaster, pastor of the King Avenue Methodist Church. He declared that the success or failure of the minister, as well as the organist and choirmaster, depends on what he is able to put into a single hour on Sunday morning—in short, whether he is able to do something for the people in the congregation in furnishing a propulsive power as well as a lifting power, besides bringing to mind the best of life's memories and reminding people of the unchangeable in a world of change. Dr. Lancaster feels that every organist should recognize this division of responsibility with the minister in planning an inspirational service.

MRS. ALLEN McMANIGAL, Secretary.

Miss Coci Stirs St. Louis.

One of the outstanding musical treats of the season in St. Louis was the recital by Claire Coci at Centenary Methodist Church April 28. A large and enthusiastic audience was held spellbound by her interpretation on the four-manual Kilgen and the organ itself seemed to realize that an artist of the first rank was its master for the evening. Possessing unusual ability in coloring, the recitalist gave a program which was one of brilliancy throughout. Beginning her program with the Bach Prelude and Fugue in D major, Miss Coci held her listeners and reached a brilliant climax with the Liszt Fantasia and Fugue on "Ad Nos, ad Salutarem undam."

The appearance of Miss Coci was sponsored by the Missouri Chapter and after the program a reception was held at the home of the dean, Anna Louise Petri. The program included: Prelude and Fugue in D major, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; "Noel," d'Aquin; "The Soul of the Lake," Karg-Elert; "A Musical Snuff-Box," Liadoff-Coci; "Drifting Clouds," d'Antalfy;

Toccata, Dallier, and Fantasia and Fugue, Liszt. She was also gracious with her encores, which included the Schubert "Ave Maria" and the Widor Toccata from the Fifth Symphony.

ARTHUR R. GERECKE.

Hymn Festival in Grand Rapids.

Great hymns were a source of inspiration to 1,200 members of various church choirs of Grand Rapids who sang May 12 in our second annual hymn festival, sponsored by the Western Michigan Chapter. Twenty-eight choirs of eight denominations met at the First Methodist Church. The church was filled to capacity and the colorful vestments of all the choirs presented a beautiful scene. In passages sung by the choirs alone, dramatic effects were achieved through the use of descants and in antiphonal singing by choirs seated in the chancel, nave and gallery.

The hymns were sung in three groups—the first praised Christ as the Saviour of mankind; the second was based on the Christian foundations of prayer, faith, courage and discipleship, and the third on the principles of brotherhood, justice and freedom.

Donald Nixdorf was general chairman of the festival. Carl E. Sennema, organist at the First Methodist Church, was the festival organist, playing for the hymn singing as well as the prelude, offertory, processional and recessional of the choirs. Dr. C. Harold Einecke, organist and choirmaster at Park Congregational Church and dean of the chapter, extended greetings, and Dr. Lester A. Kilpatrick, pastor of the First Methodist Church, presided and gave a brief meditation and acted as commentator.

The festival followed a dinner in the parlors of the church at which about thirty members met. C. Harold Einecke was re-elected dean for a third term, Stanley Baughman, organist and choirmaster at Westminster Presbyterian Church, was elected sub-dean, Miss Eleanor Broene was made secretary and Mrs. Henrietta Smith was re-elected treasurer. Miss Doris James, Harold Tower and John Vander Hoven were elected to the council. Retiring members are Carl Sennema, sub-dean, and Evelyn Driesens, secretary.

The chapter decided to purchase a war bond with some of the money in the treasury. It was also decided to invite Virgil Fox to return for a recital next season.

The final meeting of the year will be a picnic at the cottage of Robert Sheets in Muskegon on Lake Michigan.

EVELYN DRIESENS, Secretary.

Ascensiontide Service in Cincinnati.

A special Ascensiontide service was held for the Southern Ohio Chapter at Christ Church, Cincinnati, May 17. Parvin Titus, F.A.G.O., is the organist and choirmaster of this church. Wayne Fisher, A.A.G.O., played the Tenth Concerto of Handel. Cantata No. 43 for Ascension Day, by Bach, was sung by the choir and soloists. The most beautiful part of the service was "The Hymn of Jesus," Op. 37, for triple chorus, by Gustav Holst. Members of the choirs of the May festival, the Cincinnati Conservatory of Music and the Bethlehem Methodist Church assisted the choirs of Christ Church in the chancel; Willis Beckett and a selected group from the *a cappella* choir of the Western Hills High School sang in the gallery. Their beautiful echo effects seemed to come from the heavens.

ETHEL HAAG, Registrar.

Lincoln, Neb., Branch.

The Lincoln, Neb., branch chapter met April 27 at the home of Miss Margaret McGregor. Paul Le Bar gave a report on "Notations." Miss Ann Christiansen, Mrs. Hazel Weaver and Miss Mary Scott Lucas had charge of refreshments.

On May 23 the Lincoln Chapter was to hold a contest for student organists at the St. Paul Methodist Church. The prizes consist of three volumes of the Widor-Schweitzer edition of Bach. A. C. Lovelace and Miss Grace Finch are in charge.

Newly-elected officers are: Dean, Myron J. Roberts; sub-dean, A. C. Lovelace; secretary, Henrietta Sanderson; treasurer, Ruth Dreamer.

HENRIETTA E. SANDERSON.

Four Notable Programs
Mark Month's Activities
for Rochester Chapter

Musical events sponsored in April by the Rochester Chapter occurred too late for THE DIAPASON, but since they were of particular interest in our season's program we will nevertheless send in our report.

On Sunday, April 19, and Monday, April 20, there was a series of four programs, which included two recitals of organ music, two performances of organ concertos with the Civic Orchestra and a program of Gregorian chant. The first recital was played by Richard T. Gore, organist of Cornell University, at St. Paul's Episcopal Church, under the auspices of the Cornell Club of Rochester and the Rochester A.G.O. In his program of works by American composers, Bach and Reubke Mr. Gore repeated the success of last year, which led to his return engagement.

On Sunday evening the featured soloists on the regular program by the Rochester Civic Orchestra in the Eastman Theater were Harold Gleason, who played his own "Prelude on a Gregorian Theme," and Harriette Slack, a graduate student in the Eastman School. Miss Slack played the Concerto in E major by Eric DeLamarter.

The third program of the series was the Gregorian concert by the Rev. Benedict Ehmman and choristers from St. Bernard's Seminary. The chants were explained briefly and directed by Father Ehmman, who has trained his choristers to sing, according to the Solesmes tradition, in a most beautiful and inspiring manner.

After this program there was a recital at Christ Church by Robert Noehren of Buffalo. Mr. Noehren played compositions by Bach, Fromm, Zechial and Sowerby, and his own First Sonata. This delightful program, played with a fine sense of style and musical taste, completed our short festival of organ music.

CATHARINE CROZIER.

Rexroth New Chesapeake Dean.

The Chesapeake Chapter's last meeting of the year was held May 11 at St. Mark's Methodist Church, Baltimore. The secretary, treasurer and chairmen of committees gave their yearly reports and officers for next year were elected as follows: Dean, Ralph H. Rexroth; sub-dean, Catherine H. Lentz; secretary, Grace A. Fresh; treasurer, Dorothy Atlee; registrar, R. Donald McDorman; executive committee, C. Griffith Bratt, Edmund S. Ender and Helen Howell.

The highlight of the evening was a recital by Henry Beard, organist and choirmaster of the Overbrook Presbyterian Church, Philadelphia, who is at present organist and director of music at Fort Meade. His program was interesting and was played with sparkle and skill. It consisted of: Prelude and Fugue in B minor, Bach; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Chorale in A minor, Franck; "The Angelus," Massenet; Scherzo from Second Symphony, Vienne; Toccata, "Thou Art the Rock," Mulet. Refreshments brought to a close a most enjoyable meeting and a highly successful season.

The chapter is indebted to Edward S. Ender, the retiring dean, for his leadership during the last two years.

MARY LESLIE, Secretary.

Ithaca, N. Y., Chapter.

The April meeting of the Ithaca Chapter was held Friday evening, April 17, in the First Presbyterian Church. A short program of organ music was presented by Louise C. Titcomb, F.A.G.O., dean of the chapter, and Harold O'Daniels. Dr. Hugh A. Moran, Cornell University student pastor for the Presbyterian Church, was guest speaker and chose as his topic "Church Music as I Have Known It Around the World." Dr. Moran also gave a resume of the growth of the various liturgies and explained how each had contributed to the other.

Dr. and Mrs. Moran were guests at a dinner held before the meeting.

HAROLD O'DANIELS, Secretary.

News of the American Guild of Organists—Continued

Niagara Falls Choirs

Join in Festival Service

Sponsored by the Guild

The second annual festival service sponsored by the Niagara Falls branch of the Buffalo Chapter was held April 27 at the Pierce Avenue Presbyterian Church with six choirs taking part. The program was under the capable chairmanship of Miss Elsa Vorwerk, choir director of the church.

The youthful yet accomplished organist of the Pierce Avenue Presbyterian Church, Marjorie Maeder, opened the program with the prelude, "Stabat Mater Dolorosa," Lemaigre. This was followed by the "Star-Spangled Banner" and the call to worship by the Rev. Gailbraith Hall Todd, pastor of the church. The Rev. Earl B. Burdick, pastor of St. James' Methodist Church and Guild chaplain, offered the invocation.

The newly-organized choir of St. Paul's Lutheran Church, under the direction of Roland Schroeder, appeared first. They sang with an interesting interpretation "Today There Is Ringing," by Christiansen, and "A Mighty Fortress," Luther-Munson. The St. James' Methodist choir, Eleanor H. Schweitzer director, was one of the largest to take part and sang with feeling "O Gladsome Light," Arkhangelsky, and "Father, in Thy Mysterious Presence Kneeling," by Van Denman Thompson. Another newcomer to the festival program was the choir of St. Paul's Methodist Church, under the direction of Ethel Perry Cumming. This well-balanced group sang "The Cherubic Hymn," Gretchaninoff, and "The Three Lilies," an old Breton carol, arranged by Harvey B. Gaul, in which they reached a thrilling climax. The Epiphany Episcopal choir, J. Earl McCormick director, was next on the program. With a pleasing, fresh tone quality, clear diction and fine interpretation they sang "O Gladsome Light," Kastalsky, and "Spring Bursts Today," Van Denman Thompson. Miss Maeder played for the offertory "Jesu, Joy of Man's Desiring."

The choir of the Pierce Avenue Church, Elsa Vorwerk director, sang their two *cappella* numbers, "Bow Down Thine Ear," Morgan, and "Hear My Prayer," James, with beautiful tone, phrasing and interpretation. The First Baptist Church choir, with the director, Florence Tschabold Smith, at the organ, sang "Send Out Thy Spirit," Schuetky, and "Saviour, Like a Shepherd Lead Us," Gluck, and showed themselves a well-trained group.

The climax of the program came in the singing by the combined choirs of some 135 voices of Stainer's "God So Loved the World," from "The Crucifixion," and the "Hallelujah Chorus" from "The Messiah," Handel, under the baton of Harold Jones, director of school music at Niagara Falls, Ont. Like a chorus that had been rehearsing together for many months, the singers followed the able direction of their guest conductor and gave the audience a thrilling finale to the program. Mrs. Florence Tschabold Smith was organist for the combined choirs and played for the postlude the Triumphant March by Lemmens.

ALICE BARBARI, Secretary.

Election Held in Pasadena.

Another successful season has closed for the Pasadena and San Gabriel Valley Chapter. The last meeting took place at All Saints' Episcopal Church, Pasadena, Cal., May 11. After dinner a business meeting was held, with election of officers, presided over by Dean Florence Jubb. Then came a fine program of organ and choir music in the beautiful All Saints' Church.

The following officers were elected: Dean, John Paul Clark; sub-dean, Dr. Charles Anderson; secretary, Kathryn Knapp; treasurer, Elizabeth Farrow; registrar, Marion Clarke; librarian, Dorothy Wiggin; auditors, George Lynn, Mildred Brockway, Sheldon Foote and Albert Button; executive committee, Clementine Guenther and Duncan Merwynne.

Sheldon Foote, F.A.G.O., played: Al-

PHILADELPHIA CONVENTION
CALLED OFF; WAR CASUALTY

A telegram from Philadelphia May 25 conveys the information that the two-day regional convention of the Pennsylvania Chapter, which was to be held June 24 and 25, has been called off. Abandonment of plans for this meeting was made necessary by the curtailment of transportation.

legro, Sixth Concerto, Handel; Chorale Prelude, "All Glory Be to God on High," Bach, and Prelude and Fugue on the Name of "B-A-C-H," Liszt. The choir sang a Cherubim Song by Smirnov; "Agnus Dei," John E. P. Clarke, and "Pilgrim Song," Tchaikowsky. A duet, "We Hasten with Weak though Diligent Steps," Bach, from Cantata 78, was sung by Betty Boldrick Beach and Elizabeth Vermuelen. "Unfold, Ye Portals," Gounod, was sung by All Saints' Episcopal choir, John E. P. Clarke, A.A.G.O., organist and choirmaster. The Toccata and Fugue in D minor, Bach; Second Prelude, Roger Sessions, and the Finale from the F major Pastorale, Bach, were played by George A. Lynn, minister of music of the First Methodist Church.

CLEMENTINE E. GUENTHER.

Ensemble Program in Pittsburgh.

The Western Pennsylvania Chapter held a meeting at the Pittsburgh Musical Institute May 25. The evening was devoted to chamber music, featuring the organ in unusual combinations with other instruments. The program was as follows: "Romance," Saint-Saens; Fugue, Canzone and "Epilogue," Karg-Elert; "O Loving Saviour," Franck; "The Lord Is My Shepherd," Davies; "Medieval Poem," Sowerby; "Stabat Mater," Virgil Thomson; "Psalm 137," Loeffler. The performers were Roy Shoemaker, violin; Lucretia Russell, piano; Jean Wessnez, cello; Agnes Holst, flute; Robert Bodycombe, tenor; Betty Gahagen, harp; Earl B. Collins and Russell G. Wichmann, organ.

G. N. TUCKER.

Northeastern Pennsylvania.

The Northeastern Pennsylvania Chapter observed national music week Sunday afternoon, May 3, with the second annual church music festival in Immanuel Baptist Church, Scranton. Choirs of the Westminster and Hickory Street Presbyterian, Simpson Methodist and Immanuel Baptist Churches sang under the direction of Thomas Curtis, with Helen Bright Bryant at the organ. In charge of devotions were Dr. Theodore Hahn of the Hickory Street Presbyterian, Dr. Peter K. Emmons and the Rev. Charles Ehrhardt of Westminster Presbyterian, and the Rev. William D. Golightly of Immanuel. Miss Myrtle Zulauf played as her prelude Bach's Little Fugue in G minor; the offertory by Miss Maude Thomas of Embury Methodist was the Andante Cantabile from Widor's Fourth Symphony, and Robert Andrews of St. Luke's Episcopal Church played Handel's Largo as the postlude.

Anthems used were: "Bow Down Thine Ear, O Lord," Arensky-Davis, sung as a call to prayer by the junior choir; "Beautiful Saviour," Christiansen; "List to the Lark," Dickinson, and "Hosanna," Bitgood, by junior and senior choirs combined; "Adoramus Te," Palestrina (sung in Latin without accompaniment), and "How Lovely Is Thy Dwelling-Place," Brahms, by the senior choir.

THOMAS CURTIS, Secretary.

Annual Meeting in Wilkes-Barre.

The Wilkes-Barre Chapter held its annual meeting and banquet at the Hotel Sterling, Wilkes-Barre, Pa., May 18. The dinner was attended by twenty clergymen and organists. Ruth Turn Reynolds sang several solos, accompanied by Mrs. B. Aubrey Ayre. Carl F. Roth read a paper on "Why Join the Guild?"

The following officers were elected to serve for the coming year: Dean, E. Adele Alden; sub-dean, Ruth Turn Reynolds; secretary, Dorothy Turner; treasurer, Carl F. Roth; registrar, Mrs. Alan Bare; publicity chairman, Mrs. B. Aubrey Ayre; chaplain, the Rev. Robert Kline; auditors, Anna B. Harland and

Edna Steinhauer; members of executive committee, Mrs. Arline Rood and James Harrison.

The annual junior choir festival of the Wilkes-Barre Chapter was held April 27 at the Luzerne Presbyterian Church, with the Luzerne Presbyterian, Kingston Presbyterian and Truicksville Methodist choirs participating.

DOROTHY TURNER, Secretary.

Mrs. Requa San Diego Dean.

The San Diego, Cal., Chapter held its monthly meeting May 6 at the home of Dr. Alfred Banks. At the business meeting the following officers were elected for the coming year:

Dean—Mrs. Olive Requa.

Sub-dean—Howell Lewis.

Secretary—Mrs. Caroline McKay.

Treasurer—Mrs. Irene Mitchell.

Board of Directors—Mrs. Marguerite Nobles, Miss Edith Gottfrid and Royal A. Brown.

Dr. Banks is the owner of a Hammond electronic organ and after the business meeting a program was given by the following organists: Mrs. Pearl Simpson, Miss Jean Taylor and Bertram Chambeau. We were also favored with an interesting talk on the Hammond by Dr. Banks. After refreshments were served the interesting evening came to a close.

IRENE MITCHELL.

Northern California Chapter.

The Holy Orthodox Cathedral in San Francisco opened its doors to members of the Northern California Chapter for the Palm Sunday vesper service March 28. It was a privilege to attend this ritualistic service and to listen to the *a cappella* singing of the Russian liturgical music in its native setting. The archbishop honored the Guild members by reciting two of the prayers in the English language, the remainder of the service being intoned in Russian.

The last of the Guild series of lectures featuring music of churches of many denominations was held April 28 at Temple Emmanuel in San Francisco. Cantor Reuben Rinder chose as his subject "The Jewish Liturgy and the Music of the Synagogue." The history of the Jewish people for nearly 4,000 years is replete with references to musical activities and their poetry and music have combined to establish a great tradition. Cantor Rinder spoke of the many Jewish musicians whose repressed talent has flowered since the emancipation of the Jews was accomplished by the Renaissance. He illustrated the "occasional" aspect of the Jewish liturgical music by singing some of the cantillations peculiar to certain of the services. He then played a recording he had made of the Kaddish, a doxology sung at the conclusion of the service to give comfort to those who mourn. In this record the ancient melody has been given a slender but beautiful accompaniment by Ravel. The lecture was concluded with the playing of another record, the Schelomo, a Hebrew rhapsody on traditional themes for cello and orchestra by Ernest Bloch. Cantor Rinder epitomized the spirit of his lecture in his concluding words: "If this evening has added any color or variety to your religious experience, I feel amply repaid for my efforts."

KATHLEEN S. LUKE, Registrar.

Oklahoma Chapter Annual Meeting.

The Oklahoma Chapter held its annual meeting the night of May 8 at Trinity Episcopal church-house, Tulsa. Reports were made by the secretary, treasurer, registrar and publicity chairman. The secretary, Martha Esther Blunk, stated that the chapter has a membership of thirty-one and of these twenty-three are resident and eight non-resident members, twenty-five are colleagues and six are academic members.

An instructive and interesting feature of this meeting was a talk by Dean Hine on the importance of the examinations. The membership chairman, Ruth Blaylock, read from the March DIAPASON Norman Coke-Jephcott's convincing article "Value and Importance of the A.G.O. Examinations to the Church Organist."

The following officers were elected for the next year: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; secretary, Martha Esther Blunk; treasurer, Ethel Kolstad; regis-

trar, Nelle Doering; librarian, Mrs. E. H. Benedict; executive committee, Gordon Ellsworth Young and Louise Moore; chaplain, the Rev. E. H. Eckel, Jr. Dean Hine this year achieves a service of fifteen years to the chapter.

The closing recital for the season at Philbrook Art Center was given under Guild auspices May 31. The program was given by John Knowles Weaver and Eileen Heskett Norling, past sub-dean of the North Texas Chapter and now by transfer a member of the Oklahoma Chapter.

JOHN KNOWLES WEAVER, Sub-dean.

Louisville Chapter.

Iroquois Lodge, which rests on the summit of picturesque Iroquois Park, Louisville's most beautiful natural park, was the scene of the May meeting of the Louisville Chapter. There, in the cheery atmosphere of the huge open fireplace, twenty-five members and their guests gathered on the evening of May 4 for a steak dinner prepared and served by the members in informal picnic style. The gaiety and laughter of the party were silenced long enough for the more serious business of choosing chapter officers for the ensuing year. While the ballots were being tabulated Robert Crone led an open discussion on the problems confronting organists in the selection of suitable church music.

MacDowell Horn was re-elected dean, Robert Crone was made sub-dean, Mrs. Shirley Gleason registrar, Archibald Jonas secretary and Dr. C. L. Seubold treasurer. William E. Pilcher, Jr., and Charlotte Watson will serve on the executive committee.

CHARLOTTE WATSON,
Corresponding Secretary.

Wisconsin Chapter Election.

On the evening of May 18 the annual meeting of the Wisconsin Chapter took place. The result of the election was as follows: Mrs. Doris A. Jones, dean; Arthur A. Griebing, sub-dean; Mrs. Leona Whelan, recording secretary; Miss Frieda Diekman, corresponding secretary; Mrs. Fred Foster, treasurer; Miss Alice Walter and Mrs. James Blackwood, directors. The meeting, which was preceded by a supper, was held in the West Allis Baptist Church. After the meeting caution was thrown to the winds, and the members and the "auxiliary" held a frolic.

On April 26 this chapter sponsored a recital by Hugh Porter. It was given in the Kenwood Methodist Church, Milwaukee, on the three-manual Austin over which Hermann A. Nott presides. The attendance was exceptionally good, almost filling the church. The following evening Mr. Porter gave an address on the motives which Bach used in his music. This was given at the United Church, Mrs. Leona Whelan, organist.

Racine, Wis., Chapter

The Racine Chapter held its April meeting in the studio of Sister M. Alacoque, O.P., at Holy Angels' Parish, Milwaukee. After a short business meeting the men and boys' choir gave the following program, preceded by Benediction of the Blessed Sacrament: "Tantum Ergo," Zangl; "Christus Vincit," "Victimae Paschali," "Regina Coeli" and "Salve Regina," Gregorian chants; "Jesu, Dulcis Cantarium," St. Galli; "Ave Maria," Moliter; "Kyrie, Sanctus and Benedictus," from "Missa Brevis," Montani; "O Bone Jesu," Palestrina, and "Alleluia Chorus," Mozart. Miss Monica Popp played an organ solo, "Evensong," by Johnston.

After this program we attended the organ recital by Hugh Porter of New York at the Kenwood Church by invitation of the Wisconsin Chapter. The eventful afternoon ended with a luncheon at the Holy Angels Sisters' home.

SISTER M. SERAPHICA, O.P., Secretary.

Eastern New York Election.

The Eastern New York Chapter held the last meeting of the season at the Hotel Wellington, Albany, May 20. Officers for the coming season are: D. T. Gillespie, A.A.G.O., dean; Mrs. O. A. Tilton, sub-dean; Leo D. Ayen, Jr., treasurer, and H. R. Stevens, secretary.

HAROLD STEVENS, Secretary.

News of the American Guild of Organists—Continued

Choir Festival, Dinner and Election in Buffalo; Van Lier Re-Elected Dean

The annual spring banquet and junior choir festival of the Buffalo Chapter were held May 11 at the Central Presbyterian Church. At the business session the following officers were elected for the year: Dean, Wallace A. Van Lier; sub-dean, Mrs. Edith L. Becker; secretary, Gertrude J. Weyand; treasurer, Gilbert Corbin; registrar, Mrs. May Goehler Boehm; librarian, Esther Elling; auditors, Harry Simonsen and Stephen Palmer; chaplain, the Rev. Verner S. Mumbulo; executive board, Mrs. Katherine E. Endres, Reed Jerome and Curtis R. York.

Thirteen choirs, numbering 250 voices, participated in the fourth annual festival. The combined choirs were under the direction of Stephen Palmer, with Helen G. Townsend at the organ.

The Rev. L. L. Ross summarized his address in these words: "I call for music, I call for hymns, I call for choral music, I call for organ music, and with Ernest Hutcheson of the Juilliard School of Music, I, too, lift my voice to say 'I call for music; music brought increasingly within the reach of the multitudes who need its divine solace in grave days' through which we are passing, and the days ahead."

HELEN M. NASH, Secretary.

Election in Atlantic City, N. J.

The annual meeting and election of officers of the Atlantic City Chapter was held May 2. The following were re-elected to serve for a second term: Dean, Herman L. Madden; sub-dean, Eugene E. Ebeling; treasurer, Miss Mida C. Blake; secretary-registrar, Colin C. Oldfield. After the election and business meeting a banquet was served by Mason A. Stratton in honor of the occasion.

COLIN C. OLDFIELD, Secretary-Registrar.

Miami Chapter Closes Season.

The annual dinner and final meeting of the Miami Chapter was held May 11 at the Seven Seas restaurant. After the reading of the annual reports of retiring officers the installation of new officers was conducted by Mrs. Gertrude Talbott Baker. The new officers are: Earl Billings, dean; Miss Junia Sells, sub-dean; Mrs. D. Ward White, treasurer, and Carroll Ely, secretary. Regular meetings of the chapter will be resumed in October.

CARROLL ELY, Secretary.

Harrisburg Chapter.

A business meeting and election of officers for the Harrisburg Chapter was held May 12 at Trinity Methodist Church. Officers for the coming year are: Dean, Vivian Eves Steele; sub-dean, Ella Mae Foreman; registrar, Sara K. Spotts; secretary, Dorothy A. M. Peters; treasurer, Doris F. Stuart; assistant treasurer, Mrs. Marshall Brown; auditors, Mrs. Nelson Maus and Arnold S. Bowman. The three directors are Mrs. John R. Henry, Helen Runkle and Dr. Harry D. Rhein.

VIVIAN STEELE.

North Texas Chapter.

Mrs. Bob Rice and Slade Brown provided the program for the meeting of the North Texas Chapter May 11 at the Sacred Heart Church, Wichita Falls. Mrs. Rice opened the program with Widor's Toccata, after which Mr. Brown played the Fanfare by Lemmens and the Adagio and Finale from the First Sonata by Mendelssohn.

Fort Worth Chapter.

The Fort Worth, Tex., Chapter held its monthly meeting May 6 at Virginia Lodge. After dinner the meeting was presided over by the dean, Mrs. William Henderson, and the election of officers was held. Mrs. Henderson was re-elected. Mrs. Dot Orum is sub-dean, Miss Imogene Eickoff treasurer, Miss Anna Marie Siceloff registrar, Miss Marie Lydon secretary and Miss Janie Craig librarian.

The Guild service was held at 4 o'clock, Sunday, May 17, at the University

Christian Church. The Rev. Perry Gresham, pastor of the church and Guild chaplain, delivered the address. Organ numbers were: Pastorale, Guilman (played by Q'Zella Oliver Jeffus); "Come, Sweet Death" and Pastorale in F, Bach, and "Now Thank We All Our God," Karg-Elert (played by Mrs. Orum); Allegro from "Unfinished Symphony," Schubert (Miss Siceloff, with Mrs. Jeffus at the piano).

The University Christian choir, directed by Arthur Faguy Cote, sang "Blessed Jesus, Fount of Mercy," Dvorak, and "The Hundred and Fiftieth Psalm," Franck.

MARIE LYDON, Secretary.

Ross Gives Recital in Erie.

The Erie Chapter presented Richard Ross of Baltimore, Md., in a recital on the evening of April 21 in the Church of the Covenant. Mr. Ross delighted his audience with the following program: Fantasia and Fugue in G minor, Bach; Gavotte, Wesley; Adagio, Liszt; Sketch in C minor and Sketch in D flat major, Schumann; Chorale in B minor, Franck; "Ave Maria," Reger; "Carillon" in B flat major, Scherzo from Second Symphony and Finale from Fifth Symphony, Vierne.

Mr. Ross was guest of honor at a luncheon in the home of Alma Haller Way, organist of the Church of the Covenant. Mrs. Maxwell Metzner, dean of the Erie Chapter, and Mr. Metzner were hosts to the Guild at dinner at The Barn and a reception was held in the parlors of the church for the music-lovers of Erie after the recital.

MYRTLE W. DUFFY, Secretary.

Bidwell in Waterloo, Iowa.

The April meeting of the Waterloo Chapter was held in the form of a lecture and recital by Dr. Marshall Bidwell of Carnegie Institute, Pittsburgh, Pa., at the First Presbyterian Church in Waterloo, April 23. The lecture was on "The Development of the Organ." The recital was given on the large Skinner organ to a large and appreciative audience. Following the recital a very enjoyable affair was held at the home of Mrs. Ellen Law Parrott, sub-dean, where members and friends of the Waterloo Chapter met the guest artist. Refreshments were served at the close of the evening by the hostess, assisted by members of the group.

ADELAIDE E. ALTLAND, Secretary and Registrar.

Annual Dinner of Illinois Chapter.

The Illinois Chapter held its annual meeting and dinner at the Stevens restaurant in Chicago May 25. Reports were made by the secretary, Miss Edna Bauerle, reviewing the activities of the year; by Miss Alice R. Deal, the treasurer, reporting the excellent financial condition of the chapter, and by Walter Flandorf, the sub-dean, who told of the recitals, forums and other undertakings of the past season. Dean Barrett L. Spach was re-elected for another year, as were the other officers mentioned. For members of the executive committee the ballot showed the election of Miss Ora Phillips, Charles H. Demorest and Philip McDermott, while Miss Adrienne Moran

Seventh Active Year of New England Choir Directors' Guild On

The New England Choir Directors' Guild has entered its seventh year of activity. The guild is an active organization of nearly 100 members, with headquarters in Boston. Within a radius of fifty miles choir directors convene once a month during the academic year. Better than 60 per cent of the membership attend these meetings. Following a dinner the business meeting and program are held. Some of the most interesting and beneficial meetings are conducted as a symposium or open forum. Matters of policy related to directing are discussed, questions are asked and answered, new music is presented and vacancies for church positions are made known.

The guild has had many noted speakers on its programs, including Professor H. Augustine Smith of Boston University, John Finley Williamson, Wellington Smith, Everett Titcomb, Samuel Richards Gaines, Leonard Whalen, Frederick Johnson and Professor Raymond C. Robinson.

The guild was founded by Professor H. Augustine Smith, head of church music at Boston University and one-time national chairman of the National Federation of Music Clubs. Harris S. Shaw, A.A.G.O., organist and choirmaster at Grace Episcopal Church, Salem, Mass., is now serving his second term as president of the guild.

The guild takes active part in the annual festival of choirs, in cooperation with the Massachusetts Council of Churches and Boston Area Council of Churches, which was held this year in Trinity Church, where fifty-five choirs, aggregating 800 voices, presented a service of worship.

and Robert R. Birch were appointed to fill vacancies. An interesting discussion of ethical problems and other matters that just now occupy organists' thoughts took up a large part of the meeting.

Close Season in St. Petersburg.

The season's last console program for the St. Petersburg, Fla., branch was presented at the First Presbyterian Church April 19, as follows. Organ selections were played by Miss Harriette G. Ridley, Eloise McLaughlin, Mrs. Betty St. Clair Henry and Charles L. Budden. Two harp solos were played by Harriet Hoppe and organ and harp were combined in the Andante Cantabile from the "Sonata Pathetique" of Beethoven by Miss Ridley and Miss Hoppe.

Miss Ridley, who is organist of the First Presbyterian Church and head of the music department at St. Petersburg Junior College, was in charge of the program.

For the coming year the St. Petersburg branch has elected the following officers: Helen McClellan, regent; Mrs. Emma A. Corey, vice-regent; Edwin A. Leonhard, secretary; Charles L. Budden, treasurer.

On May 16 a picnic luncheon was enjoyed at the home of Mrs. Hiram A. Farrand, Pass-a-Grille.

EDWIN A. LEONHARD, Secretary.

WILLIAM H. BARNES

MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF
"THE CONTEMPORARY AMERICAN ORGAN" (THREE EDITIONS)

1112 SOUTH WABASH AVENUE
CHICAGO

Richard F. Bower
A.A.G.O.

Charleston Baptist Temple
Charleston, W. Va.

WILBUR HELD
First Congregational Church
Des Plaines, Ill.

THOMAS G. McCARTHY
Boy Choir Specialist
Eleven Devon Street
Kearny, New Jersey

Edward Eigenschenk
American Conservatory, Chicago
Loras College, Dubuque, Iowa
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

Charles Dodsley Walker

JOHN GROTH
Broadway Tabernacle Church
New York City

Walter Flandorf
CHICAGO

LEON VERREES
HEAD OF THE ORGAN DEPARTMENT
SYRACUSE UNIVERSITY

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist and Choirmaster
SECOND PRESBYTERIAN CHURCH
NEWARK, NEW JERSEY

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

President

WESTMINSTER CHOIR COLLEGE

announces

Summer Sessions

for

Organists, Choirmasters and Supervisors, and SUMMER CAMPS for High School and Junior College Students

Dr. Alexander McCurdy, head of the Organ Department of Westminster Choir College, will teach organ in both Summer Sessions.

OCCIDENTAL COLLEGE
Los Angeles, California
June 29 - July 18, 1942

MOUNT HERMON SCHOOL
Northfield, Massachusetts
July 21 - August 9, 1942

Address all Inquiries to

J. F. Williamson, WESTMINSTER CHOIR COLLEGE
Princeton, N. J.

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States
Patent Office.)

A Monthly News-Magazine Devoted to the
Organ and to Organists.

Official Journal of the American Guild of
Organists and of the Canadian College
of Organists. Official Organ of the
Hymn Society of America.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball
Building, Wabash Avenue and Jackson
Boulevard, Chicago. Telephone: Harrison
3149.

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. Foreign
subscriptions must be paid in United
States funds or the equivalent thereof.
Advertising rates on application.

Items for publication should reach the
office of publication not later than the
20th of the month to assure insertion in
the issue for the following month.

CHICAGO, JUNE 1, 1942

If by any chance your address is incorrect on the label of the wrapper of your copy of THE DIAPASON, or if your name is not spelled correctly, you will confer a favor on us—and on yourself as well—if you will send us a postcard or letter directing attention to the inaccuracy. We wish you to receive THE DIAPASON without delay every month and believe you wish to have it reach you promptly; your cooperation will bring about the desired result.

How to Maintain Morale

While the hum of industry is heard in every factory in the land in the effort to equip the growing forces going out to meet an enemy bent on making an end to our present form of civilization, there is another war effort as essential as any to which a large part of our profession is devoting itself. Music as a powerful means of maintaining morale is so obviously a necessity that it is recognized by every government, including our own, and the fact can be accepted as axiomatic. A very large number of our younger organists have been called into the service by the army, the navy and the air forces, and a considerable number of these, as our news columns relate from month to month, are rendering a double service to the nation in bearing arms as well as in providing music for their fellows in the military camps. What these men are doing will form a notable chapter in the history of the organ. Those who are still at their home posts, many of them beyond the age of army service, are making their contribution to the maintenance of morale with their recitals and with their part in the service of the church.

It is not our custom to direct attention editorially to our advertising pages, although we are ready to admit that often these pages are more interesting than the editorial columns, and even more informative. But the display made by a group of concert organists under the management of Bernard R. La Berge, which appeared in the May issue, is worthy of comment. While primarily, of course, intended to advertise the talents of the men and women who are leaders among our recitalists, the series of advertisements was significant as an indication of the spirit that pervades our profession. Instead of just lying down and saying that we and our recitals are luxuries, to be foregone for the duration of the war, these artists and their intrepid impresario realize that the country needs them and their performances perhaps more than ever before. The consequence no doubt will be an awakening of interest in the organ recital from coast to coast in the approaching season. This will be of permanent value and at the same time

will constitute a very valuable contribution toward sustaining the spirits of thousands of people who need just that tonic to uplift them when depressed by the developments in the world situation.

Our organ builders in the same manner have been organizing their forces and their facilities to do their part. While undertaking war work on a scale that exceeds all expectations, they are not forgetting that to provide the music that is needed instruments are required as much as players. As far as they can do so they are devoting such men and such materials as is available to the task of keeping American organs up to date and supplying the needs that arise. Just as the automobile makers are helping us to keep our cars running, so the organ manufacturers are striving to keep organ music going and to make hundreds of old instruments up to date and serviceable, while looking forward to the era of peace that may not be as far off as some may believe.

The organist's profession and the organ industry of America are valiantly helping to win the war and they deserve the friendly support of every good citizen. If your organ needs to be modernized this is the time to do it. And if your heart needs solace and your wearied mind stimulation, attend a good organ recital.

Paul Wukasch's Work

In the relatively short career of Paul Wukasch, whose death was recorded last month, he rendered a service to church music that was receiving national recognition despite the innate modesty of the man. Mr. Wukasch never sought the limelight and contented himself with true devotion to the young people of his parish and parochial school at St. Luke's Evangelical Lutheran Church in Chicago. But he did this so well that appreciation from a wider circle was inevitable, and so he lived to find his choir in demand for repeated programs over the radio and at such occasions as the annual Northwestern University church music conferences, A.G.O. meetings, etc. For two years he was invited to give the Christmas carol hour over WGN and the Mutual network. So meticulously trained were the young people under his inspirational guidance that wherever they were heard by leaders in the church music field they excited admiration. All who took note of the work of this choir also realized that here the emphasis was on musical perfection and religious devotion—not dress, appearance, pageantry and all the other nonessentials that too often take the place of real merit in volunteer choirs. A strict disciplinarian, he was able to get the most out of the material provided for him, and so sincere was he as a man that the singers under his training all loved him.

The esteem in which Mr. Wukasch was held by St. Luke's parish was shown at the funeral service on Easter Monday, when the church was packed by a congregation of more than 1,500, and many had to stand. A memorial leaflet prepared for this service directed attention to the fact that the last song in which he conducted his choir had as its final stanza this expression of hope in which all of Paul Wukasch's friends will join:

Ah then I'll have my heart's desire
When singing with the angel choir,
Among the ransomed of Thy Grace
Forever I behold Thy face.

A New Nazi "Hymn-Book"

Combined with its brutality the Nazi directing mind displays a malevolent asininity. In the persistent effort to wipe out everything that Germany has had of culture, religion and art, the Hitler regime has laid its hands even on the country's famous hymns—one of the rarest of German treasures. Defenders of religion report not only a new set of "Ten Commandments" that befit the Nazi mentality, but the publication of a new hymn-book. In this book, acceptance of which by the people of the churches is being urged, we are told that mention of "Jerusalem,"

"Zion" and other Biblical allusions have been deleted, "Hallelujah" has been amended to "God be praised," and "Jehovah," "Psalter" and "Psalm" also have been eliminated.

Published by the "German Christian publishing-house of Schneider & Co., Weimar," the new hymnal was issued under the auspices of the "Institute for the Examination of Jewish Influence on the Church Life of Germany."

The new collection does away with a large part of the standard German hymnals' selections dating from the time of Martin Luther. The obvious desire of the editors was to eliminate all reference to the Old Testament. Reference to the New Testament also is deleted. There have been included ninety-three compositions from the "National Church Hymnal" glorifying the aims of the National Church. Concessions are made to "the old school" by including favorites under new classifications. The chapter headings reflect a desire to give mundane matters precedence over religious and missionary themes. One finds, for example, the themes of the new political faith, labor, blessings of the soil, national unity and kindred subjects extolled without reference to God or Christ. Martin Luther's communion hymns, his Easter songs and other well-known chorales have been omitted from the new collection.

All this offers additional evidence of the far-reaching symptoms of the disease which the present war must stamp out by destroying its source.

Although the organ bench is about the safest place in the world, there are dangers even there. From Albany, N. Y., is reported a freak accident in which Helen Papis, a girl of 15, was injured in St. Sophia's Church. As she played the organ, a baseball used in a game on a nearby lot crashed against one of the church's stained-glass windows, and a piece of glass struck the young woman in the right temple. She was taken to a hospital for treatment.

COLUMBIA RECITAL SERIES

BY STUDENTS OF DOERSAM

A series of noon-hour recitals has been given at St. Paul's Chapel, Columbia University, New York, in May. The organists represented are students of Charles Henry Doersam, teacher of organ at Columbia. The players and their programs were the following:

May 18—Richard Booth: Chorale Preludes, "Alle Menschen müssen sterben" and "In Dir ist Freude," Bach; "Salve Regina" and Adagio, Second Symphony, Widor.

May 19—Mary Lou Reeder: Prelude and Fugue in A major, Bach; Sonata No. 1, in E flat major, Bach; "Unto the Hills," Bingham.

May 20—Ruth Sorenson: Prelude and Fugue in C major, Chorale Preludes, "Nun komm, der Heiden Heiland" and "Gottes Sohn ist kommen," and Fugue in D minor, Bach.

May 21—Mary MacElree: Chorale Preludes, "In Dir ist Freude," "Das alte Jahr vergangen ist," "Der Tag, der ist so freudenreich," "O Mensch, bewein' Dein' Sünde gross" and "Jesu, meine Freude," Bach; Toccata and Fugue in D minor, Bach.

May 25—Charlotte Pack: Chorale Preludes, "Vom Himmel hoch," "Vom Himmel kam der Engel Schaar" and "In dulci Jubilo," Bach; Canzona in D minor, Bach.

May 26—Imogene Minton: Fugue in D major, Bach; Chorale in A minor, Franck; Roulade, Bingham.

May 27—Lucy Waterman: "Grand Jeu," Du Mage; "Basse" et Dessus de Trompette," Clerambault; Sonata No. 1 and Prelude and Fugue in G minor, Bach.

May 28—Charles Schilling: Chorale Prelude, "Komm, Gott, Schöpfer, Heiliger Geist," Bach; Pastorale, Zipoli; Fugue on the Kyrie, Couperin; Trio in D major, Krebs; Chorale Preludes, "O Gott, Du frommer Gott," "O wie selig seid ihr doch, ihr Frommen" and "Herzlich tut mich verlangen," Brahms; Prelude and Fugue in G major, Bach.

Asper to Play in Mexico City.

Frank W. Asper, the Salt Lake City organist, will give a series of recitals at the Belles Artes, Mexico City, this summer. Mr. Asper will also appear in recitals with the Lener String Quartet in Mexico City.

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

TWENTY-FIVE YEARS AGO THE following happenings were recorded in the June, 1917, issue—

To M. P. Möller was awarded the contract to build a large four-manual organ for the Walnut Street Presbyterian Church of Philadelphia.

The First Congregational Church of Oak Park, Ill., placed with the Ernest M. Skinner Company the contract for a four-manual of seventy-two sets and a total of 4,779 pipes.

Russell D. Hill, a prominent Chicago real estate man and devotee of the organ, died at his home in Lake Forest May 14.

Charles M. Courboin was appointed municipal organist of Springfield, Mass.

At the annual meeting of the American Guild of Organists Clifford Demarest was elected warden, succeeding Walter C. Gale.

At a vesper service under the auspices of the Illinois Chapter, A.G.O., at St. Patrick's Church, Chicago, May 17, Mrs. Wilhelm Middelschulte, Mason Slade and Dr. J. Lewis Browne played. All of these leaders of their day in the chapter are now deceased.

TEN YEARS AGO THE FOLLOWING news was placed on record in the June, 1932, issue—

Charles C. Kilgen, president of George Kilgen & Son of St. Louis, died May 6 after a career of half a century in the organ business.

Northwestern University gave the order for a four-manual for Thorne Hall, on the Chicago campus of the university, to the W. W. Kimball Company.

The Aeolian-Skinner Company was commissioned to build a large four-manual organ for the Church of St. Mary the Virgin in New York City.

Professor Albert A. Stanley, director emeritus of the music school of the University of Michigan, died at Ann Arbor May 19. He was nearly 81 years old and held his first organ position when he was 14 years old.

A testimonial dinner for James H. Rogers, composer, organist and musical critic, in Cleveland May 10 was attended by 350 of his friends and fellow musicians. This tribute to Mr. Rogers was arranged by the Northern Ohio Chapter, A.G.O.

Clarence E. Watters, F.A.G.O., was appointed organist and instructor in music at Trinity College, Hartford, Conn.

Charles D. Irwin, organist emeritus of the Leyden Congregational Church, Brookline, Mass., and formerly a Chicago business man and organist, died May 12.

It was announced that the Westminster Choir School would move from Ithaca, N. Y., to Princeton, N. J., in the fall.

Gerald F. Stewart, organist and choir-master of Trinity Episcopal Church at Watertown, N. Y., for twenty years, and a former Chicago organist, died May 1.

A four-manual Möller organ in Trinity Lutheran Church at Kutztown, Pa., was opened with a recital April 28 by Dr. Harry A. Sykes.

Letter from a Reader

Appreciates A.G.O. and The Diapason.

Chicago Heights, Ill., Feb. 5, 1942.—Miss Alice Deal, Chicago, Ill. Dear Miss Deal: Enclosed please find a money order for \$3 in payment of my 1942 Guild dues. I must say this seems a rather small amount for the privileges a member of the American Guild of Organists is granted.

I wish I could express to you my appreciation of THE DIAPASON; I look forward to receiving it every month, and I study it thoroughly from page to page. I appreciate the information as to the recital numbers the organists are using and fully enjoy the column "The Free Lance" by Hamilton Macdougall. I am building my library according to the selections played by other organists over the country, due to the information given in THE DIAPASON. ***

I am very proud to be a member of the American Guild of Organists.

Sincerely yours,
LILLIAN COLLINS.

THE FREE LANCE

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

My reaction to the new hymnals is clearly one of excitement. I wonder whether my readers will appropriate money for purchase of copies, if they have anything left after income tax, local tax, defense stamps and defense bonds have been paid. My impression is that choirmasters as a class do not buy hymnals; I remember when a lad of 18 it never occurred to me to buy a book at the book store. You could get it from the public library, couldn't you? Perhaps few organists are interested in hymnals. I will admit that you must be something of a "collector" and have the collector's instinct to "go in" for them.

Do you know the "Inter-Church Hymnal," compiled by Frank A. Morgan and musically edited by Katharine Howard Ward (Biglow & Main, Chicago, 1930)? I have had a copy since publication, but never really cared very much for its "alphabetical index of tunes and their comparative rank," until about five years ago some of the English brethren fell afoul of the tune "St. Clement" (1874), which I consider a delightful one, on the ground (as nearly as I could make out) that it was in the style of a part-song. Look it up in your hymnal and see how bad a tune it is! (See the Episcopalian 1916 "The New Hymnal" or any denominational book.) I looked up "St. Clement" in the "English Hymnal," 1933 edition, and found it in the appendix; the old 1543 "Geneva Psalter" tune was recommended in place of the 1874 "St. Clement"! I ask you now: Is that not a mean trick to set up a magnificent tune like "Les Commandemens de Dieu" in competition with a modern one, no matter how good the modern tune is? But, of course, "The English Hymnal" is very, Very, VERY . . . you know what I mean.

Well, as I was about to say, I want to examine the new hymnals to see (a) if they use "St. Clement" to "The Day Thou Gavest, Lord, Is Ended"; (b) to note the theological trend of the words; (c) to look for alterations in the music; (d) to see how far condemnation of the Victorian tunes goes—and there are their moot points.

When you "get around to it" buy these six hymnals I will name, for you will always feel rather proud of yourself for having them: "Hymns Ancient and Modern," historical edition; "The English Hymnal," 1933 edition; "The Methodist Hymn-Book," London, 1935, with J. T. Lightwood's invaluable book, "The Music of the Methodist Hymn-Book"; "The Church Hymnary" and supplement, latest edition, with Moffat's "Handbook to the Church Hymnary," 1927. "Songs of Praise with Music," 1931, and "Songs of Praise Discussed" enlarge one's view of both hymnody and psalmody, but I do not regard them as highly as I do the other hymnals referred to.

Let me go back to my first and second paragraphs and explain why I dropped discussion of the "Inter-Church Hymnal." Have you ever wondered whether there were any objective standards applicable to hymn-tunes? Would you cheerfully undertake to arrange the tunes commonly used by the various denominations in worship according to their merit? What makes a hymn-tune good? Is that a purely musical question? If not a purely musical question, what are the modifying factors?

So far as I am aware the "Inter-Church Hymnal" is the first one to select or value hymn-tunes by a consensus of opinions from 650 members of the American Guild of Organists who are fellows and associates. The method is fully described in the preface to the work, and 2,500 tunes are given a numerical appraisal. Try out the "Inter-Church Hymnal" method on, say, fifty tunes and see how far the results confirm or dispute your own appraisals.

The Women's Symphony Society of Boston concluded its third season with an excellent concert on May 17; their chief work was Cesar Franck's "Symphonic Variations" for piano and orchestra. They have a custom of beginning a program with a Bach chorale—in this

case "If Thou but Suffer God to Guide Thee," transcribed for strings by Donald Moody, and played *sostenuto*. It was exquisitely beautiful; the inwardness of the music and the means of expression were combined and balanced to perfection. It is seldom so in our congregational performances of these beautiful pieces of choral song. The chorales are not in our blood. The music of the Reformation in Germany and that of the same time in England were not alike. Why emphasize the difference?

There is no doubt in my mind that the A.G.O. is united whole-heartedly in doing everything it can for our beloved land in the war. Do you not agree with me in thinking that to strengthen the nation's morale, even in ever-so-slight degree, is within our power? The organ is an instrument admirably adapted to stimulate meditation: there is something about its diapason tone that conduces to repose and quietness of the spirit. Half-hour organ recitals, carefully practiced, with programs adapted to display the instrument rather than the player, would, I am confident, be found contributory to comfort of soul. There are also other contributions to the public weal that could be made in the days to come—contributions gratefully received and never forgotten. I think that we are all looking for a lead from headquarters in just this matter.

**ORGAN BUILDERS ENGAGE
L. C. ODELL AS SECRETARY**

The Associated Organ Builders of America have engaged Lewis C. Odell as permanent secretary-treasurer. Mr. Odell is a member of the well-known family of organ builders, whose activities have covered over 100 years. In 1859 John H. and Caleb S. Odell founded the J. H. & C. S. Odell Company in New York. Lewis C. Odell, a grandson of Caleb S., is a graduate of New York University and specialized in accounting and business administration, following which he spent twenty-three years with the Odell firm. From 1933 to 1936 he served the National Association of Organ Builders as secretary-treasurer. In recent years Mr. Odell has devoted himself to tax and insurance work in the comptroller's office of an Eastern corporation.

The association members are: Aeolian-Skinner, Austin, Estey, Hillgreen-Lane, Holtkamp, National Organ Supply, Organ Supply Corporation, Pilcher, Reuter, Schantz and Wicks.

Mr. Odell's address is 1404 Jesup Avenue, New York City.

**VAN DUSEN CLUB AND CHICAGO
WOMEN GIVE JOINT RECITAL**

On May 12 the Van Dusen Organ Club presented a joint recital with the Chicago Club of Woman Organists at Grace Episcopal Church. The program was as follows: Sixth Concerto, (Andante and Allegro), Handel; "Soeur Monique," Couperin; "Vision of the Eternal Church," Messiaen; "March des Rogations," Gigout, and "Matin Provençal," Bonnet (Whitmer Byrne); Prelude and Fugue in C major, Bach, and Fantasy in A major, Franck (Ruth Sanderson Phillips); Prelude and Fugue in A minor, Bach; Sonata, "God's Time Is Best," Bach, and "Piece Heroique," Franck (Marie Briel); "Gargoyle and Shadows," Vierne; "Sonata Eroica," Jongen, and "Adoration" Mauro-Cottone (Burton Lawrence).

An interesting program of organ music was presented by student members of the Van Dusen Organ Club in the organ salon of the American Conservatory, Chicago, Tuesday evening, April 28. The players were: Dwight Davis, Ruth Konen, Irene Pierson, Florence Clauson, Marjorie Deakman, Evaline Doeing and Marian Gates.

Boston Suburban Choirs Unite.

The second part of Gounod's "Redemption" was sung on the evening of Ascension Day, May 14, in Trinity Church, Boston, by the combined suburban Episcopal choirs under the able direction of Ernest E. Hardy, with Paul F. Stanton at the organ. The chorus of more than 100 men and women was heard by a congregation of more than 600, despite darkened wartime streets and gasoline rationing. Twenty-six churches were represented in the choir and it was supported by an orchestra of thirty-seven pieces.

**GUILMANT
ORGAN
SCHOOL**

Willard Irving Nevins,
Director

**FORTY-THIRD YEAR
OPENS OCTOBER 6**

Summer Course July 7 to
August 7

Catalogue 12 West 12th Street, New York

EASY ANTHEMS

FOR
INTERMEDIATE CHOIRS

FOR
Soprano I, Soprano II, and Alto

Compiled and Arranged by
GORDON BALCH NEVIN

Smart, H.	<i>God Is a Spirit</i>12
Barnby, J.	<i>We Wait in Faith</i>12
Bach, J. S.	<i>O Praise and Bless the Lord</i> }	.15
Maker, F. C.	<i>O Father, Haste the Promised Hour</i> }	
Simper, C.	<i>Come Unto Me</i>12
Hiles, Henry	<i>Jesus Calls Us</i>12
Mozart, W. A.	<i>Out of the Deep</i>12
Cornelius, P.	<i>Dear Lord, I Thee Adore</i>15
Vogler, Abbé	<i>Holy Is the Lord, Our God</i>12
Gounod, C.	<i>O What the Joy and Glory</i>12



J. Fischer & Co.
119 West 40th St.
New York, N.Y.

WHAT IS GREGORIAN CHANT?

By AUGUST MAEKELBERGHE, F.A.G.O.

[Continued from May issue.]

A few paragraphs back we said that the notation was not completed until several centuries after Gregory and we also said that some of the music was improved, edited and corrected, and apporportioned, during his reign. This brings up the interesting question: "How could they possibly record the music if there wasn't any notation to speak of?" And here we come to one of the greatest contributions made to music—the invention of a regular notation and staff.

What are the prime requisites of any recording system? And what is a recording system? A recording system is a means of setting down on paper the sounds we hear; in other words, it is a means of visualizing music. When we hear a melody, what do we notice?

1. All the sounds are not perceived on the same level; some are high, some are low and some are medium.

2. Some of the sounds are loud and some are soft.

3. Various sounds have various times of duration.

Therefore, in recording sound the problem resolves itself into pitch, dynamics and duration.

For us with our staves and clefs, our time signatures, our various shapes of notes and accidentals, it is sufficient to put the proper note, with the proper accidental, time signature and clef, on the proper space in the staff, and there we are. But suppose we didn't have time signatures, clefs, staves; in fact, suppose we didn't have any useful gadgets at our disposal today. There we have a problem. And yet that very problem faced the ancients. They didn't have a thing, and yet they managed to create what we have today. Genius? Yes, but necessity is the mother of invention.

When we open Sir Hubert Parry's excellent book, "The Evolution of the Art of Music," we find the following interesting bit at the beginning of one of his chapters:

The first indispensable requirements of music are a series of notes which stand in some recognizable relation to one another in respect of pitch; for there is nothing the mind can lay hold of and retain in a succession of sounds if the relations in which they stand to one another are not appreciably definite.

Let us illustrate: Supposing we were to hear these sounds: C, A, D, F, E, B, G, we would be more than a little troubled to remember them. Yet hear them again: C, D, E, F, G, A, B, and, standing as they now do in a definite relationship to one another, their meaning becomes clear and we have no trouble grasping and retaining them.

We who live in countries where scales are drilled into us from the beginning as forming an integral part of music can hardly imagine what things were like before musicologists had unraveled the scale systems. And our habit of believing that what we are used to is the only possible thing that can and must be right has led us to believe that our major and minor scales are the only proper ones.

And as far as our music is concerned, we are right. But it is quite certain that human creatures did exist (and still do exist) without the advantage of any such thing. They did have to begin building the first indispensable necessity of organized music by deciding on a few notes which sounded well when heard in succession, and they did have to struggle along with scales of the most limited possibilities for a long time.

Please note that we say "the first indispensable requirement of organized music," and not "necessity of music." That would be ridiculous. That would stand equal with the statement that an alphabet is the prime requisite of speech. It is certain that people did talk long before alphabets were invented. But it is also quite clear that there was no way of recording speech until extensive work of organizing had been done, first by pictures representing not definite sounds and grunts, but representing whole thoughts; and later, as the systems became more refined, by more organized signs which represented individual sounds. So too with music. At first signs represented

groups of sound rather than individual sounds; but as our system developed we acquired definite shapes representing each note. But in order to do so we had to decide on organizing certain sounds in certain orders, to see which sounds followed each other more pleasantly than others. Thus primitive scales of two or three notes were taken out of the music used and decided on.

The Greeks had such a scale consisting of four notes called "tetrachords." We are not going into detail here to find how they arrived there, or how, after a while, they got octave scales. We could spend weeks and months together and still only scratch the surface. We'll content ourselves by saying that their various types of octave scales were constructed by joining two similar tetrachords and adding one step to complete the octave. Seven such scales were recognized—the Dorian, the Phrygian, the Lydian, the Hypodorian, the Hypolydian, the Hypophrygian and the Mixolydian.

St. Ambrose, beginning to organize, borrowed four Greek modes which later, under different names, were called authentic, or governing, modes. But it would appear that he borrowed the idea only, for he abandoned the old Greek geographical names and started them in numerical order from different sounds. His modes were the Protus, starting on D; the Deuterus, starting on E; the Tritus, starting on F; and finally the Tetrardus, starting on G. Later, during the reforms, and under Gregory the Great, the names were changed back to the Greek names of Dorian, Phrygian, Lydian and Mixolydian. They were called authentic, or governing, and four more modes—the Hypodorian, Hypophrygian, Hypolydian and Hypomixolydian—were added, which were called plagal. They began one-fourth below the authentic mode, from which they derived the name. It is interesting to observe that if the Greek geographic names were restored the scales certainly were just the reverse of the ancient Greek modes, the only mode retaining some vestige of similarity being the Hypodorian, which in both cases starts with A.

The plagal modes, however, retained the tonics—that is, the ending notes from the authentic modes. So it would appear that there still were only four modes, but they were extended four notes each.

It seems strange to us that in order to extend a scale one should have to create a new scale, or at least a new name. But let us not forget that we moderns have but two modes—the major and the minor; that our major mode runs from C to C on the white keys and our minor mode runs from A to A. We must remember further that we, with our accidentals, can transpose our modes into twenty-four keys if we wish, and that we can run as far as we want because we—that is, our harmonic system—label everything. We say a composition is in D major or in D minor, and we know that D major is nothing but the scale of C transposed one step up; and we also know that D minor is nothing but the scale of A transposed a fourth up.

But suppose we had not two modes, but eight modes; also suppose we didn't have any flats or sharps, or any other harmonic device. We would have scales beginning on C, D, E, F, G, A, B—nothing but scales on the white notes. Each scale would have an entirely different character through the location of the half-steps. We would have to confine ourselves pretty much to the octave of each scale or create a new name; for the moment we would run out of bounds too much, we wouldn't know where we were and chaos would be the result.

Therefore the Gregorians, wishing to extend the narrow boundaries of the existing modes, had to create new names. And seeing that they extended the modes four notes downward, they prefixed the original name of the extended mode by "hypo," meaning "under," so that when people saw a scale or a composition labeled "Hypomixolydian" start on D, they knew that they didn't have the Dorian mode with its final on D at hand, but an extended Mixolydian mode with its final on G.

The Gregorian school created thus eight

modes: Dorian on D, Phrygian on E, Lydian on F, Mixolydian on G, Hypodorian on A, Hypophrygian on B, Hypolydian on C and Hypomixolydian on D.

It was also during Gregory's pontificate that the Romans reduced their notation, which until then had been running from A to P to represent the two octaves in use, to the first seven letters of the alphabet—ABCDEFG.

Now they had scales, but they were still at sea as far as proper notation was concerned. There followed a period of floundering through all sorts of systems. They used an odd system called "neums." The neums did not indicate precise sounds on distinct degrees, but groups and direction of sound. The picture idea of early speech recording! Those neums were usually modified in shape and form approximately to designate intervals, duration and manner of execution.

But one can well imagine how confusing this must have been without anything to guide them but word of mouth tradition, plus the name of the mode. Anybody's guess was as good as anybody else's and all those things did was to remind the singer of the general run and direction of the song once he had learned it by rote.

Around the tenth century someone conceived the brilliant idea of drawing a horizontal line through those signs. At the beginning of that line were marked the letters "C" or "F." These were key letters, and were the forerunners of our clefs (from the Latin *clavis*). Henceforth all signs appearing on these lines were either C or F. Consequently the ones immediately above were D or G, the ones immediately below B or E, and all others according to the relative distances from the line. Incidentally, these lines were either red or yellow.

The credit for this has been variously attributed to and withdrawn from Hucbald, a Flemish monk of St. Amand who lived from 842 until 932. Whatever may be the truth and whoever did it, the effect was miraculous. Instead of floundering around in a system where anyone's guess was accepted, there was something tangible to go on. This was such an improvement as soon as it caught on that soon the lines were used conjointly. Now melodies, even complicated ones, began to look precise. If, then, two were so successful, there was no reason why the staff should not receive a third and a fourth one. On the other hand, the utility of the neums, which represented groups and directions of sound rather than the idea of definite notes, disappeared and a more precise system, embodying diamond and square-shaped notes, gradually was adopted. They are our first real notes; the only relics from the old neums are the ligatures, which remain to this day.

[To be continued.]

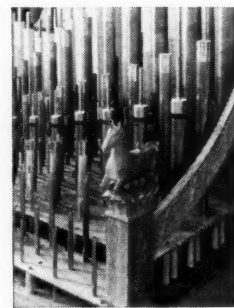
Music Festival at Woodhaven, N. Y.
The Woodhaven music festival was

held in the Methodist Church, Woodhaven, Long Island, N. Y., on the evenings of April 23 and 24. On the first evening a choral program was directed by Dr. Harold A. Strickland. George Bennett, violinist, pleased the large audience with the Cesar Franck A major Sonata and works by Lalo, Kreisler and Couperin. Mendelssohn's "Elijah" was sung on the second evening with Louise Talma at the organ and Frederick Werle at the piano and the Young America Symphony Orchestra, directed by Beatrice J. Brown. The soprano section of the chorus displayed beautiful tone quality and the work of the chorus was of a high standard. The soloists were Amri Galli-Campi, soprano; Sonia Essin, contralto; Edwin Kane, tenor, and Reinald Werrenrath as Elijah. A high spot in the evening was the rendition of the "Hear Ye, Israel," from "Elijah," sung by Miss Galli-Campi.

Pageant of Paul at New Britain.

To mark its centennial services May 3 the South Church of New Britain, Conn., gave the pageant entitled "Paul, Son of the Faith, Prisoner of Christ," at the evening service. The words of the pageant are by Leonard Young and the music is by Dr. David McK. Williams of St. Bartholomew's Church, New York City. In the first part of this pageant the apostle relates the story of his Christian adventure, episodes of which are enacted as he speaks. The second part portrays Paul in the final days of his imprisonment at Rome, wherein, in vision, he is granted glimpses of the future of the church. The pageant was first performed Jan. 25 at St. Bartholomew's Church. This date is the church day for the conversion of St. Paul. The music is not yet printed. Direction of the pageant in New Britain was headed by Joseph C. Beebe, organist and choir director of the church.

ET NON IMPEDIAS MUSICAM



HOLTKAMP ORGANS
CLEVELAND, OHIO
The Votteler-Holtkamp-Sparling
Organ Co.
3265 W. 30th St. • Since 1855

NATIONAL COMPOSERS' CLINIC

University of Akron, Akron, Ohio

Oct. 25 to Nov. 1

For the appraisal, public performance and national recognition of unpublished manuscripts by contemporary composers in the following fields:

SOLO: Piano, Organ, Voice, Strings, Woodwinds, Brasses

ENSEMBLE: Orchestra, Band, Chorus, Chamber music groups

Other instrumental combinations

Manuscripts should be sent to the National Composers Clinic, University of Akron, Akron, Ohio, by Aug. 1, 1942. Return postage should be enclosed. Manuscripts will be numbered upon receipt and the composers' names removed so that the appraising committees may consider them anonymously and impartially. Representatives of leading music publishers will be present for the public performances in October. Composers will retain all rights except that of the initial performance. Awards will be made by an advisory committee of nationally known composers. All manuscripts will be judged by nine committees set up to cover the nine areas of musical composition listed above. These committees are made up of one hundred and fifty leading musicians of Ohio.

For further information, address The Department of Music,
University of Akron, Akron, Ohio

THE SCHOOL OF SACRED MUSIC
WALDENWOODS, HARTLAND, MICH.

July 21 - 31 Inclusive

Ten Stimulating days of inspirational study

Classes in Conducting, Choral Methods, Voice Hymnology and Worship, Materials, Model Choir and Organ

FACULTY:

R. DEANE SHURE, Composer, Choirmaster, Organist, head of Mount Vernon

Choir School—Washington, D. C.

ELLIS EMANUEL SNYDER, Director Capital University Concert Choir, Columbus, Ohio.

NELLIE BEATRICE HUGER, Voice Teacher, Choral Conductor, Head Sacred

Music Department, The Detroit Institute of Musical Art.

Expense—Tuition \$20.00—Board and Room \$17.50.

Send today for illustrated folder with outline.

Register Now. Write—Nellie Beatrice Huger, 52 Putnam
Detroit, Michigan



OFFICERS OF THE C.C.O.

President—Charles Peaker, Mus. D., F.R.C.O., Toronto.
 Secretary — Maitland Farmer, F.R.C.O., L.R.A.M., St. Paul's Church, Bloor Street East, Toronto, Ont.
 Treasurer—H. G. Langlois, Mus. B., Grace Church on the Hill, Russell Hill and Lonsdale Road, Toronto.
 Registrar—Charles E. Wheeler, F.C.C.O., London, Ont.
 Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

Kitchener Center.

An interesting and instructive meeting was held for the members of the Kitchener Center April 27 at St. Louis Catholic Church, Waterloo, Ont. The program for the evening took the form of a choir rehearsal. Glenn Kruspe, choir-master of Zion Evangelical Church, Kitchener, opened the rehearsal with Bairstow's modern anthem "The King of Love My Shepherd Is." Garfield Bender, choirmaster of the King Street Baptist Church, continued with "Holy Spirit, Truth Divine." This anthem was harmonized by Alfred Whitehead and the tune was the Minuet from Handel's "Berenice." Arkadelt's "Ave Maria" and a plainsong melody, "O Filii et Filiae," were the next anthems rehearsed. These numbers were sung in Latin and were directed by Eugene Fehrenbach, choir-master of St. Louis Church, Waterloo. Clifford McLelland, choirmaster of the Church of Our Lady, Guelph, concluded with Lotti's "Regina Coeli," also sung in Latin.

Of considerable interest was the way in which the different directors worked with the material at their disposal and interesting effects were produced. After the meeting the members were shown the newly renovated and decorated interior of the church.

EDGAR V. MERKEL, Secretary.

Hamilton Center.

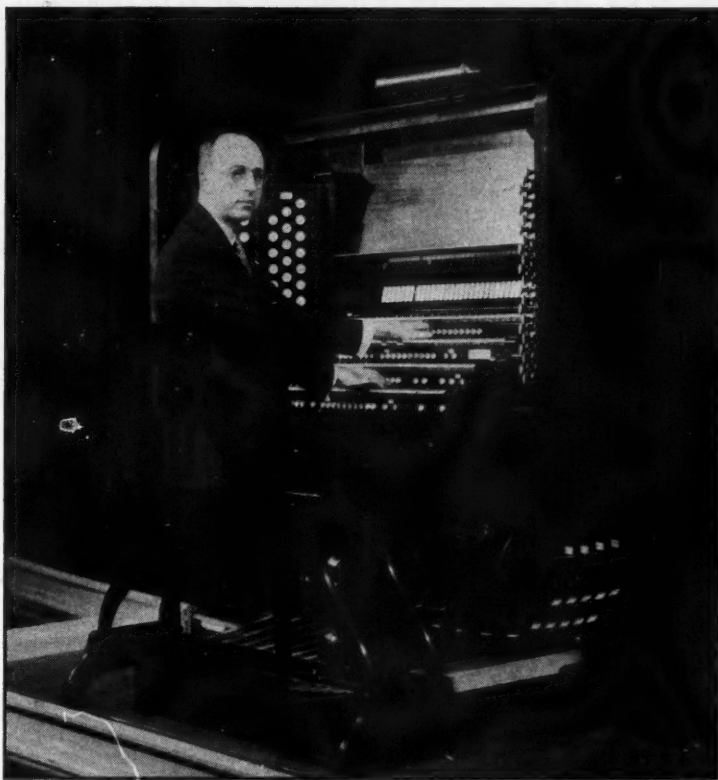
The April meeting of Hamilton Center was held April 28 in the choir loft of St. Paul's Presbyterian Church. Paul Daniels, the chairman, conducted the meeting. Eric Rollinson, F.R.C.O., gave an informal talk on hymn playing. He dealt with this subject from the viewpoint of the organist in particular and illustrated his remarks at the organ.

A nominating committee consisting of Miss Nellie Hamm, convener; Egerton Boyce and Charles Snively was elected to prepare a slate for the annual meeting. Mr. Boyce was also appointed to audit the books.

London Center.

Members of the London Center gathered at the home of Alexander Burr to enjoy recordings of Bach organ compositions. Mr. Burr is the organist and director at Wesley United Church and has a fine collection of the best recordings made in the last few years. The most recent addition to his library is the

MARSHALL BIDWELL OF PITTSBURGH ON TOUR IN WEST



MARSHALL BIDWELL has made two tours to the central West in the last month. May 20 he played for the regional A.G.O. convention at the home of William H. Barnes in Evanston. Earlier he made a visit to the scene of his former activities in Cedar Rapids, Iowa, to play in the First Presbyterian Church April 22. April 24 he gave a recital for the Dubuque A.G.O. Chapter at St. Luke's Methodist Church and the preceding evening played the same program for the Waterloo, Iowa, Chapter at the First Presbyterian Church. This program was as follows: Adagio and Allegro, Concerto in F major ("Cuckoo and Nightingale"), Handel; Chorale Preludes, "Awake! The Voice Is Calling" and "Now Rejoice, Dear Christians," Bach; Air, "Safely the Flocks May Pasture," Bach (ar-

ranged by Alfred Johnson); Passacaglia and Fugue in C minor, Bach; Three "Bible Poems," Weinberger; "Ciacona con Variazioni," Karg-Elert; Allegro Risoluto from Symphony No. 8, Widor; "Twilight at Fiesole," Bingham; Two Preludes on Old Chorales ("Fairest Lord Jesus" and "Begin, My Tongue, Some Heavenly Theme"), Edmundson; Concert Study in D minor, Yon.

Dr. Bidwell played his sixth Bach recital of the present season at Carnegie Music Hall, Pittsburgh, on the evening of May 2 and included among his offerings the "Wedge" Prelude and Fugue in E minor, the Passacaglia, the chorale variations on "O God, Thou Faithful God," five chorale preludes and the Sinfonia "I Stand before the Gates of Heaven."

Bach-Schweitzer album. The Toccata and Fugue in D minor was played from a recording by Edouard Commette.

A. ERNEST HARRIS, Secretary.

CLASSES BY CARL WEINRICH IN VARIOUS CITIES OF EAST

During June and July Carl Weinrich will hold master classes in a number of places in the East. The week of June 8 he will teach at Juniata College, Huntingdon, Pa.; during the week of June 15 he will conduct a class for the Guild in Altoona; the week of June 22 he will conduct a joint organ-choral session with Federal Whittlesey at the Church of the Covenant in Erie, and during the week of July 12 he will be at Shenandoah Conservatory, Dayton, Va. In July and Au-

gust Mr. Weinrich will teach at the Dalcroze School in New York City.

Program for Detroit Women.

The Woman Organists' Club of Detroit held its monthly meeting at St. Matthias' Episcopal Church Tuesday evening, May 26. A fine program was given, with Grace Halverson and Malcolm Johns at the organ, soprano solos by Mrs. Grace H. Gritz and piano and organ selections by Lou Lillian Piper at the organ and Hugh Ridout at the piano.

J. Norris Hering, the Baltimore organist, presented twenty-two concerts under his direction in the season just closed at the clubhouse auditorium of the Maryland Casualty Company. The last one took place Sunday afternoon, May 3.

Tenth Bach Festival in Berea a Two-Day Offering of Artistry

By STEWART MATTER

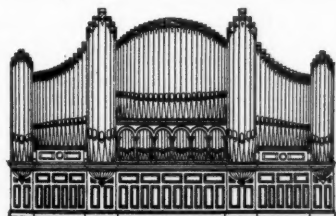
The tenth annual Bach festival was held at Baldwin-Wallace College, Berea, Ohio, May 22 and 23 with signal success. The two-day festival was again under the artistic direction of Dr. Albert Riemenschneider, dean of the Baldwin-Wallace Conservatory, organist and Bach authority of international repute. A feature of the festival was the display of a great part of Dr. Riemenschneider's famous collection of Bach scores, one of the largest in existence anywhere and containing an amazing number of originals. Another aspect of the festival which aroused great interest was the appearance of Olin Downes of the *New York Times*, who spoke on "J. S. Bach, Architect, Mystic and Tone Poet," at the Friday afternoon session.

The festival opened with an organ recital in Kulas Hall by Walter Blodgett of St. James' Episcopal Church, Cleveland, and director of the well-known St. James festivals. His program consisted of the Concerto No. 1, in G minor, five chorale preludes, the "Fugue a la Gigue" and the Toccata, Adagio and Fugue in C.

In addition to the Downes lecture, the afternoon session included the "Cantata 203, Amore Traditore," sung by David Blair McClosky, bass, with John Challis at the harpsichord. The motet "Lobet den Herrn, alle Heiden" was sung with fine spirit by the a cappella choir under the direction of Cecil Munk.

The evening performance was devoted to several shorter works of Bach. The highlight at this time was the glorious "Cantata No. 11, the Ascension Oratorio," ably conducted by George Poinar. The soloists were Thelma von Eisenhauer, soprano; Lillian Knowles, contralto; Harold Haugh, tenor, and Mr. McClosky, bass. In the "Cantata No. 104, Thou Shepherd Bountiful," Messrs. Haugh and McClosky joined with the chorus and orchestra under the direction of Dr. Riemenschneider. The Concerto in F minor for piano and orchestra was given a brilliant performance by Margaret Schluer and the string orchestra under Carl G. Schluer. The "Cantata No. 50, Now Has the Hope and the Strength," for double chorus was given by the festival chorus and orchestra and the a cappella choir under Dr. Riemenschneider.

The second day was devoted entirely to the "Christmas Oratorio," the first three parts being offered in the afternoon and the last three in the evening performance. This is the second time this oratorio has been given in the ten years the Bach festivals have been in progress. While it is unfortunate that the war emergency should have made inroads on the male sections of the chorus, there was evident nevertheless a remarkable sense of integration and a clarity of diction praiseworthy in the highest degree. Attention must be drawn to the superb *obbligato* work of George Poinar and Homer Schmitt, violins, and the able work of the festival orchestra. Walter Blodgett served at the organ for the entire oratorio.



CASAVANT FRERES, LTD.

Organ Builders

St. Hyacinthe, P. Q., Canada

REPRESENTATIVES IN U. S. A.

- W. Lavallee 5234 Netherland Ave., New York City
- J. A. Hebert 3815 Carter Ave., Detroit, Mich.
- R. G. Morel 154 Park Ave., Arlington, Mass.
- Arthur R. Temple 3955 West Lake St., Chicago, Ill.
- Richard K. Biggs 6657 Sunset Blvd., Hollywood, Cal.

STOP-KEYS - DRAW-KNOBS - TILTING TABLETS - NAME PLATES - PISTONS - MARKERS

Supplied in modern non-inflammable material. Engraved in any desired type.

Superior workmanship Prices right

The W. H. Reisner Mfg. Co., Inc.

Hagerstown, Maryland

Programs of Organ Recitals of the Month

Hugh A. Mackinnon, Laramie, Wyo.—Mr. Mackinnon has been giving a series of Sunday afternoon recitals at St. Matthew's Cathedral. Among his programs have been the following:

April 19—"Grand Choeur Dialogue," Gigout; "Abendlied," Schumann; Largo from Second Trio-Sonata, Bach; "Easter Morning on Mount Rubidoux," Gaul; "Epithalame," Vierne; Berceuse, Vierne; "Carillon," Vierne; "Evening Bells and Cradle Song," Macfarlane; Toccata from Fifth Symphony, Widor.

March 29—Passiontide Chorales: "When on the Cross the Saviour Hung," "O Man, Thy Grievous Sin Bemoan" and "We Thank Thee, Christ, Our Lord," Bach; Passacaglia and Fugue in C minor, Bach; Good Friday Music from "Parsifal," Wagner; "Harmonies du Soir," Karg-Elert; Con moto maestoso, Third Sonata, Mendelssohn.

March 8—"Prelude Solennel," Noble; "Lyric Idyl," Palmgren; Prelude and Fugue in A minor, Bach; Aria for the G String, Bach; "Passepied," Debussy; "The Old Castle," Moussorgsky; "Ave Maria," Arkadelt; Finale from "St. Matthew Passion," Bach-Widor.

March 1—Passacaglia and Fugue in C minor, Bach; Lento from "Orpheus," Gluck; Cantilena, McKinley; Improvisation, Banks; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Allegro from Second Symphony, Vierne.

Arthur B. Jennings, Minneapolis, Minn.—In connection with the Bach festival at the University of Minnesota Mr. Jennings, the university organist, gave a recital on the evening of May 6 in Northrop Auditorium, playing these works of Johann Sebastian Bach: Passacaglia and Fugue in C minor; "Jesu, Joy of Man's Desiring"; Pastoral Suite; Little Fugue in G minor; Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross"; Toccata in F.

Julian R. Williams, Sewickley, Pa.—The Youngstown sub-chapter of the A. G. O. presented Mr. Williams in a recital at St. John's Episcopal Church April 28 and the program was made up of the following compositions: Overture to an Oratorio, Handel; "Rondeau" ("The Fifers"), d'Andrieu; "Hark, a Voice Saith All Are Mortal" and "Today Triumphs God's Son," Bach; Fantasia in C, Franck; "Divertissement," Vierne; "Imagery in Tableaux" and "Pacques Fleuries," Edmundson; "The Tumult in the Praetorium" (from "Passion Symphony"), de Maleingreau; "Forgotten Graves" (from "Pastoral Psalms"), Bingham; Finale (Allegro) from Sonata on the Ninety-fourth Psalm, Reubke.

William W. Carruth, F.A.G.O., Oakland, Cal.—Mr. Carruth, organist of Mills College, was guest organist at the University of California at Los Angeles May 15 and 17 and presented the following programs:

May 15—Dorian Toccata, Bach; Adagio from Toccata and Fugue in C major, Bach; "Chanson du Soir" and "To Spring," H. Alexander Matthews; Intermezzo, Beohde; Roulade, Bingham; "Stella Matutina," Dallier; Sonata in D minor, Gullmant.

May 17—Prelude and Fugue in G major, Bach; Chorale Prelude, "Can It Be, Jesu, from Highest Heaven. Hither Thou Wendest?," Bach; "Chanson du Soir" and "To Spring," H. Alexander Matthews; Intermezzo, Beohde; Roulade, Seth Bingham; "O Clemens! O Pia!," Dallier; Scherzo from Symphony 4, Widor; Sonata in D minor, Gullmant.

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs was guest recitalist at the University of California at Los Angeles May 5 and played a program made up as follows: Sonata in A minor, Borowski; Prelude to "The Deluge," Saint-Saens; "Soeur Monique," Couperin; "Cibavit Eos," Titcomb; Toccata, Gigout; "Benedictus," Reger; "Devotion" (Grand Chorus), Richard Keys Biggs.

Glenn Grant Grabill, A.A.G.O., Westerville, Ohio.—Professor Grabill of Otterbein College gave a recital under the auspices of Delta Kappa Gamma and the Business and Professional Women's Club at St. Matthew's Lutheran Church, Logan, Ohio, Sunday afternoon, April 19. His program consisted of the following works: Chorale from the Christmas Oratorio, Bach; "Prayer" in A flat, Stark; "Will-o'-the-Wisp," Nevin; Evensong, Johnston; "Fantasia on Het Koraal, 'Dankt, Dankt Nu allen Got,'" Bonset; Allegretto in B minor, Gullmant; Scherzoso, Rogers; Pastorale

on a Twelfth Century Melody, "Fairest Lord Jesus," Edmundson; "The Nightingale and the Rose," Saint-Saens; "At Twilight," Stebbins; Pastorale, Traditional; "Gratitude," Grabill; Scotch Fantasia, Macfarlane.

Walter Baker, Philadelphia, Pa.—Mr. Baker, organist and director at the First Baptist Church, was heard in a recital May 10 at the First Presbyterian Church of Gastonia, N. C., and on April 26 at the First Baptist Church of Woodstown, N. J. The two programs included these numbers: Sketch in F minor, Schumann; Concerto 5, F major, Handel; Chorale Preludes, "Christ Lay in Bonds of Death," "O Sacred Head" and "Christians, Rejoice," Bach; "The Tumult in the Praetorium," Passion Symphony, de Maleingreau; "Soul of the Lake," Karg-Elert; Scherzetto, Vierne; "In Summer," Stebbins; "Spinning Song," Dupré; Toccata, "Thou Art the Rock," Mulet.

Frederick Marriott, Chicago.—At his Sunday afternoon recitals in Rockefeller Chapel at the University of Chicago Mr. Marriott recently has presented the following programs:

May 3—Chorale, Kirnberger; Cantabile, Loret; Fantasia on the Hymn-tune "St. Catherine," McKinley; Passacaglia and Fugue in C minor, Bach.

April 26—Prelude and Fugue in C minor, Bach; Communion, Vierne; Offertoire, Saint-Martin; "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; "Postlude de Fete," Saint-Martin.

Wilma Leamon, Cleveland, Ohio.—Mrs. Leamon was presented in a recital at the beautiful St. Ignatius Church May 3. She was assisted by the St. Ignatius Choristers under the direction of Clement J. Kissling, with C. Daniel Kissling at the organ. Mrs. Leamon played the following program: Prelude and Fugue in E minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Fantasia, Tours; Toccata from Fifth Organ Symphony, Widor; "Marche Champetre," Boex; "Clair de Lune," Debussy; "Fountain Reverie," Fletcher; "Magic Fire Music" and "Ride of the Valkyries," from "Die Walküre," Wagner. The choristers were heard in three selections from the Mass in D by James H. Rogers. This mass was dedicated to the Rev. A. B. Stuber, pastor of St. Ignatius Church, and was a token of appreciation for the many musical events which he has arranged at his church. In addition, the choristers sang "Juravit Dominus" of William Cardinal O'Connell and the "Vide, Domine" from Gounod's "Gallia."

Pietro Yon, New York City.—On May 1 Mr. Yon gave a recital at the First Presbyterian Church, Rockaway, N. J., dedicating the new Foster memorial organ. He was assisted by a soloist ensemble from St. Patrick's Cathedral. The program consisted of "The 150th Psalm," Gregorian, arranged by Yon; Allegro from First Sonata, Pagella; Aria and Toccata and Fugue, Bach; "Life of Christ in Three Musical Sketches," Yon; "Ave Maria," Bossi; "Cantilena Pastorale," Gullmant; "Marche Champetre," Boex; Toccata, Renzi; "Te Deum" (choir), Yon.

Edouard Nies-Berger, Richmond, Va.—Mr. Nies-Berger, organist of Centenary Methodist Church in Richmond, gave the vespers recital at the Washington Cathedral May 3. His program consisted of these compositions: Doric Toccata, Bach; Elevation, Zipoli; Pastorale, Erb; Scherzo, Fifth Sonata, Gullmant; "Resurrection," Nies-Berger; "St. Francis' Colloquy with the Swallows," Bossi; Intermezzo, Dickinson; "Pageant of Autumn," Sowerby.

Harold Heeremans, New York City.—Mr. Heeremans played the following program on the evening of May 4 at Calvary Episcopal Church: Concerto 1, Bach; Chorale Prelude, "Lord Christ, Reveal Thy Holy Face," Bach; Aria in the Style of Bach and Handel, Heeremans; Intermezzo, Symphony 1, Widor; "Prelude in Olden Style," Greenfield; "Pastoral Poem," McKay; "Vision," McKay; Chorale in A minor, Franck; "Rose Window," Mulet; Finale, Sonata 1, McKay.

Robert Leech Bedell, New York City.—Dr. Bedell gave the dedicatory recital on the two-manual Austin organ in the Euclid Baptist Church of Brooklyn May 10. His program consisted of: Fantasia in C major and Chorale Prelude, "Dearest Jesu, We Are Here," Bach; Allegro, Concerto in G minor, Handel; Largo,

"New World" Symphony, Dvorak; Grand Chorus in March Form, Cantilena and "Gavotte Moderne," Bedell; Prelude to "Parsifal," Wagner; "Menuet Antique," de Severac; Improvisation on "The Old Rugged Cross"; Largo, Handel; "Song to the Evening Star," Wagner; Festal Postlude in D major, West.

Frank B. Jordan, Des Moines, Iowa.—Mr. Jordan, dean of music at Drake University, will give his first recital there June 2 at 8 o'clock. The program will be presented at University Church, across the street from the College of Fine Arts building, and will be played on the four-manual Kilgen organ in that church. The university is issuing 2,000 invitations to this recital. The program is as follows: "Psalm 19," Marcello; Preludio, Corelli; "Tidings of Joy," "God's Time Is Best" and "Badinerie," Bach; Fourth Concerto, Handel; Prelude and Fugue on "B-A-C-H" and Adagio, Liszt; "Echo Caprice," Mueller; "Dreams," McAmis; Fifth Symphony, Widor.

Wesley Day, Baton Rouge, La.—Louisiana State University and the Louisiana Chapter, A.G.O., presented Mr. Day in a recital at the university auditorium May 5. His program was made up as follows: Pavane, Byrd; "Noel" in G, d'Aquin; Allegro from Trio-Sonata 1, Bach; Concerto No. 10, in D minor, Handel; Prelude and Scherzo, Everet Titcomb; Finale from Symphony 1, Vierne.

Mabel Zehner, Mansfield, Ohio.—In a recital Sunday afternoon, April 26, at the First Presbyterian Church Miss Zehner played: Prelude in E minor, Dethier; Canon in B minor, Schumann; Fugue in D major, Gullmant; "Marche Champetre," Boex; "Ballet of the Spirits" from "Orpheus," Gluck-Jennings; "West Wind" and "East Wind," Rowley; "Canyon Walls," Clokey; "In Springtime," Kinder; "Finlandia," Sibelius.

Herbert B. Bruening, Chicago.—Mr. Bruening, organist of St. Luke's Lutheran Church, was organist for a choral union concert by the Waltham League of the Portage zone in the auditorium of the Schurz High School April 26 and played the following organ solos: Sinfonia to Cantata "We Thank Thee, God," Bach; Concert Variations on "America," Flagler; Nocturne for Harp, Yon; "Dreams," McAmis; "Praise to the Lord," Walther.

Ethel Sleeper Brett, Sacramento, Cal.—Mrs. Brett gave a lecture-recital for the Sacramento Chapter of the California State Music Teachers' Association at the First Methodist Church April 20. Her numbers were the following: Prelude and Fugue in E minor, Bach; Toccata and Fugue in D minor, Bach; "Come, Sweet Death," Bach; Toccata on "O Filii," Farnam; "Clair de Lune," Karg-Elert; "Wind and the Grass," Gaul; "Spirit Wind," Shure; "Westminster Carillon," Vierne.

Klaus Speer, Fort Dix, N. J.—Private Speer played the following selections in the chapel of the reception center at Fort Dix Sunday afternoon, April 26: Prelude in E minor, Nikolaus Bruhns; Chorale, "Jesus Christ, Our Saviour," Buxtehude; Fantasia in F major, Buxtehude; Allegro and Andante, Sonata 4, Bach; Chorale, "Christ Lay in Death's Dark Prison," Bach; Variations on "Puer Nobis," Edmundson.

F. Carroll McKinstry, Springfield, Mass.—Mr. McKinstry, organist and director at the Church of the Unity, played these compositions in a recital at the church Sunday evening, May 3: Eighth Symphony (complete), Widor; "In Summer," Stebbins; "L'Organo Primitivo," Yon; "The Four Winds," Rowley.

Albert Tufts, A.A.G.O., Los Angeles, Cal.—In a dedicatory recital at Trinity Methodist Church April 12 Mr. Tufts played: "See the Conquering Hero Comes," from "Judas Maccabaeus," Handel; Gavotte in A, Gluck; Fanfare, Lemmens; "Jesu, Joy of Man's Desiring" and Toccata in D minor and Fugue in D major, Bach; "A. D. 1620," MacDowell; "The Sugar-Plum Fairy," Tschalkowsky; Lullaby from "Arcadian Suite," Nevin; "Passepied," Alec Templeton; Staccato Caprice, Tufts; Three Negro Spirituals, arranged by Tufts; "Carillon-Sortie," Vierne.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For the Thursday afternoon memorial recital at Grace Church April 23 Dr. Boothroyd selected this program: Prelude from Symphony No. 1, Vierne; Introduction and Toccata,

Walond; Solemn Melody for Organ, Walford Davies; "On Hearing the First Cuckoo in Spring," Delius; Scherzo (Presto) from Symphony 7, Beethoven.

At Colorado College April 28 Dr. Boothroyd gave this program: Prelude and Fugue in G, Bach; "Romanza," Grieg; Norwegian Dance No. 2, Grieg; Second "Sonata da Camera," Peace.

Roberta Bitgood, F.A.G.O., Bloomfield, N. J.—In a recital April 14 at Calvary Episcopal Church, New York City, Miss Bitgood gave a program made up as follows: Second Concerto, Handel; "Now Thank We All Our God" (Cantata 79), Bach; "Comest Thou Now, Lord Jesus, from Heaven," "Sheep May Safely Graze" and Fantasia and Fugue in G minor, Bach; "Twilight at Fiesole" ("Harmonies of Florence"), Bingham; Toccata ("The Primitive Organ"), Yon; "Grand Choeur" (Voluntary on Fifth Mode), Weitz; Four Byzantine Sketches, Mulet.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus, organist of the University of California at Los Angeles, played request programs May 19 and 22. In the second recital he included these compositions: Toccata and Fugue in D minor, Bach; Chorale Prelude, Brahms; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Song to the Evening Star," Wagner; "Liebestod," Wagner.

Isa McIlwraith, M.S.M., A.A.G.O., Chattanooga, Tenn.—Miss McIlwraith played a program of music by Bach, Brahms and Reger April 27 at the Ochs Memorial Temple and the list of compositions was made up as follows: Prelude and Fugue in A minor and Three Chorale Preludes, "O Sorrow, O Sadness of Heart," "O How Blessed Are Ye Faithful" and "O God, Thou Holy God," Brahms; Chorale Preludes, "Who Knows How Near My End," "How Brightly Shines the Morning Star" and "From God Will I Not Part," Reger; Andante from Fourth Trio-Sonata, First Movement (Allegro) from Fifth Trio-Sonata and Passacaglia, Bach.

Royal A. Brown, San Diego, Cal.—For his recital at Balboa Park on the afternoon of April 30 Mr. Brown selected this program: Overture to "Orpheus," Offenbach; Barcarolle, "The Mississippi," Dett; Berceuse, "Sweet Little Jesus Boy," MacGimsey; Sonata, Op. 49, No. 1, Beethoven; "Soirees de Vienne," No. 6, Schubert-Liszt; "Recessional," DeKoven; "Castilian Moonlight," Longas; "El Relicario," Padilla; "Donde Estas Corazon?," Serrano; "The Rosary," Nevin; Toccata, Op. 32, Becker.

May 14 Mr. Brown presented this program: Sonata No. 5, in D major, Mendelssohn; "Twilight" (from the Suite "Life"), Fritz Bruch; "Song of the Mother," Bruch; Scherzo, "On the Playground," Royal A. Brown; "Ave Maria," Arkadelt-Liszt; March, "Stars and Stripes," Sousa; "Joyous Sortie," Franck; "Castilian Moonlight," Longas; "El Relicario," Padilla; "Donde esta Corazon?," Serrano; Prelude and Sarabande, Corelli-Clokey; "American Patrol," Meacham; "Star Dust," Carmichael; Overture, "Plantation Days," Witmark.

Marcus Naylor, Warren, Pa.—For his fortieth recital at the First Presbyterian Church May 3 Mr. Naylor chose these works from the music dramas of Richard Wagner: Introduction to Act 3, March and "Walther's Prize Song," "Die Meistersinger"; Prelude to "Parsifal"; Magic Fire Music, "Die Walküre"; "Dreams," "Tristan and Isolde"; "Pilgrims' Chorus" and "Elizabeth's Prayer," "Tannhäuser"; "Ride of the Valkyries," "Die Walküre."

Katherine Powers, Princeton, N. J.—Westminster Choir College presented Miss Powers in a recital May 14 at which she played: Chorale Preludes, "O Thou of God the Father," "All Praise to Jesus' Name," "From Heaven Above to Earth I Come" and "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; "Variations de Concert," Bonnet; Canon in B minor, Schumann; Finale from First Symphony, Vierne.

Julianne Reed, Laramie, Wyo.—Miss Reed was presented by the University of Wyoming April 12 in a senior recital at St. Matthew's Cathedral and her program consisted of the following: Prelude and Fugue in G minor, Bach; Second Sonata, Mendelssohn; Spirituals, "Deep River" and "Nobody Knows the Trouble I See," arranged by Gillette; Sonata in E minor, Rogers.

Programs of Organ Recitals of the Month

Beatrice Hatton Fisk, New London, Conn.—The 300th anniversary of the First Church of Christ in New London was marked by a series of recitals by Miss Fisk on Wednesdays at noon during May. Her programs were as follows:

May 6—Prelude and Fugue in E minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; "Adoration" and "Vox Angelica," Dubois; Intermezzo, A. Walter Kramer; Humoresque, Yon; Andante Cantabile, from Symphony 5, Tschalkowsky.

May 13—Fantasie in G major, Bach; Meditation from "Thais," Massenet; Largo from "New World" Symphony, Dvorak; "Chant de Mai," Jongen; Trumpet Tune and Air, Purcell.

May 20—"Psalm XIX," Marcello; "Sheep May Safely Graze," Bach; Andante Cantabile, Tschalkowsky; "Chant Solennel," Vodorinski; "Benedictus," Rowley; Concert Piece No. 2, Parker.

May 27—Tocatta and Fugue in D minor, Bach; Sinfonia, Bach; "Meditation a St. Clotilde," James; "A. D. 1620," MacDowell; "Adoration," Bingham; "Finlandia," Sibelius.

Irving D. Bartley, F.A.G.O., Las Vegas, N. Mex.—In an hour of organ music at the Methodist Church Sunday afternoon, May 17, Mr. Bartley played: Festival Tocatta, Fletcher; Pastorale, Franck; Fantasia, Best; Andante Tranquillo from Third Sonata and Grave and Adagio from Second Sonata, Mendelssohn; "Marche aux Flambeaux," Clark; Chorale Improvisation on "Bread of Life," Irving D. Bartley; Andante in F, Wely; Gavotte in E flat, Roeder; "Stillness of the Night," Chubb; Evensong, Johnston; "Fireside Fancies," Clokey.

W. Arnold Lynch, Topeka, Kan.—Mr. Lynch's recital Sunday afternoon, May 17, at the First Presbyterian Church was marked by the playing of these selections: Allegro Risoluto, Second Symphony, Vierne; Sonata in A, Handel; Adagio, Sonata in G minor, Bach; "Dreams," Stoughton; "Florentine Chimes," Bingham; "Romance sans Paroles," Bonnet; Allegro Molto Appassionato, Mendelssohn.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead, organist of Duke University, gave the following special recital May 12 in the university chapel for the Console Club of Durham: "My Jesus Calls to Me," "O Blessed Jesu" and "My Faithful Heart Rejoices," Brahms; Sonata in C minor, Whitlock; Sonata 2, Hindemith; "Christmas Cycle," No. 5, Tournemire; "Carillon de Westminster," Vierne.

Fred Williams, F. A. G. O., Cleveland, Ohio.—Mr. Williams gave the following program at St. James' Episcopal Church, Painesville, Ohio, May 17: Prelude on "Ein feste Burg," Hanff; Prelude, Purcell; Two Chorale Paraphrases ("St. Kevin" and "Gardiner"), Whitford; "Rhosymedre," Vaughan Williams; Fugue in G minor, Dupré; Chorale, "Jesu, meine Freude," Reger; Chorale in A minor, Franck.

W. James Marner, Evanston, Ill.—Mr. Marner gave the last of his series of recitals for the season at Seabury-Western Theological Seminary May 17, playing: Sketch in D flat, Schumann; Variations in D minor, Handel; "The Fifers," d'Andrieu; "Sketches of the City," Nevin; "Grand Jeu," DuMège; "Ave Maria," Bach-Gounod; Ricercare, Palestrina; Allegro Maestoso ("Water Music"), Handel.

June 1, in connection with the commencement exercises, Mr. Marner played this program: Cathedral Prelude, Clokey; "An Elizabethan Idyll," Noble; "The Fifers," d'Andrieu; Prelude, Clerambault; "Meditation a St. Clotilde," James; American Fantasy, Diggle.

Eleanor Holter, Syracuse, N. Y.—Miss Holter, a pupil of Leon Verrees, gave a recital as a requirement for the degree of master of music at Syracuse University May 5 and played: "Sicilienne," Chorale Prelude, "Out of the Deep," Allegro from Second Sonata and Gigue in G major, Bach; "Benedictus," Reger; Improvisation-Caprice, Jongen; Prelude and Fugue in B major, Dupré; Chorale Improvisation

on "Beatitudo," Verrees; Psalm-Prelude, Howells; Finale from Fifth Symphony, Vierne; Introduction, Passacaglia and Fugue, Willan.

Walter Blodgett, Cleveland, Ohio.—Mr. Blodgett played the following Bach program for the Northern Ohio Chapter, A. G. O., at the Cleveland Museum of Art May 6: Tocatta and Fugue in D minor; Pastorale; Chorale Prelude, "De Profundis"; Trio-Sonata No. 3, in D minor; Fugue in G minor; Chorale Prelude, "In dulci Jubilo"; Prelude and Fugue in D major.

C. Gordon Wedertz, Chicago.—In a recital at the First Methodist Church of Beardstown, Ill., May 19 Mr. Wedertz played: Sonata No. 1, Borowski; Arioso, "Thanks Be to Thee," Handel; Prelude and Fugue on B-A-C-H, Liszt; "The Bells of St. Anne de Beaupré," Russell; "Reve Angelique," Rubinstein; "Ave Maria," Schubert; "A Mighty Fortress," Faulkes; "Priere," Lemaigre; Tocatta in F major, Widor.

John Howard Henzel, Philadelphia, Pa.—Mr. Henzel gave a recital at St. Matthew's Lutheran Church May 17 at which he played: Chorale in A minor, Franck; "Nun komm, der Heiden Helland" and "Wachet auf," Bach; "Harmonies du Soir" and "Clair de Lune," Karg-Elert; Sonata in D minor, Gullmunt.

Mrs. Dorothy Dunphy Rowley, Kansas City, Mo.—Mrs. Rowley presented the following program April 20 at Grace and Holy Trinity Cathedral: "In Thee Is Gladness," Bach; "Come, God, Creator, Holy Ghost," Bach; Dorian Tocatta in D minor, Bach; Adagio from First Sonata, Mendelssohn; Sketch in D flat, Schumann; Finale from Fourth Symphony, Widor; Adagio Sostenuto from Gothic Symphony, Widor; "Carillon," Sowerby; "Rhapsodie Catalane," Bonnet.

Louise Krause, Mansfield, Ohio.—Miss Krause, assisted by the choir of Grace Episcopal Church and Robert Early, baritone, gave a recital in Grace Church Sunday afternoon, May 17, and played these

compositions: Prelude, Clerambault; Sarabande, Corelli; Tocatta and Fugue in D minor, Bach; Communion, Torres; Intermezzo, Callaerts; "Liebestod," Wagner; Largo from "New World" Symphony, Dvorak; "Dance of the Reed Flutes," Tschalkowsky; "Finlandia," Sibelius.

Harold L. Turner, Indianapolis, Ind.—Mr. Turner gave a vesper recital at the Main Street Methodist Church of Muncie, Ind., May 3, playing: "Fantasia con Imitatione" in E minor, Bach; "Cantilene Pastorale," Gullmunt; Intermezzo from Sonata in G minor, Joseph H. Greener; "Softly and Tenderly," Thompson; "I Need Thee Every Hour," Sherwin-Thompson; "Day Is Dying in the West," Lowry-Thompson; "The Lost Chord," Sullivan; "Agnus Dei," Bizet; Meditation, Sturges; "Vision," Rheinberger; "In Summer," Stebbins; "The Fragrance of a Rose," Howard.

Walter A. Eichinger, Seattle, Wash.—In a recital April 28 for the University of Washington at the University Temple Mr. Eichinger's numbers were: "Alla Trinita," arranged by Dickinson; Rigaudon, Campra; Chorale Preludes, "I Call to Thee," "Rejoice Now" and "O Sacred Head Now Wounded," Bach; "Fugue a la Gigue," Bach; Adagio and Allegro, Concerto 10, Handel; Andante Sostenuto from Gothic Symphony, Widor; Gothic Prelude, DeLamarter; "Pastoral Poem," McKay; "The Legend of the Mountain," Karg-Elert; Finale from Symphony 3, Vierne.

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:

May 3—Scherzo and "Tocatta sur le Veni Creator," Gaston Litaize.

May 10—Third Sonata, Hindemith.

May 17—Sonata No. 9, in C minor, Merkel.

May 24—Sonata No. 5, in C minor (three movements), Thayer.

May 31—"Sonata Britannica" (two movements), C. V. Stanford.

PERSONALITY

The principals of the Pilcher organization have long been identified with church music—at the organ or in the choir . . . Naturally their musical appreciation is reflected in the outstanding churchly quality of all Pilcher Organs . . . Several craftsmen have been engaged in building Pilcher Organs for over forty years—an experience which assures the dependability of these instruments . . . Altogether a combination unique—certainly ideal . . . Henry Pilcher's Sons, Incorporated, Louisville, Ky.

PILCHER *Organs*

FINE

through and through

A basic characteristic of the Reuter Organ of yesterday, today and tomorrow.

The Reuter Organ Company
LAWRENCE, KANSAS

Builders of fine pipe organs, exclusively

THE FIRST YEAR SERIES OF TEXT BOOKS

by THOMAS TAPPER

Books for introductory study, presenting essential elements of the respective subjects in a simple but comprehensive manner. Lessons are easily and naturally graded; statements are clear and direct; ample musical examples illustrate every principle. There are abundant exercises for written work, and review questions at the end of each chapter provide a ready means for test, either for individual or class teaching.

- FIRST YEAR MUSICAL THEORY..... \$1.00
A simple, readable text dealing with rudiments of music.
- FIRST YEAR MELODY WRITING..... 1.25
Familiarizes the student with music notation and elements of form. May precede or accompany the study of harmony.
- FIRST YEAR HARMONY (Augmented Edition) 1.25
Begins with intervals and advances to secondary sevenths, with suspensions and passing tones. Contains melodies and figured basses for harmonization.
- KEY TO FIRST YEAR HARMONY with additional exercises 1.00
- SECOND YEAR HARMONY (Augmented edition) . 1.25
- FIRST YEAR COUNTERPOINT (Revised edition) . 1.25
Five orders of counterpoint, in two and three parts.
- FIRST YEAR ANALYSIS. Musical Form (Augmented edition) 1.25
After study of Motive, Phrase and Period, the smaller forms are taken up for detailed analysis.
- MUSICAL FORM AND ANALYSIS..... 1.00
Containing the numbers required for analysis by the preceding volume.
- FIRST YEAR MUSIC HISTORY 1.75
Direct and concise, with enough detail to make the story interesting and to show the relationship of persons, causes and events.
- FROM PALESTRINA TO GRIEG (First Year Biography) 1.75
For class work, reference purposes, or individual instruction and enjoyment.

THE ARTHUR P. SCHMIDT CO.
Boston: 120 Boylston St.

Bonnet Anthology of Early French Music Offers Rich Material

BY SETH BINGHAM

The H. W. Gray Company has just issued a very important "Anthology of Early French Organ Music," covering the period from the twelfth to the eighteenth century. The material has been collected, annotated and transcribed by Joseph Bonnet, whose editions of historical organ recitals have exercised a strong influence for good on American organ playing for the last two decades. The present "Anthology" of sixteen pieces, although limited to the music of a single nation, presents a sufficiently rich and varied treasure from the great French composers of the pre-Bach era to make it a "must" in every organist's library. Like all previous Bonnet collections, this volume bears every evidence of thorough research, discriminating choice of material and wise editing. Registration, tempo, dynamics, phrasing and fingering are indicated with meticulous care. Besides information on the sources, the preface contains valuable historical notes on the composers, as well as a short analysis of their style and an explanation of the musical ornaments employed.

The "Anthology" begins aptly enough with a quaint "Organum Triplex" by Pérotin le Grand (1180-1236), whose accented fourths and parallel fifths and octaves sound strangely modern to our ears. While this and the following anonymous "Moulin de Paris" (fifteenth century) can hardly be regarded as more than "museum pieces," there is a piquant flavor about them when played with the editor's registration. However, in the three "Verses from the Te Deum" (anonymous, published by d'Attaignant in 1531) we have a definite instrumental approach in music, which carries a message of expressive beauty. Eustache de Caurroy's Fantasy on "Je Crois Vierge Marie" prefigures the canzona of Frescobaldi and even the chorale prelude of Scheidt in its use of counterpoint based on fragments of the melody itself.

Mr. Bonnet has chosen the fourth stanza of the "Veni Creator" to represent the great composer-priest Jean Titelouze (1563-1633); he has raised it a tone above the original key, as was done in the Guilment version of Titelouze's "Hymns of the Church." This is robust music, solid and closely knit with bold harmonic progressions. There is great economy of thematic material, as will be seen from the fact that of the four constituent phrases, each fugally treated, though not in the tonal order of Bach, the first enters eight times, the second four times, the third six times and the fourth eight times. The music has a severe grandeur.

The editor speaks of the pure, refreshing atmosphere and rare refinement of style in the "Pavane" by Jacques Champion de Chambonnières (1602-1672). But the music lacks the inner vitality and rhythmic flow characteristic of the best of Champion's contemporaries. His influence on the modulatory procedures of Louis Couperin (circa 1626-1661) is fairly evident in the latter's "Chaconne." This piece bears little resemblance to the later chaconnes of Buxtehude and Bach, beyond the literal repetition of the theme. Rather it reverts to its primitive form, appearing as a dance refrain alternating with extraneous episodes.

With the lovely "Elevation" from the "Mass for Conventual Use" by Louis' nephew, Francois Couperin le Grand (1668-1733), we come to one of France's greatest masters of organ composition and a worthy contemporary of Bach in this field. It is a beautiful example of a melody in the tenor-alto range, played as a solo on a group of stops commonly designated *Tierce en Taille*, consisting of the gedeckt, 8 ft., soft octave or flute, 4 ft., nazard, 2½ ft., doublette, piccolo

or quarte de nazard, 2 ft., tierce, 1½ ft., and, if available, larigot, 1½ ft.

In striking contrast is the same composer's superb "Offertoire sur les Grands Jeux" from his "Mass for Parochial Use"—a sort of symphonic tryptich comprising an introductory section of rich polyphonic texture, a fascinating middle section fugally worked out and a final twelve-eight movement of rollicking drive and energy. Mr. Bonnet calls attention to the fact that French organists refer to this as the "Meistersinger" Offertoire because of the resemblance of two of its themes to those of Wagner's opera. It is to be regretted that the editor has not seen fit to include additional examples of Couperin's art, such as the first, second, fourth and sixth couplets of the Gloria in the "Parochial Mass," or the first two couplets of the Kyrie in the "Conventual Mass." One may perhaps hope for these in a later volume.

"Les Cloches," by Nicholas LeBegue (1630-1702), is a charming carillon, with the elegance and transparency peculiar to this master. Equally good is his Symphony in B flat, whose second theme, incidentally, antedates Beethoven's Fifth by some 130 years!

De Grigny's splendid five-voice Fugue, with its irregular exposition and dominant ending, will probably be "news" to most American organists. It is very rewarding music, grateful to play. His highly ornamental and sparkling "Dialogue" in F minor goes equally well on the organ or harpsichord. "Pange Lingua" reproduces the intense lyric mood of the famous "Recit de Tierce en Taille," published in volume 1 of Bonnet's "Historical Organ Recitals." The list concludes with De Grigny's "Dialogue" in D minor, introduced by a few slow, stately measures, then launching into a vigorous allegretto movement of exuberant rhythm with some gorgeous solo reed passages featuring typical trumpet arpeggios and upward-rushing scales.

Once more the organ profession will acknowledge its debt to Joseph Bonnet for his painstaking devotion in making accessible this fine anthology, important to the organist equally for its educational value and for the aesthetic riches it contains.

Choir Festival in Boston.

The Church of the Covenant, Boston, was host to the choirs of the Arlington Street Church, Boston, and the Harvard Church, Brookline, at a festival service held at the Covenant on the evening of April 29. "Christe Redemptor," by Matthews, was played by Dr. Raymond C. Robinson, F.A.G.O., as a prelude, the Adagio from Widor's sixth as an offertory by Miss Velma Harden and Dr. McKinley's Fantasy on "St. Clement" at the end of the service by Elwood Gaskill. Anthems of Vaughan Williams and Randall Thompson and two choruses from the Mozart "Regina Coeli" were sung by the combined choirs. A fine accompaniment to the latter was played by E. Power Biggs.

Musicians' Club of Women.

The Musicians' Club of Women closed its sixty-seventh season with a luncheon at the Swedish Club in Chicago May 4. The retiring president is Mrs. Almada Biery Jones and the incoming officers are: Mrs. Margaret Lester, president; Mrs. Frederick Armstrong, vice-president, and Mrs. Annette Thorn Anderson, second vice-president. A program followed the luncheon. Lola Fletcher, soprano, sang a group of songs composed by Phyllis Fergus, with the composer at the piano, and Margaret Jean Cree, cellist, presented a group.



63
Years of
Unchallenged
Leadership
J. C. DEAGAN, Inc.
Chicago

AUSTIN ORGANS, INC.

Organ Architects and Builders
HARTFORD, CONN.

REPRESENTED BY

J. E. Austin, Riverview Drive, Suffolk, Va.
Calvin Brown, 4539 North Richmond St., Chicago, Ill.
Herbert Brown, 522 Fifth Ave., New York, N. Y.
P. S. Fanjoy, P. O. Box 159, Winston-Salem, N. C.
Ernst Giesecke, P. O. Box 234, Honolulu, Hawaii.
J. B. Jamison, Los Gatos, California.
Kansas City Organ Service & Supply Co.,
4113 Pennsylvania, Kansas City, Mo.
Shewring Organ Service, 15400 Lydian Ave., Cleveland, Ohio.
Roy E. Staples, P. O. Box 161, Atlanta, Georgia.
J. J. Toronto, 34 "A" St., Salt Lake City, Utah.
C. J. Whittaker, 5321 Eighth Ave. N. E., Seattle, Washington.
Samuel R. Warren, 172 Connecticut Ave., West Haven, Conn.

MAYLAND

Elite Organ Percussions

WITH OR WITHOUT
Electric Actions

Electric Controlled Tubular Chimes

THE STANDARD SINCE 1866
SEND FOR CATALOGUE
R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

Richard Ross

Concert Organist

Church of the Holy Nativity

Baltimore, Md.

Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing
De Paul University School of Music
64 E. Lake Street, Chicago

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT

For RECITALS
and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

Mario Salvador,

A.B., Mus.M., A.A.G.O.

Organist—Choirmaster—St. Louis Cathedral

Organ Recitalist

St. Louis

Missouri

FRANK ASPER

Mus. D., F. A. G. O.

Salt Lake Tabernacle

BOY CHOIR

CONFERENCE — JULY 6-10
CAMP WA-LI-RO

Bishop Tucker (Ohio), Ray Brown, J. Wm. Jones,
Rev. John W. Norris
Address Paul Allen Beymer
3226 Euclid Ave. Cleveland

**INTERESTING DESIGN
IN BROOKLYN CHURCH**

ALLAN ARTHUR LOEW

WORK DONE BY M. P. MÖLLER

New Three-Manual in Christ Episcopal Attracts Attention—Tone Also Carried to Chapel by Amplification.



Christ Episcopal Church in Brooklyn, N. Y., is making good use of its new three-manual organ, built by M. P. Möller, Inc., a few months ago.

In addition to building the organ, the Möller factory furnished the handsome hand-carved grille-work which encloses it. The organ is equipped with a second console, of two manuals, in the chapel, which makes the great, choir and pedal playable in that location. M. P. Möller also furnished amplification equipment to carry the tones of the great, choir and pedal divisions into the chapel.

While, as the specifications show, the organ is not one of great size, its design and the way in which the work has been carried out have attracted more than usual attention. The stop scheme is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 notes.
- Tromba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 notes.
- Chimes, 21 bells.
- Harp, 49 bars.
- Celesta, 61 notes.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2½ ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Dolce Cornet, 3 rks., 183 pipes.
- Mixture, 4 rks., 244 pipes.
- Double Cornopean, 16 ft., 97 pipes.
- Cornopean, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 notes.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 notes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Double Cornopean, 16 ft., 32 notes.
- Trombone, 16 ft., 44 pipes.
- Tromba, 8 ft., 32 notes.
- Chimes, 21 notes.

**THE REV. Z. B. T. PHILLIPS,
CLERGYMAN-ORGANIST, DEAD**

The Very Rev. Ze Barney Thorne Phillips, dean of the Washington Cathedral and chaplain of the United States Senate since 1927, died May 10 in Washington after a short illness. It was found that a pharmacist's error in compounding a prescription led to Dr. Phillips' death. His age was 67. He was a talented musician and before entering the ministry was for twelve years organist and choirmaster in various churches. He served also as chaplain of the District of Columbia Chapter of the American Guild of Organists.

Dr. Phillips, who was born in Springfield, Ohio, was ordained in 1900. After serving charges in Hillsboro, Ohio, and Cincinnati, he was rector of Trinity Church, Chicago, from 1902 to 1909; St. Peter's Church, St. Louis, 1912-22, and the Church of the Saviour in Philadelphia from 1922 until he became rector of the Church of the Epiphany in Washington. From 1909 to 1911 he studied at Oxford, England. In 1937 Dr. Phillips was president of the House of Clerical and Lay Deputies of the Episcopal Church and presided over the triennial convention of the church at Cincinnati.

At the church of St. Mark, Brooklyn, on the first Sunday after Trinity, June 7, at 11 o'clock there will be a festival service marking the completion of twenty-five years of service of the organist, Allan Arthur Loew, M.A. On this occasion the choir will be assisted by Carl Tollefsen, violin; Willem Durieux, cello, and Michael di Santis, harp.

Mr. Loew's term as organist is the second longest in the history of this parish. William Coard, who served from 1848 to 1875, completed the longest term in the musical history of St. Mark's. Thomas R. Phillips served from 1892 to 1913 and still visits St. Mark's occasionally. Alfred Boyce, conductor of the Brooklyn Apollo Club and organist of the Church of the Holy Communion, New York, served at St. Mark's from 1913 to 1917.

Mr. Loew began his musical career as a choir boy in St. Thomas' Church, Brooklyn, under Edwin Arthur Kraft. Later, in St. Stephen's Church, he continued singing and studying the organ under Charles F. Mason. He served there for a long time as chorister and organist of the church school. In 1913 he became organist of the Woodhaven First Presbyterian Church, where he remained until 1917, when he was called to the Church of St. Mark.

Mr. Loew is also an instructor in music in the Halsey Junior High School, where he has a large orchestra. He is a graduate of Boys' High School and the College of the City of New York, and holds the degree of master of arts from Columbia University. During the world war he served overseas as a sergeant in the 305th Infantry of the 77th Division, and saw service in the Oise-Aisne and Meuse-Argonne offensives.

**E. W. G. QUANTZ, LONDON, ONT.,
EDUCATOR-ORGANIST, IS DEAD**

Edgar William G. Quantz, director of music in the schools of London, Ont., died May 10 in Victoria Hospital, following a long illness. He was 66 years old.

Mr. Quantz during the past quarter century instructed more than 175,000 London children. He began as organist and choirmaster at the age of 19 in St. Paul's Presbyterian Church, Ingersoll, Ont. In 1897 he became organist and choirmaster of Chalmers Church, Guelph. Three years later he assumed a similar post at the First Methodist Church, St. Thomas. In 1903 he accepted a call from New St. James' Presbyterian Church, London, and four years later became the organist and choirmaster of Askin Street Methodist Church (now Wesley United). He resigned this post in 1919 to devote all his time to the music department of London schools. In 1925 he was appointed organist and choirmaster of Knox United Church and retained this position until 1933.

Mr. Quantz was born in Port Hope, Ont., Feb. 11, 1876, the son of the Rev. William Quantz. In 1903 he married Maria Marlatt, a granddaughter of Captain John Marlatt, Yarmouth, who was an associate of Colonel Talbot in the establishment of the famous Talbot settlement. Surviving him are his widow, one son, W. Goldwin Quantz, and two brothers—Dr. Frank M. Quantz, dean of education at the University of Sas-

Wicks compensating valve

SIMPLICITY itself is this mechanism which operates the large bass and pedal pipes. Wind, under constant pressure, maintains each disc in perfect balance, completely shutting off the wind from the pipes. Because of this balanced pressure, a minimum of electric current is required to operate the valves.

An abundant wind supply is instantly supplied to the pipe. The air cushions the valves against all action noises. *There are NO leather pneumatics or pouches needed.*

1100 Fifth Street Highland, Illinois

katchewan, and Ewart S. Quantz, Gadsby, Alta.

Summer School at Smith College.

The Smith College summer school of music will have its fourteenth season at Northampton, Mass., June 22 to Aug. 1. It will be for both men and women, high school graduates, college undergraduates and graduate students. The school is organized to provide choral and orchestral group activities, concerts, lectures and academic courses. Arthur W. Locke is the director and Professor Melville Smith of the Longy School of Music, Cambridge, Mass., will teach organ.

Nordgren Directs "Messiah."

Eugene Nordgren conducted the Wausau, Wis., Oratorio Chorus of 100 voices in the singing of Handel's "Messiah" at the First Presbyterian Church Sunday evening, April 19. Every seat in the church was taken by a congregation of 1,800 people. Prominent soloists from Chicago, Milwaukee and other cities took the solo parts. The event was described by enthusiastic critics as one of the greatest musical undertakings on record in Wausau. Mr. Nordgren is organist and director at the First Presbyterian Church.

Hennefield Transcribes Bach Works.

A concert was given by the choirs of St. Mark's Lutheran Church and St.

Mary's Episcopal Church under the direction of Norman Hennefield, organist and choirmaster of St. Mark's, and Edwin Schofield Marsh, organist and choirmaster of St. Mary's, on Sunday, May 24, at St. Mark's Church, Jamaica, N. Y. In addition to the choral numbers there was a recital by Mr. Hennefield of these compositions of Bach which he has transcribed for the organ: "I Wrestle and Pray," "Come, Saviour of the Gentiles" and "We All Believe in One God."

Offers \$100 Prize for Solo.

The Chicago Singing Teachers' Guild announces its sixth annual competition for the W. W. Kimball Company prize of \$100, to be awarded this season to the composer submitting the best setting for solo voice, with piano accompaniment, of a text to be selected by the composer. In addition to this award the guild guarantees publication of the winning manuscript. Complete information concerning the competition may be obtained by addressing Walter Allen Stults, Box 694, Evanston, Ill.

**A L F R E D
WIDEMAN
Holy Name Cathedral
C H I C A G O**

ADOLPH STEUTERMAN
F. A. G. O.
Recitals Lessons
Calvary Episcopal Church, Memphis, Tenn.

New Music for Choirs; White Spirituals and Russian Anthems

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

One of the very hopeful signs for American church music is the discovery of old white spirituals that can be arranged as impressive anthems. I am sorry that I did not receive in time to recommend for Easter a stunning arrangement by John W. Work of "Twas on One Sunday Morning" (J. Fischer). It has opening sections for alto and tenor, full, that could be used as solos. This is certainly one of the important publications of the year.

Another carol that has just reached me is "Awake, Awake, Good People" (G. Schirmer, 1941) by Reginald Sweet. It is recommended for Christmas or Easter. If the music is not traditional—and it is not so described—it is a remarkably good example of composition in folk tradition. At least one stanza of the text is from an old May Day carol with which many of us are familiar. In other words, the text is one of those odd mixtures suitable for more than one season and therefore admirable for a choir concert. This delightful number is to be sung unaccompanied in four parts.

I believe that I also neglected "Come, Christians, Join to Sing Alleluia!" which is a Spanish melody very well arranged as an accompanied carol by James R. Gillette (Summy, 1939). The carol has beauty of a high order, and unless you confine Alleluias to Eastertide it could be used as an anthem of praise at various seasons. Anyway, see it for next Easter; it is of first quality.

While I am talking about carols, let me mention again Mr. Marryott's new "Hymn of Peace" (Ditson), an unaccompanied number with pure melody and with a text that I hope we may be able to sing at the end of the war, if not now. I fear that "love is not our only armor," but we do still look forward to a day when "men shall live as brothers." It is a good omen that so fine a song of good will is ready for the day of peace.

Alfred H. Johnson has two new numbers that say simply noble things. One is a setting of "God Be in My Head" (Kjos), which is recommended for unaccompanied singing as introtit, short anthem or gradual for baptism. Here is a good alternate setting if you are a little tired of the one by Davies. The other piece is "Ah, Jesu!" (Kjos) for Christmas. Most of the time the chorus hums unaccompanied as background for a soprano solo or group of sopranos; I would suggest a choir of children singing in unison as even more impressive.

I have mentioned previously the new setting by Philip James of "Psalm 150" (Gray). Another impressive and rather difficult new anthem of his is called "Wisdom Crieth Without" (Gray), which might be used at commencements by choirs capable of mastering it. Another difficult new number of quality is W. H. Schroeder's "Teach Me to Love" (C. Fischer), unaccompanied and running to sixteen pages, for a chorus, with some divisions. The text, rather naive, seems incongruous to music that is trying pretty successfully to be dissonant and modern.

Dr. Noble has a new anthem, "The Soul Triumphant" (Gray) for TTBB, which is also published for SATB. The edition for men has a baritone solo. It is healthy, sonorous and not difficult music, with an interesting accompaniment, the whole running to fourteen pages. The text is put together from poems by Heber and Holmes, distinctly intended for time of war, and the anthem is dedicated to the West Point choir.

For the fallen warriors there is a new anthem by H. L. Clements called "Memorial Day" (G. Schirmer), with text by the American soldier-poet Joyce Kilmer, and with plenty of bugles blowing. There is an edition for SA and one for SATB, accompanied. The solo for high voice is short. I imagine that this will be used a good deal.

Russian Anthems

Just before writing this article I was strolling with the Episcopal chaplain of Cornell University, and he asked whether I had noted any renewed interest in Russian music. The question struck me as

DR. HARRY E. COOPER'S ORGAN CLASS AT MEREDITH COLLEGE



A CONCEPTION OF THE INFLUENCE and scope of the department of music at Meredith College, Raleigh, N. C., is afforded by this picture. Dr. Harry E. Cooper is in charge here and the photograph shows his organ class this year. Reading from left to right in the front row are Helen Best, Mary Agnes Bryant, Nan Davis and Adelaide Bunker; in the second row Virginia Council, Louise Dickie, Dr. Cooper, Mildred Thomas, Elizabeth Howell and T. Howard Sheehan

(who built two of the college organs), Betty Knowles and Evelyn Starling; in the back row are Mrs. Robert D. Wright, Maude Wilson, Gladys Ricks, Hannah Savage, Rowena Daniel, Elizabeth Tucker, Joyce Dawson, Janie Sawyer and Margaret Robertson. Miss Howell is a candidate for the bachelor of music degree this spring, with major in organ, and Miss Thomas is a candidate for the bachelor of arts degree with major in organ.

timely, particularly because at luncheon I had been deploring the lack of interest in certain quarters for American church music, and a musicologist had said: "You are in too much of a hurry; you have the Russians, haven't you?" Well, as a matter of fact there was a great vogue of Russian music in this country about twenty-five years ago, and I remember Sir Edward Bairstow's remarking at that time that in England they were turning back to the school of Byrd while we seemed to be taking up the Russians. Perhaps the leading editor of their music in America was then Dr. N. L. Norden. For some time the editing of such music fell off, partly because so much was available. Now we are having a new burst of interest. For example, here are some recent editions for mixed voices:

- Arkhangelsky-Willhousky—"Lend Thine Ear to My Prayer" (C. Fischer). Advertised on cover as being in four parts, but men divide.
- Fatyeff-Tkach—"Bow Down Thine Ear." (Kjos). Four parts.
- Gretchaninoff-Chesnokoff—"Sanctus." (Gray). SATTB.
- Gretchaninoff—"I See Thy Kingdom." (Gray). Short, three pages. Some divisions in all four parts.
- Kopyloff-Norden—"Forever Is It Meet." (J. Fischer). SSATTTBB.
- Kalinnikoff-Hawkins—"Hymn of Adoration." (Gray). Text of Havergal hymn. "O Saviour, Precious Saviour." A little division in each part.
- Nikolsky-Norden—"When Israel Went Forth Out of Egypt." (J. Fischer). Text from two Psalms. Eight parts.
- Tschalkowsky-Grayson—"Legend—Lovely the Garden." New and poetical translation. Four parts. (Kjos).
- Veflaeff-Norden—"Gladsome Light." SSATTTBB. (J. Fischer). Short.
- Yesaooloff-Norden—"Praise the Name of the Lord." (J. Fischer). Eight parts.

For women's voices there are the following new editions:

- Bortniansky-Matterling—"Cherubim Song, No. 7. (Kjos, 1941). SSA.
- Gretchaninoff-Matterling—"Cherubic Hymn." (Kjos, 1941). SSA.
- Rachmaninoff-Geer—"Blessed Is the Man." (Gray). SSAA. Also published for SATB. Op. 37, No. 3.

For men's voices there are two useful numbers:

- Kopyloff-Willhousky—"Heavenly Light." (C. Fischer, 1941). TTBB.
- Rachmaninoff-Gretchaninoff—"Glory Be to God." (Gray). TTBB, with some further divisions. Op. 37, No. 7. Also published for mixed voices.

It is needless to say that these numbers are all to be sung unaccompanied. They are not merely evidence of our renewed interest in Russia; they are noble examples of good church music.

New Service Music

One of the best settings ever made for the "Benedictus Es, Domine" is Miss

SCHOOL AT WALDENWOODS TO HOLD TWELFTH SESSION

The twelfth annual session of the School of Sacred Music at Waldenwoods, Mich., will be held from July 20 through July 30. Waldenwoods is a wooded sanctuary near Lake Walden, where church musicians may come for ten days of practical and inspirational training. R. Deane Shure of Washington, D. C., will again head the faculty. He will teach a course in general choir methods and the class in organ. Ellis Emmanuel Snyder, who has won an enviable reputation with his Capitol University Choir, will teach the class in choral methods, conduct a model choral group and teach voice. Nellie Beatrice Huger, director and founder of the school, will have the classes in conducting technique and advanced conducting. She will also have a class in the study of the service, which will include liturgy and hymnology. All of the teachers will accept private students for the ten days.

A Galilean service has been a feature of the school for twelve years. Student recitals, picnic dinners, hikes in the woods, swimming parties, quilts and other activities are planned for those who wish to combine recreation with study.

An exhibit of sacred music materials, consisting of several thousand copies of anthems, books, cantatas, oratorios and vocal and organ solos, will be on display. This is one of the largest collections of sacred music in America, and is owned by Miss Huger.


Canton Chorus' Annual Concert.

The Canton, Ohio, A Cappella Choir lived up to the reputation which has made it a Canton institution when it gave its tenth annual concert in the Lincoln High School April 28. Composed of 100 persons who sing for the love of it and who spend a year in preparation for their one public appearance, the choir has earned its place among the city's musical organizations and the latest concert, under the direction of Lawrence A. Cover, added new laurels. Mrs. Lolo List Cover, the choir's accompanist, played the "Liebestraum" as Liszt wrote it while the choir sang the special vocal background by Riegger. Mrs. Cover was honored at its close by presentation of a huge bouquet of red roses and a great burst of applause.

Edmundson Takes Church Position.

Garth C. Edmundson, the composer and organist, has been appointed organist of the First Presbyterian Church of New Castle, Pa., and is on the organ bench again after an absence of two years from church work. The church has changed its chancel, rebuilt the organ and has placed Mr. Edmundson in charge of a solo quartet, a choir of sixteen voices and a young people's choir. He is planning various musical features for next season.

Choir Pulpit COWNS



Choral and Graduation Apparel. Fine materials, beautiful work, pleasingly low prices. State your needs. Catalog and samples on request. DeMoulin Bros. & Co., 1143 S. 4th St., Greenville, Ill.

J. THURSTON NOE
A.M., B.S. in Music
Organist and Minister of Music,
Manchester, Connecticut

Adolf Torovsky, A.A.G.O.
Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carol
"Softly the Stars Were Shining"

ERNEST E. HARDY
147 Milk St., Boston, Mass.
INSURANCE
(O. & C., Church of the Holy Name,
Swampscott, Mass.)

JOSEF SCHNELKER GOES TO NEW CLEVELAND CHURCH

Josef Schnelker of Detroit has been appointed organist of Our Lady of Angels Church in Cleveland and will preside over the organ Walter Holtkamp is building for the new church edifice.

Mr. Schnelker gave a program May 6 at the music festival of Berea College, Berea, Ky. Among the events of the week were an orchestral program, a violin and piano program, a duo-piano recital, the organ program, a concert by the Union Church choir and a program of spirituals by the Hampton Institute Male Quartet. The recital program was played at the Union Church on an Estey organ. The following were Mr. Schnelker's numbers: Chorale Preludes, "We All Believe in One God," "Deck Thyself, O My Soul" and "In Thee Is Gladness," Bach; Chorale in B minor, Franck; "Pantomime," Jepson; Andante Cantabile, First Symphony, James; Intermezzo and Cantabile, Sixth Symphony, Widor; Toccata, Fifth Symphony, Widor.

Champion Electric Suctorians for Pumping Reed Organs

Built for Service Priced to Sell
Successful in Each

STANDARD SIZE \$40.00 F.O.B.

Junior Suctorian, ample up to six sets
of reeds, \$30.00

Pipe Organ Service Company
3318 Sprague Street Omaha, Nebr.

J. Donald Willing
ORGANIST AND CHOIRMASTER
Plymouth Church of Shaker Heights
Cleveland

THE HYMN SOCIETY OF AMERICA, INC.

President—William Watkins Reid, New York.
 Vice-Presidents—Paul C. Warren, D.D.; Mrs. Clarence Dickinson, Oscar Thomas Olson, D.D.
 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.
 Corresponding Secretary—Stephen Ayers, S. T. M., Box 423, Manhasset, N. Y.
 Recording Secretary and Chairman Executive Committee—The Rev. Deane Edwards, 297 Fourth Avenue, New York.
 Librarian—William W. Rockwell, D. Th., New York.
 Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

The Hymn Society is most fortunate in its librarian. When, seventeen years ago, it acquired the Augustus Newman library of hymnals and books on hymnody, an offer was received from Union Theological Seminary to house them with its own collection. This was accepted, and the materials which were of value for students were merged on the shelves of a room in the library set aside for that purpose.

Dr. William Walker Rockwell was librarian of the seminary, and soon he assumed the same office in the society. Acting jointly for both bodies, he planned the arrangement of the combined library and took charge of the all-important task of cataloguing the accessions from the society. He was also interested in the records and papers which form its archives, and arranged with Dr. Ruth Messenger to become its archivist, a responsibility which she has fulfilled with meticulous care.

On May 11 Dr. Rockwell, who retires this year from his office as seminary librarian, was honored at a dinner attended by nearly 200 of his friends. President Coffin skillfully guided the proceedings. Dr. Rockwell's long career as librarian, scholar and educator was fittingly portrayed in tributes from his colleagues and other distinguished librarians, professors and clergymen. Among the speakers were two women. Miss Julia Pettee sketched with quaint humor the gentle art of cataloguing. Dr. Ruth Messenger spoke of the skill with which Dr. Rockwell had handled the problems of assimilating the books of the Hymn Society and enlarged the scope of the hymnological section of the library. Finally Dr. Ralph W. Sockman recounted the stimulating contacts between Dr. Rockwell and the students who had come under his influence.

We as organists can learn much by studying the methods and principles that guide such a great librarian as Dr. Rockwell. Do we arrange and preserve our organ and choir music according to any effective plan? Are we adding to our own and the choir's repertory? A good librarian is always alert to add valuable items to his collection. Do we avail ourselves of the treasures of other liturgies, of the psalmody and hymns of other periods? A voyage of discovery in such a hymnic library as that in room 512 of the Union Seminary library will be a fascinating adventure.

On April 7 our sister society in Seattle, with the Western Washington Chapter of the A.G.O., held a dinner meeting at which its new chairman, Mrs. Victor L. Nutley, presided. The speaker was our former president, Dr. Henry Wilder Foote, who is temporarily in charge of an important church in Vancouver. His subject was the cooperation of ministers and organists for better hymns.

Dr. Ruth E. Messenger was the speaker at a dinner of the society held at Union Seminary April 20, giving an address on the first three centuries of Christian hymns. Dr. Messenger has brought together the most recent research material on this subject—much of it not hitherto available in English. Her paper will soon be in print, however, for Carl Price announced at the meeting that it is to be issued as the ninth paper of the society, a special gift making this possible.

Recent hymn festivals by A.G.O. chapters include a most interesting service at St. Luke's Cathedral, Portland, Me., Sunday, April 26, at which were played

organ preludes or meditations on five tunes which were sung by the congregation. These tunes were "Amsterdam," "Rockingham," "St. Flavian," "Eventide" and "Duke Street," and the preludes were written by Demarest, Noble, Bingham, Kinder and George Mead. Fifteen choirs—none of them being Episcopal—joined with the choir of the cathedral and its choirmaster, Alfred Brinkler, F.A.G.O., the players including the present dean of the Maine Chapter, John E. Fay, A.A.G.O. The service was sponsored jointly by the chapter and the Maine Federated Church Choirs, Mrs. Foster L. Haviland, chairman.

May 12 the Western Michigan Chapter held its second annual festival in the First Methodist Church of Grand Rapids. Twenty-eight vested choirs were placed in two groups, partly in the nave. They entered silently to organ music. The service had three related themes, each well illustrated by hymns. The two groups of choirs sang sometimes antiphonally, and descants, sung by 200 sopranos, were added on two tunes—"Dundee" and "Soldiers of Christ."

Only recently we turned to an attractive wall calendar to find the merry month of May, and realized suddenly that it had been sent us by the Rev. and Mrs. J. W. Moore last December, from their church and home at Manila, P. I. It must have been mailed early in November. The work of Mrs. Moore with the choirs of the Union Methodist Church at Manila has been described in these columns. The adult choir has given many special services and concerts, also taking part in performances of the "Messiah," accompanied by the United States army band. In their message to American friends these missionaries "hope that throughout the new year your minds will turn occasionally to these lovely islands, and to your friends and fellow workers out here. We wish you were able to come and see us during the year, but while this world is in such turmoil that will probably not be possible."

No, it is not possible, but though we cannot learn yet of the safety of these pioneers of the Cross, separated from us completely by the wrath of man, we are proud to be their comrades.

To Entertain Guild of Carilloneurs.

The Friends of the Wellesley College Carillon and the music school of the Conference for Church Work will be the hosts for a meeting of the Guild of Carilloneurs of North America at the conference at Wellesley College late in June. Guild members will give recitals on the carillon at the college and will lecture on carillon music as a part of the work in the music school.

Special Clinic at Drake University.

Dean Frank B. Jordan announces that Noble Cain, American choral director, will offer a clinic during the week of June 22 to 26 at the Fine Arts College of Drake University, Des Moines, Iowa. Robert Baker, minister of music of the First Presbyterian Church, Brooklyn, will hold a choral and organ clinic July 13 to 14. The work of Mr. Cain and Mr. Baker will be in addition to all regular teaching in the fields of choral music and vocal and organ instruction.

FRANCIS S. MOORE

Organ Instruction

First Methodist Church, Oak Park, Ill.
 Boguslawski College of Music, Chicago

AUGUST

MAEKELBERGHE

MUS. M., F. A. G. O.

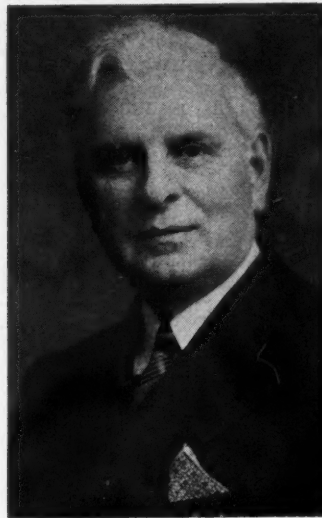
ORGANIST—CARILLONNEUR

CLARIBEL G. THOMSON

Organist

First Presbyterian Church
 Ardmore, Pa.

HANS C. FEIL



**FEIL'S SILVER ANNIVERSARY
 KANSAS CITY CHURCH EVENT**

Hans C. Feil's twenty-fifth anniversary as organist and director at the Independence Boulevard Christian Church of Kansas City, Mo., was observed at the services April 26 and with a silver anniversary concert sponsored by the choir April 29, as well as a recital played by Mr. Feil, assisted by the quartet, Sunday afternoon, April 26. Sharing honors with Mr. Feil was Mrs. Margaret McGilvray Feil, soprano soloist, who has been active in the music of the church as long as her husband. At a dinner preceding the choir concert 400 people sat down at the tables. At the concert half of the program was devoted to compositions by Mr. Feil. At the recital, which was the 294th in the Independence Boulevard Church by Mr. Feil, the same program was played as at the first recital he gave in this church. It was as follows: Festival Prelude, C. A. Weiss; Andante from Fourth Sonata, Bach; Nocturnette ("Moonlight"), d'Evry; Intermezzo, Henry M. Dunham; "Lamentation," Guilman; "Oh, the Lifting Springtime," Stebbins; Rustic Dance from Pastoral Suite, Demarest; Finale from First Sonata, Guilman.

"Messiah" Anniversary at University.

The University of Illinois Chorus, directed by Russell Hancock Miles, gave Handel's "Messiah" in its entirety in three performances at the university in Urbana March 22 and 29 and April 5. No cuts were made. The performance was given to mark the two hundredth anniversary of the work. The soloists for all three Sundays were: Carol Cook, soprano; Grace Wilson, contralto; LeRoy Hamp, tenor; Bruce Foote, bass; Paul S. Pettinga, organist, and Sherman Schoonmaker, pianist.

Chicagoland Music Festival.

The thirteenth annual Chicagoland music festival, sponsored by the *Chicago Tribune*, will be held Saturday night, Aug. 15, in Soldiers' Field, Chicago. Nearly 100,000 persons are expected to attend this show, in which 10,000 singers and players from thirty states and Canada will participate. The spectacle this summer is dedicated to the armed forces of the United States. Henry Weber, general musical director of the entertainment, will lead a festival orchestra of more than 100 pieces and Edgar Nelson will conduct the festival chorus of 5,000 voices.

RUSSELL G. WICHMANN
 M. S. M.

Organist and Director of Music
 Shadyside Presbyterian Church
 Organist, University of Pittsburgh
 Pittsburgh, Pennsylvania

ROBERT BAKER, M.S.M.

First Presbyterian Church
 Brooklyn, N. Y.

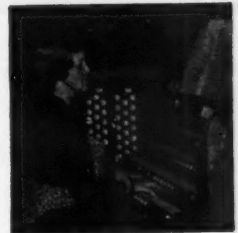
JENNINGS

Music of expressiveness and grave beauty was voiced last night on Northrop Auditorium's huge organ

Mr. Jennings gave the Prelude and Fugue (G major) energy and forward motion, wove its polyphonic web with ease and dexterity. . . . The program concluded brilliantly with Reubke's Ninety-fourth Psalm. . . .

—John K. Sherman in *Minneapolis Star Journal*, November 14, 1941.

Ruth Barrett Arno



The First Church of Christ, Scientist
 BOSTON

ARTHUR HOWES

Christ Church
 Houston, Tex.

BRUSH UP

on
 Anthem and Service Playing
 Fundamental Technique
 Memorizing
 Church and Concert Repertoire

During July
 Special Low Rates

ROLLO F. MAITLAND
 Mus.D., F.A.G.O., CHM
 2129 Chestnut Street
 Philadelphia, Pa.

JOHN HUSTON

Highland Park Methodist Church
 Temple Emanu-El
 DALLAS

HENRY F. ANDERSON

F.A.G.O.
 Cleveland Institute of Music
EMMANUEL CHURCH
 Prepares for Guild Examinations
 8614 Euclid Ave. Cleveland

RUSSELL BROUGHTON

F. A. G. O.
 St. Mary's School
 Raleigh North Carolina

Frank B. Jordan, M. Mus.

Drake University
 Des Moines, Iowa

DR. THOMAS WILSON



DR. THOMAS WILSON, supervisor of music in the Elizabeth, N. J., schools, has announced that, having reached retirement age, he will resign from the post in June after thirty-eight years of service. Dr. Wilson will not abandon his other activities and will continue as organist and choirmaster of Westminster Presbyterian Church, a position he has held since 1903.

Dr. Wilson was born in Cumberland County, England, and came to the United States when he was 8 years old. During the world war he served as a director of Y.M.C.A. music work in Europe, with offices in Paris and in Italy. His firm belief in the value of music as a morale builder among troops and civilians arises from his experiences in 1918. With the outbreak of the present war he became a leader in the development of patriotic and morale building musical programs.

On the occasion of his thirty-fifth anniversary at Westminster Church in 1938, which, incidentally, marked his fiftieth milestone as a music educator, Dr. Wilson was honored by the Westminster congregation. He also received the degree of doctor of music, conferred on him by the College of the Ozarks, Clarksville, Ark., which is closely affiliated with Westminster Church.

In an editorial headed "Thomas Wilson, the Man," the *Elizabeth Daily Journal* publishes a tribute to the career of Mr. Wilson that contains the following:

Dr. Wilson went up and down this community, in his work that brought him in contact with thousands of the young, with music singing in his heart. He expressed himself to them in the noblest of the arts, and led them to appreciate what he so intensely enjoyed. He made them see the beauty and feel the uplifting cultural powers of the art. His interest in the young was not related entirely to musical appreciation and training. He was deeply interested in character building, from whatever source derived. He actually devoted all he had to teaching and training genius, of example and of spiritual strength to their welfare. Few persons in Elizabeth are better known. Few have been more loyal to the community. Few have enriched its life more than Dr. Wilson.

**FLEMINGTON CHOIR SCHOOL
HOLDS GRADUATION SERVICE**

The third Friday in May for many years has been marked by the graduation service of the choir school founded by Elizabeth Van Fleet Vosseller, and continues to be an annual event in the life of the village of Flemington, N. J. Since Miss Vosseller died two years ago her co-partner has carried on. This year on May 15 eight graduates were admitted into the senior choirs of the various churches in the town and ten older graduates received, some one, some two stripes for the hoods already won. It was impressive to see these choristers returning for honors which they have continued to win since their graduation. The processional hymn was "Brightly Gleams Our Banner," to a setting by Miss Grace Leeds Darnell, F.A.G.O., with the composer at the organ. Organists for the festival were: Miss Sara E. Alvater, Mrs. Harold Conner, Miss Etta Eurs, Mrs. Marjorie Lott, Miss Grace Leeds Darnell and Norman Landis.

**LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE**

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained
Means Better Music

**HAGERSTOWN
ENGRAVING CO.**

Stopkeys, Name Plates, Pistons,
etc. Genuine or French Ivory.

Memorial Plates a Specialty.

233 E. FRANKLIN ST.,
HAGERSTOWN, MD.

**KINETIC BLOWERS
HAGERSTOWN,
MARYLAND**

"The Original Organ Blower"

KATHARINE E. LUCKE, F.A.G.O.

Faculty Peabody Conservatory of Music
Organist and Director First Unitarian Church
Baltimore, Md.

"Come Ye and Let Us Go Up to the Mountain"
Anthem for chorus of mixed voices
with Soprano Descant
Practical Drill in Keyboard Harmony
Books 1 and 2

WINSLOW

CHENEY

"One of the elect of his generation of
organists." *The Musical Courier*, New York.
108 CLARK ST. BROOKLYN, N. Y.

W. O. TUFTS, M.S.M.

WASHINGTON, D. C.

A. B. Mus. M. F. A. G. O.

THEODORE HUNT

Centre College, Danville, Kentucky

Danville Civic Chorus
Centenary Methodist Church

HAROLD HEEREMANS

UNIVERSITY COLLEGE
NEW YORK UNIVERSITY

CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

LONGY SCHOOL OF MUSIC, Inc.

One Follen Street, Cambridge, Mass.

Melville Smith, Director

E. Power Biggs, Teacher of Organ

Nadia Boulanger, Teacher of Composition

Catalogue on Request.

FREDERICK MARRIOTT

Organist - Carillonneur

ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

HENRY F. SEIBERT

Organist and Choirmaster

Lutheran Church of the Holy
Trinity

Central Park West at 65th Street
New York, N. Y.

Russell Hancock MILES M. Mus.

Professor of Music
University of Illinois
School of Music
at Urbana

CHARLOTTE KLEIN

Mus.D., F.A.G.O.

3217 Wisconsin Avenue
WASHINGTON, D. C.

Ruth Harsha

Ernest Williams Music Camp

"In the Heart of the Catskills"

Central Methodist Church

Brooklyn, N. Y.

HAROLD C. COBB

ORGANIST
SINAI TEMPLE

CHICAGO, ILLINOIS

HAROLD GLEASON

EASTMAN SCHOOL OF MUSIC
of the
UNIVERSITY OF ROCHESTER

New York

DeWitt C. Garretson

A.A.G.O.

St. Paul's Cathedral

Buffalo, N. Y.

Recitals

Management Dorothy Porter
1425 Broadway, New York City

Ernest Prang Stamm

Recital Organist

SAINT LOUIS

James Philip Johnston, F.A.G.O.

Organist and Choirmaster

Church of the Holy Innocents

Brooklyn, N. Y.

NEWELL ROBINSON

F.A.G.O., C.H.M.

Organist Choirmaster

Grace Church

Mount Airy Philadelphia, Pa.

Margaret Whitney Dow

F.A.G.O., M.S.M.,

Florida State College for Women

Tallahassee, Fla.

FRANK A. McCARRELL

Organist and Choirmaster

Pine Street Presbyterian Church

HARRISBURG, PA.

Recitals and Instruction

2519 NORTH SECOND STREET

JOHN HARMS

F. A. G. O.

Organist and Choirmaster

Grace Church, Plainfield, N. J.

Temple Israel, Lawrence, N. Y.

PIETRO YON

853 Carnegie
Hall

NEW YORK CITY

C. HAROLD EINECKE

Mus. D., Mus. B., F.W.C.C.

Park (First) Congregational
Church

GRAND RAPIDS, MICHIGAN

Harris S. Shaw, A.A.G.O.

Piano — Organ
Musicianship

Address: 175 Dartmouth St., Boston, Mass.

WILLIAM F. SPALDING

ORGANIST AND CHOIRMASTER

CHURCH OF THE ASCENSION

ORGANIST AND INSTRUCTOR

UNIVERSITY OF DENVER

DENVER, COLORADO

Anne Versteeg McKittrick,

F. A. G. O.—CHM.

Grace Church, Brooklyn Heights,
Brooklyn, N. Y.

Preparation for Guild Examinations

Studio: 254 Hicks Street, Brooklyn

**Alexander
SCHREINER**

F. A. G. O.

The Tabernacle
Salt Lake City

Claude L. Murphree

F. A. G. O.

University of Florida

GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.

Eighteenth Church of Christ, Scientist

RECITALS AND INSTRUCTION

7957 Marquette Ave.

CHICAGO

MARSHALL BIDWELL

Carnegie Institute
Pittsburgh

AVAILABLE FOR RECITALS

G. DARLINGTON RICHARDS

Organist - Choirmaster

SAINT JAMES' CHURCH

Madison Avenue at 71st Street

NEW YORK

Ten-Lesson Course in Boy-Choir Training

Dudley Warner Fitch

DES MOINES

RECITALS INSTRUCTION

GEORGE WM. VOLKEL

Mus. Bac., F.A.G.O.

Organist and Choirmaster

EMMANUEL BAPTIST CHURCH

36 St. James Place Brooklyn, N. Y.

GEORGE N. TUCKER



FOR THE SECOND YEAR George N. Tucker, organist and choirmaster of St. Paul's Episcopal Church, Mount Lebanon, Pittsburgh, will teach the course on church music at the Kiski Conference, for the dioceses of Erie, Pittsburgh and Harrisburg, at Kiskiminetas Springs School, Saltsburg, Pa., June 21 to 26.

Mr. Tucker has been at St. Paul's for the last five years and has developed a choir of men and boys. He began his musical studies while still in Shadyside Academy as assistant to the organist of his father's church, St. James', Pittsburgh. There his duties consisted of a weekly practice with church school singers and occasional playing for extra services. In 1936 he entered the Pittsburgh Musical Institute, where he studied organ under William H. Oetting and theoretical subjects under the late Dr. Charles N. Boyd and John Austin Holland. In 1936 Mr. Tucker was called on Palm Sunday eve to take the organ at the First Reformed Presbyterian Church, Pittsburgh, for the Palm Sunday and Easter services, in an emergency. The congregation then voted to keep him as its permanent organist, a position he held until November of that year, when he was called to St. Paul's. After studying at the University of Pittsburgh Mr. Tucker coached with Norman Coke-Jephcott of the Cathedral of St. John the Divine, New York, taking work in boy choir training.

At the Kiski Conference last year Mr. Tucker's course, entitled "Practical Music for the Small Church," covered hymn singing, chanting, various grades of anthems, service building, and the history of church music, a class hour being given to each topic, with further discussion by appointment. A diocesan choir, accompanied by brasses, provided music for the great opening service. This year Mr. Tucker plans the same type of choir for the opening service and conference classes, the first hour being given to church music and the second hour to practical instruction—hymn playing, accompanying, Gregorian chant and organ music suitable for church services.

Besides being a member of the American Guild of Organists, Mr. Tucker belongs to the National Railway Historical Society, a group sponsoring the collection of historical data of both street railway and steam roads, and for the last year he has been constructing an organ. The original pipes of this instrument were made in 1862, the builder being unknown.

Gasoline Rationing Halts Tours.

Dr. Minor C. Baldwin, the veteran organist who for many years has been heard in churches throughout the land, alternating usually between New England in summer and Florida and other Southern states in winter, has returned to Onset, Mass., after playing a number of recitals in Florida and North Carolina. He writes that he has been compelled to cancel a number of engagements because the gasoline rationing has interfered with his travels.

FORTY-SIX UNITARIAN CHOIRS UNITE IN BOSTON FESTIVAL

The eleventh junior choir festival under the auspices of the American Unitarian Association was held in Symphony Hall, Boston, Sunday afternoon, May 17. The forty-six choirs listed were seated on the platform, overflowing into the hall, the red, black, white and gray gowns and white cassocks adding much color to the scene. Five ministers officiated in the service of worship. The leader of the music was Ruth Campbell Hurd and the organist was William E. Zeuch. Mrs. Hurd directed standing on a platform in the center of the hall. The attendance was not large, for public interest was centered in the great victory parade of 25,000 people in the city. I had a conflicting engagement which made me miss seven of the opening anthems, but I was pleased with the straightforward singing of Vaughan Williams' unison tune to "Hymn of Freedom," a rather dullish piece brightened by the rise to the tonic chord at the very end. Franck's "The Guardian Angel" was in two parts and moved along melliflously. "Let All Things Now Living," an English traditional melody, was evidently much more to the choir's taste, since they sang it with spirit. It had an effective descant and rose at the end to a ringing tonic chord. Mr. Zeuch played three organ solos—"Grand Choeur Dialogue," Gigout; March from "Athalia," Mendelssohn, and "Vom Himmel hoch," Edmundson. He also contributed materially to the ensemble by his sympathetic accompaniments.

It is seldom that one sees a public assembly managed as smoothly and with such careful attention to detail as was this junior festival; especially was this noticeable in the orderly retirement of the choir after the service, a matter of some few minutes.

H. C. MACDOUGALL.

Courses at the Longy School.

The Longy School of Music, Cambridge, Mass., announces that E. Power Biggs will continue as head of the department of organ instruction. He has been with the school since 1933. This year the first diploma student in organ, David Gifford, will be graduated. Melville Smith, director of the school, announces also the engagement of Boris Goldovsky, well-known pianist and opera conductor, as head of the piano department. Beginning in the autumn of 1942 the Longy School will offer a four-year diploma course in all instruments, a soloist's diploma course for exceptional performers and a graduate diploma course in composition for study under the direction of Mlle. Nadia Boulanger.

Eigenschenk on Tour with Choir.

Edward Eigenschenk was on tour as organist with the Liturgical Choir of fifty voices of Loras College from April 19 to April 27. The cities visited included Brooklyn, Dixon and Freeport, in Illinois, and the following cities in Wisconsin: Monroe, Beloit, Madison, Janesville and La Crosse. Saturday afternoon, April 25, Mr. Eigenschenk presented a group of his pupils in recital in Kimball Hall for the American Conservatory of Music. The pupils playing were Miriam Clapp, Elaine Evensen, Peter Fyfe, Victor Mattfeld and Stephen Balassa. Phi Beta Fraternity presented Mr. Eigenschenk in an organ and voice recital with Lillian Lindskog, contralto, at Rockefeller Memorial Chapel Sunday, May 10.

Reception for Harlie E. Wilson.

Harlie E. Wilson was honored by the Community Baptist Church of Norwalk, Conn., of which he became organist May 1, at a reception on the afternoon and evening of May 3. One hundred and thirty-five members and friends of the church gathered from 4:30 to 7:30 in the fellowship hall. The young men and women of the young people's choir received the guests. E. L. Saxton, moderator of the church, was general chairman, introducing the speakers, and spoke for the church.

MARTIN W. BUSH, F.A.G.O.
First Central Congregational Church
Head Music Dep't, University of Omaha, Nebr.

ALBERT RIEMENSCHNEIDER
DIRECTOR OF MUSIC
Baldwin-Wallace College, Berea, Ohio
Recitals, Master Classes, Instruction, Coaching
Address Baldwin-Wallace Conservatory of Music, Berea, Ohio

HORACE M. HOLLISTER
M.S.M.
Associate Organist
Director of Young People's Choirs
MADISON AVENUE PRESBYTERIAN CHURCH
New York City

LESLIE P. SPELMAN
University of Redlands
REDLANDS CALIFORNIA

CLARENCE DICKINSON
Concert Organist
Organist and Director of Music, The Brick Church and Union Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.
1140 Park Avenue, New York

HENRY OVERLEY
Head of Music Department,
Kalamazoo College
Organist-Choirmaster, St. Luke's Church

ST. LUKE'S CHORISTERS.
Long Beach, California
William Ripley Dorr, Director
Current and forthcoming motion picture releases:
"Sunday" — "Babes on Broadway"
"Mrs. Miniver"

ALBIN D. McDERMOTT
Church of the Holy Name
New York
Recitals — Instruction

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lasell Junior College
The Union Church of Waban
ORGAN THEORY PIANO

PEARSON
RECITALS
Address—Eastman School of Music
Rochester, New York

HAROLD TOWER
Organist and Choirmaster
Trinity Methodist Church
GRAND RAPIDS, MICHIGAN

Seth Bingham
Associate Professor of Music (Composition),
Columbia University
ORGANIST AND CHOIRMASTER
Madison Avenue Presbyterian Church
921 Madison Ave., New York

Felix F. Schoenstein & Sons
Pipe Organ Builders
SAN FRANCISCO, CALIF

RALPH A. HARRIS
M.S.M., F.A.G.O., Chm.
Conductor—St. Paul's Chorists
BROOKLYN, NEW YORK

ALL SAINTS' CHURCH
WILLIAM SELF
WORCESTER, MASS.

HUGH McAMIS
ALL SAINTS' CHURCH
GREAT NECK, LONG ISLAND

PALMER CHRISTIAN
University of Michigan
Ann Arbor
Mgt. Bernard R. La Berge, Inc.
2 West 46th St., New York

Catharine Crozier
RECITALS
Eastman School of Music
ROCHESTER, N. Y.

ROBERT ELMORE
Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consummate Powers"
Musical Courier, New York

ALFRED M. GREENFIELD
ORGANIST - COMPOSER
CONDUCTOR
NEW YORK UNIVERSITY
University College

ELDON HASSE
First Congregational Church, Oak Park, Ill.
SHERWOOD MUSIC SCHOOL, CHICAGO

HAROLD WELLS GILBERT
BOY CHOIR TRAINING
HEADMASTER OF
ST. PETER'S CHOIR SCHOOL
319 Lombard St., Philadelphia

ZEUCH
BOSTON

Walter N. Hewitt
A.A.G.O. (CHM)
Prospect Presbyterian Church
Maplewood, N. J.
Temple Sharey Tefilo
East Orange, N. J.

FRANK VAN DUSEN
Director School of Church and Choir Music—American Conservatory
Professor of Organ, Piano and Theory—Wheaton College
Director School of Sacred Music—Presbyterian College of Christian Education
Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620

DR. ROBERT R. BIRCH



ROBERT R. BIRCH HONORED ON HIS 25TH ANNIVERSARY

Robert R. Birch, organist and choir-master of the Church of the Redeemer, Chicago, was honored May 3 by the parish upon completion of his twenty-fifth year in the south side parish. The celebration of the anniversary included a thanksgiving service at 11 o'clock and a reception at 5 o'clock.

On May 21 Nashotah House, the Episcopal theological seminary near Milwaukee, conferred upon Mr. Birch the honorary degree of doctor of music.

Mr. Birch was the guest of honor at a luncheon April 27 at which the Rev. E. S. White, rector of the Church of the Redeemer, was host. Twenty-four were present, including members of the Chicago Choirmasters' Association, Fred Schneider, president, past presidents of the Harrison Wild Organ Club and a few pupils and personal friends, including the Rev. W. W. Horstick of Trinity Church, Aurora, and the Rev. Charles T. Hull of St. Paul's-by-the-Lake. Mr. Schneider presided and talks were made by Fathers White, Horstick and Hull, and by Edgar Nelson, Lester Heath and Miss Mary Ruth Craven.

Mr. Birch is associate director and accompanist of the Apollo Club. He also has been director of the nurses' chorus at the Presbyterian Hospital for some years.

Centenary of Trinity Church Chicago.

Historic Trinity Episcopal Church, Chicago, celebrated the centenary of its founding the week of May 10. Among the musical items chosen by James F. Miller, organist and choirmaster for the last sixteen years, were the anthem "All Creatures of Our God and King," Chapman, and Barnby's "King All Glorious." Both were sung by the Trinity choir of men and boys, which celebrated its fiftieth anniversary last year. A special anniversary service was held on the afternoon of May 17, when Leo Sowerby played his chorale prelude on "Rejoice, Ye Pure in Heart," and the choir's numbers included the "Hallelujah Chorus" from "The Messiah" and Stanley Martin's Festival Te Deum.

Course by Miss Darnell.

A ten-day course in the training and organization of junior choirs will be given by Miss Grace Leeds Darnell June 15 to 25 before beginning the lectures at Juilliard summer school on the same subject. After Miss Darnell's lectures before the conclave of the Council of Churches of North Carolina in Burlington she was requested to give a summer course at Winston-Salem in August.

Dealer in Fine Old and New Violins. Violin making and repairing. Also have nice stock on hand of String Basses.

West Side Music House

Andrew Skretny, Prop.
328 Bridge Street, N. W.
Grand Rapids, Michigan

JOSEPH W. CLOKEY

DEAN OF THE
SCHOOL OF FINE ARTS
MIAMI UNIVERSITY

OXFORD, OHIO

PORTER HEADS

RECITAL ORGANIST
Chicago

Richard Keys Biggs

Blessed Sacrament Church,
Hollywood

Address 6657 Sunset Blvd., Hollywood

Grace Leeds Darnell

St. Mary's-in-the-Garden

521 West 126th Street, New York City

JUNIOR CHOIRS A SPECIALTY

Katharine Fowler, M. Mus.

Columbia Heights Christian Church

Washington, D. C.

JOHN A. GLASER

TRINITY LUTHERAN CHURCH

FLATBUSH, NEW YORK

MAURICE GARABRANT

The Cathedral of the Incarnation
Garden City, N. Y.

Organist of Adelphi College
Conductor of the Long Island
Choral Society

W. LAWRENCE CURRY

Organist and
Director of Music

BEAVER COLLEGE
Jenkintown, Pennsylvania

Barrett Spach

Fourth Presbyterian Church
Chicago

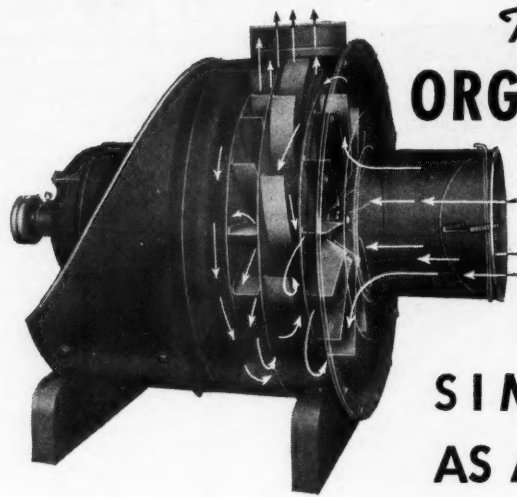
VINCENT H. PERCY

ORGANIST AND CHOIRMASTER

The Euclid Avenue Congregational
Church
CLEVELAND, OHIO

ROSSETTER COLE

Composition and Theory. Prepare for
Examination in American Guild of
Organists
1625 KIMBALL BUILDING, CHICAGO



The
ORGOBLO

**SIMPLE
AS A FAN**

The Orgoblo is like an enclosed fan. Light-weight impellers are mounted on an oversized motor shaft which has only two bearings. There are no belts or gears. Note the curved stationary vanes that direct the air—another exclusive Spencer feature that insures smooth flow and high efficiencies without surges at all loads.

It's all steel, compact and requires no special foundation. Operates efficiently at all loads without vibration or disturbing noise.

Wide clearances, low peripheral speeds, extra large shafts, and built like a bridge—with all metal, rust resistant and reinforced construction—the Orgoblo gives satisfactory service for a lifetime.

ASK FOR THE BULLETINS

SPENCER ORGOBLO
HARTFORD FOR CHURCHES, THEATRES AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

227B

Simplex Electric Organ Blowers

have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.

WRITE FOR PRICES

B. F. BLOWER CO., INC.

41 THIRD STREET

FOND DU LAC, WISCONSIN

EDGAR S. KIEFER TANNING CO.

(Hand Leather Division)

TANNERS OF
LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS

WHITE, SON COMPANY

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

655 Atlantic Ave.

Boston, Massachusetts

BUILDING | **LaMARCHE BROTHERS** | REPAIRING

PIPE ORGANS

6525-31 Olmsted Ave. | **CHICAGO CONCERN SINCE 1918** | Newcastle 2071

MAINTAINING | | REBUILDING

Los Angeles Events; Irene Robertson New Dean of the A. G. O.

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., May 12.—Those of us who were in attendance at the May meeting of the Guild in Trinity Episcopal Church, Los Angeles, heard some beautiful singing by the Westmont College choir under the direction of Miss Helen Catherwood. That a choir could do such excellent work in so short a time—the college is only in its second year—speaks wonders for its talented director. Among the composers represented on the program were Bach, Palestrina, Schutz, Elgar and Curry.

On the same program we had some fine organ playing by Lewis Eldridge, organist of the First Congregational Church. Mr. Eldridge played numbers by Alain, Reger, Delius, Williams and Douglas Moore with clean technique and excellent musicianship.

The election of officers resulted in making Miss Irene Robertson, A.A.G.O., the first woman to be seated in the dean's chair in the thirty years of this chapter's history.

Among the visiting organists giving the noon recitals at the University of California in Los Angeles have been Clarence Mader, Endicott Hanson and Richard Keys Biggs. All three gave a fine account of themselves and we owe a debt to Dr. George McManus, the distinguished organist of the university, for arranging these recitals and for giving so many of the local organists an opportunity to be heard. The only out-of-town recitalist this year is William W. Caruth of Oakland.

The Cesar Franck festival at the University of Redlands was a great success and much of the credit should go to Leslie P. Spelman, the university organist, who, with some twelve of his pupils, played all the organ music. The final event was a first-rate performance of "The Beatitudes" under the direction of W. B. Olds, who has done splendid work at the university, from which he is retiring this summer.

An excellent performance of Mendelssohn's "Elijah" was given by the choir of the First Methodist Church of Pasadena under the direction of George A. Lynn May 3. Mr. Lynn has done some fine work since he took over the ministry of music at this church.

Charles H. Marsh, F.A.G.O., organist and choirmaster of St. James-by-the-Sea, La Jolla, Cal., wrote a special anthem for the consecration of the church, which event took place late in April. It added to the impressiveness of the service.

EDGAR T. PAUL, BALTIMORE ORGANIST, TAKEN BY DEATH

Edgar Thomas Paul, prominent Baltimore organist and choir director, died May 22 in St. Joseph's Hospital in that city. He became ill the preceding Sunday while playing the organ at the Shrine of the Little Flower Church, where he had been organist and choirmaster for several years.

Mr. Paul was born in Baltimore. He was a composer, one of his outstanding works being an orchestration of the Bach C minor Fugue, which was played by the National Symphony Orchestra under the direction of Dr. Hans Kindler. Mr. Paul was a member of the A.G.O.

Mr. Paul leaves a widow, Mrs. Sue Childs Paul.

Plays Arrangement by G. L. Scott.

Miss Alice Green, a senior student of George L. Scott at Illinois Wesleyan University, Bloomington, played Mr. Scott's arrangement of the Finale in B flat of Cesar Franck for organ and orchestra at a concert by the orchestra of this school May 19. This arrangement is in the style of a concerto and is effective as there is a very good orchestra at Illinois Wesleyan. The director is Dr. Robert Hargreaves, head of the graduate school.

The sixth and last of the special musical programs for this season at the First Methodist Church of El Dorado, Ark., was presented May 10. All of the choir and the glee club were in the balcony. Errol Barron presided at the organ while Robert R. Clarke directed the 150 singers in the balcony.

Dennison Organ Pipe Co. Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue and
Reed Pipe Organ Stops.

1847 1942

DENISON BROS.

Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS
Name Plates, Pistons, Tilting
Tables, Stop Keys, etc., of all kinds of
Ivory and Imitation Ivory
Established 1877
DEEP RIVER - - - - - CONN.

Quality Organ Pipes

Scientifically Scaled, Artistically Voiced.
Over 50 Years' Service to the Pipe Organ
Industry. A trial order will convince.
JEROME B. MEYER & SONS, INC., Mfrs.
MILWAUKEE, WISCONSIN

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

ATTENTION, ORGANISTS AND SERVICE MEN—We want you to know we specialize in renovating and revoicing organ reed pipes, tuning slides for better tuning. Write for prices. Jerome B. Meyer & Sons, Inc., Manufacturers, Milwaukee, Wis.

WANTED—COMPLETE METAL PIPE shop equipment, maple and steel mandrels for flues and reeds, casting table, melting pot molds and other necessary machinery equipment. Write F-4, THE DIAPASON.

WANTED—YOU TO KNOW THAT you are missing something good in not trying the Gem blower. Quiet and efficient in operation. Conrad Preschley, 8501 Clark Avenue, Cleveland, Ohio.

TO ORGAN FIRMS—ORGANS SERVICED for the trade; also erecting and finishing. A. E. and F. J. Lloyd, Organ Craftsmen, 85-21 Fifty-fifth Avenue, Elmhurst, L. I., N. Y. [10.]

WANTED—EXPERIENCED ORGAN workers with record of factory work. Excellent opportunity for permanent connections. The Kilgen Organ Company, 4443 Cook Avenue, St. Louis, Mo.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [11.]

WANTED—CHIMES, WITH OR without action. State make, pitch and diameter of longest tube. Also can use organ cable. Address F-6, THE DIAPASON.

WANTED—AT ONCE, TWELVE-volt, 30-ampere generator; also one 10-volt, 10-ampere generator. Box No. 1, Flint, Mich.

WANTED—EXPERIENCED OUTSIDE man for maintenance and rebuilding work. Holtkamp Organs, 3265 West Thirtieth Street, Cleveland, Ohio.

WANTED—ORGAN BUILDERS. State experience, references and salary expected. Write F-3, THE DIAPASON.

POSITIONS WANTED

POSITION WANTED—ORGANIST, successful in present position for twenty-one years, desires new position either in New York City or Brooklyn or on Long Island. Address D-3, THE DIAPASON. [7.]

FOUND

FOUND—A woman's scarf was left at the Barnes home in Evanston at the time of the reception for the A.G.O. May 20. If the loser will communicate with Miss Alice R. Deal, 434 North Menard Avenue, Chicago, the scarf will be mailed to her.

FOR SALE

FOR SALE—THIRTY-EIGHT COPIES of Edmund Turner's "Gethsemane to Golgotha," imported from England before the war, \$1.00 per copy. Words for pews free with order. Also eight copies of Maunder's "Olivet to Calvary," 75 cents per copy. Address W. L. Mayo, 172-15 Sayres Avenue, St. Albans, L. I., N. Y.

FOR SALE—FOR HOME. ONE-MANUAL and pedal 73-note pipe organ; detachable console, \$275. One tracker two-manual and pedal, eleven sets pipes, \$300. One three-stop unit two-manual and pedal, \$1,200. One almost new two-manual and pedal, nine stops, \$4,500. Cozatt, Box 290, Danville, Ill.

FOR SALE—METAL PIPES, WOOD pipes, any set you need; also Kimball organ, complete, five ranks, unified harp, chimes. Price \$1,500. Estey tubular two-manual console, pedals, seventeen stop tablets. \$60. T. E. Braun, 2380 North West Seventh Street, Miami, Fla.

FOR SALE—USED ORGAN PIPES. Capped basses. Dolce. Salfictonal. Wood pipes. Reed stops. Oboe. Trumpet. Clarinet. Pedal bourdon. We do not offer any damaged pipes. Also used pipe organs; fine condition. H. C. Harrison, 56 Revere Street, Portland, Maine.

FOR SALE—ONE-H.P. KINETIC blower, single phase, 60-cycle, Century motor, 110-220 volts. Tremolos, electro-pneumatic chests, organ pipes, wood and metal, used and new, pedalboards, A.G.O. thirty and thirty-two notes. Write for prices. Address F-5, THE DIAPASON.

FOR SALE—USED FIVE-RANK UNIT organ. Open, dulciana, string, flute and oboe. A No. 1. F.O.B. Omaha, \$850.00. Also pipes and parts. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—PEDAL OPEN DIAPASON, with chest. Like new. Twelve-note tuba, 16 ft. Five-stop Müller duplexed chest, with relays. Ideal layout, as extra units can be added. Address F-7, THE DIAPASON.

FOR SALE—AEOLIAN ORGAN OF twenty-seven sets of pipes and harp, with Steinway grand piano playable from console. Original cost \$45,000. Will sacrifice to settle estate. Address E-3, THE DIAPASON.

FOR SALE—ESTEY ORGAN, REED, style Gothic, single manual, volume control, expression pedal, self-contained electric blowing unit. Sacrifice price, \$300. Olive Austin, 73 Silver Street, Dover, N. H.

FOR SALE—ORGAN CABLE, SWELL shades, with frames and engines, two-manual electric console, generator, Orgoblo, pedal pipes. Address F-2, THE DIAPASON.

FOR SALE—TWO-MANUAL AND pedal Hinners reed organ, with blower; like new. May be seen and heard. Bargain. N. Doerr, 2970 Archer Avenue, Chicago, Ill.

FOR SALE—SEVERAL KINETIC blowers, 1/2, 1, 2, 3 h.p. each; Zephyr 1/2 h.p., Spencer 2 h.p., all in good condition. Reasonably priced. Address D-10, THE DIAPASON.

FOR SALE—A TWO-MANUAL FAZAKAS organ, in good condition. Price: \$700. Apply Rabbi J. X. Cohen, 40 West Sixty-eighth Street, New York, N. Y.

FOR SALE—PEDAL PIANO. ALSO three-manual gumwood console and parts suitable for amateur builders. In mid-west area. Address E-2, THE DIAPASON.

FOR SALE—CHOIR GOWNS; \$4.25 each. Black poplin, pleated, academic style. Leaflet cheerfully mailed. Lindner, 425-TD Seventh Avenue, New York.

FOR SALE—HAMMOND ORGAN. Model B. Practically brand new. H. E. Cooper, 700 Euclid Avenue, Syracuse, N. Y. [12.]

PIPE ORGANS

Yearly Maintenance Contracts

REBUILDING
ADDITIONS
REPAIRS
TUNING

Courteous and Dependable

Pipe Organ Service
by

Factory Trained Experts

Chester A. Raymond

Organ Builder
176 Jefferson Rd. Princeton, N. J.
Phone 935

WE SPECIALIZE

in Parts and Supplies

for repairing, modernizing,

and enlarging pipe organs.

Insist upon our products.

ORGAN SUPPLY CORPORATION

540-550 East 2nd Street

Erie, Penna.

Telephone Harrison 2219 Church and Residence Organs

L. D. Morris Organ Company

Mechanical
Experts

Designers-Builders of
FINE PIPE ORGANS

Artistic
Tone

410 South Michigan Blvd., Chicago, Ill.

Factory: 1039 Addison St.

Telephone Lakeview 1334

MAAS CHIMES
Cathedral and Tower Chimes
WRITE FOR INFORMATION, 3015 CASITAS AVE., LOS ANGELES

PAUL N. HAGGARD & CO.

Sales Pipe Organs Service

610 S. MAIN STREET
TULSA, OKLAHOMA

Serving Oklahoma, Kansas, Arkansas
and Texas

HALL ORGANS AND THE WAR!

The Hall Organ plant has been completely converted to war production.

Building of new organs will be resumed when Victory is achieved.

Service maintenance work and a limited amount of rebuilding still continue for the protection of old customers.

As the public has the same eagerness to speed victory that we have, we feel certain they will understand, and will bear with us for the duration.

 **The HALL
ORGAN
Company** WEST HAVEN
CONNECTICUT

FOR FORTY YEARS THE FIRM OF

HILLGREEN, LANE & COMPANY

ALLIANCE, OHIO

Has been building Organs
and has achieved a reputa-
tion for fair dealing and
artistic Organ production.

Inquiries Solicited

DePaul

UNIVERSITY
Chicago

SCHOOL OF MUSIC

Arthur C. Becker, Mus. D., Dean

THE DEPARTMENT OF CHURCH MUSIC

SUMMER SESSIONS

June 26 to August 1

August 3 to September 5

Gregorian Chant, Chironomy, and Gregorian Accompaniment Classes will be given by the

Reverend Charles N. Meter, C.G.M.

Professor of Chant at Quigley Preparatory Seminary and Director of the Holy Name Cathedral Choir.

Choral Training under the direction of David Nyvall.

Organ and Service Playing under the direction of Dean Arthur C. Becker

Registration, June 22 to June 25

*For complete information
address the Registrar*

DE PAUL UNIVERSITY SCHOOL OF MUSIC
Room 419 64 East Lake Street Chicago, Ill.

SCHOOL OF MUSIC
UNIVERSITY OF MICHIGAN

SCHANTZ ORGANS

For those who desire
an instrument of the
highest quality.

Consult

**A. J. SCHANTZ,
SONS & COMPANY**

Established 1873

Orrville, Ohio