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THE DIAPASON

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WASHINGTON EDIFICE TO HAVE AUSTIN ORGAN

MORMON CHAPEL IN CAPITAL

Church of Latter-Day Saints Awards Contract for a Three-Manual of Fifty-two Stops for Building Approaching Completion.

The Church of Jesus Christ of Latter-Day Saints will have a large three-manual Austin organ in its new chapel, approaching completion, at the national capital. The new chapel is a beautiful building which will represent the Mormon Church in a fitting way in Washington. It has been designed by Young & Hanson of Salt Lake City, Utah.

The organ, the contract for which has just been awarded, will be one of fifty-two speaking stops. The specification is as follows:

GREAT ORGAN.
Double Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
*Second Open Diapason, 8 ft., 73 pipes.
*Gamba, 8 ft., 73 pipes.
*Claribel Flute, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
*Flute, 4 ft., 73 pipes.
*Twelfth, 2⅔ ft., 61 pipes.
*Super Octave, 2 ft., 61 pipes.
*Trumpet, 8 ft., 73 pipes.
Chimes (Deagan), 25 tubes.

*Enclosed in Choir swell-box.

SWELL ORGAN.
Bourdon, 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., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Flautino (from Mixture), 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes (Twelfth and Fifteenth ranks to be larger than usual).
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.
Harp, 61 bars and resonators.

PEDAL ORGAN.
Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Second Diapason (Great), 16 ft., 32 notes.
Violone (ext.), 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Octave (Diapason ext.), 8 ft., 32 notes.
Flute (Bourdon ext.), 8 ft., 32 notes.
Violoncello (Great), 8 ft., 32 notes.
Gedeckt (Swell), 8 ft., 32 notes.
Tuba (ext.), 16 ft., 12 pipes.
Tuba (Great), 8 ft., 32 notes.
Posaune (Swell), 16 ft., 32 notes.

PENNSY CONVENTION IN MAY

Harrisburg Will Be Host to State Council of the N. A. O.

Dr. William A. Wolf, president of the Pennsylvania council, N. A. O., announces that the thirteenth annual state convention will be held at Harrisburg in May, under the auspices of the Harrisburg chapter. The convention program, occupying three days, will feature the work of organ virtuosi, the choirmasters' art and the organ builders' craft. The tentative dates are May 7, 8 and 9. Indications point to an elaborate program and social events of interest. A special invitation will be extended to adjacent states to unite in the festivities.

Bethlehem Choir to Go On.

The Bethlehem Bach Choir, world-famous for its annual Bach festivals, is to carry on as a tribute to its founder, the late Dr. J. Fred Wolle. With Bruce Carey of Philadelphia as director the choir on May 13 will sing the Mass in B minor as a memorial to Dr. Wolle.

Bronze Plaque of Dr. William C. Carl Unveiled at Church

PLANS MADE AT CLEVELAND

Fine List of Recitalists for A. G. O.—Orchestra Concert a Feature.

Plans for the convention of the American Guild of Organists at Cleveland June 26 to 29 are rapidly approaching completion and word from Edwin Arthur Kraft, who is in charge of details of the program, indicates that the list of players and speakers will be a large and distinguished one. Announcement is made that the complete list of recitalists includes:

Hugh McAmis, Great Neck, Long Island, N. Y.
Arthur B. Jennings, Jr., Pittsburgh.
Edward Eigenschenk, Chicago.
Arthur W. Poister, Redlands, Cal.
Ernest White, Philadelphia.
Laurel Anderson, Lawrence, Kan.
Mrs. Doyne Christine Neal, St. Louis.
Herman F. Siewert, Winter Park, Fla.
Parvin Titus, Cincinnati.

Speakers at the meetings will include: William H. Barnes, Chicago; Rowland W. Dunham, Boulder, Colo.; Emerson L. Richards, Atlantic City, N. J.; Dayton C. Miller, Cleveland; Theodore A. Taferner, Batavia, N. Y., and the Rev. Chester Burge Emerson, D. D.

Six prominent choirs will take part in the annual Guild service, which is always a feature of the convention. The churches and their organists which will be represented are: St. Paul's, Akron, Ellis C. Varley; St. Paul's, Canton, Ralph E. Clewell; Emmanuel Church, Cleveland, Henry F. Anderson; Trinity Cathedral, Cleveland, Edwin Arthur Kraft; Christ Church, Warren, Walter Hirst; St. John's Church, Youngstown, Frank E. Fuller.

Another special feature of the convention will be a concert by the Cleveland Orchestra at which compositions of members of the Guild will be played.

Concerts by Mueller's Choir.

Carl F. Mueller's Montclair, N. J., A Cappella Choir, made up of the choir of the Central Presbyterian Church and that of the Montclair State Teachers' College, gave a beautiful program March 13 at the Mount Hebron School auditorium in Upper Montclair, N. J., and will repeat this at the Wanamaker Auditorium in New York City Saturday, April 8, at 2:30 p. m. The performance will be broadcast over station WINS of the *New York American*. The same day at 5 o'clock Mr. Mueller's singers will be heard over station WJZ. The program of the Montclair forces consisted of religious selections from the fifteenth century to the present day. Two of Mr. Mueller's late compositions—"God Is in His Holy Temple" and "Praise to the Living God"—received their first performance at the Montclair concert.

Brahms' "Requiem" at Oak Park.

Brahms' "Requiem" will be given at the First Congregational Church of Oak Park on the evening of Palm Sunday, April 9, under the direction of E. Stanley Seder, F. A. G. O., organist and choir director. The vested choir and the soloists of the church quartet will take part. The service will begin at 7:30.

WORCESTER FESTIVAL TO HAVE LARGE ORGAN

KIMBALL WILL INSTALL IT

Four-Manual of Eighty-eight Voices and More Than 6,700 Pipes Designed for New Municipal Memorial Auditorium.

The new Municipal Memorial Auditorium at Worcester, Mass., home of the nationally famous Worcester Music Festival, is to be equipped with a four-manual organ of eighty-eight voices. The contract to construct this instrument was awarded to the W. W. Kimball Company of Chicago late in February. The number of speaking stops will be 136 and the specification shows a total of 6,719 pipes. The building, a magnificent structure designed by Lucius Biggs of Worcester and Frederic C. Hirons of New York, contains a very satisfactory concert auditorium.

Walter Howe, official organist of the Worcester festival, was organ consultant of the Municipal Memorial Auditorium Association.

The specification is as follows:

GREAT ORGAN (Unenclosed Division).
Double Diapason, 16 ft., 61 pipes.
Contra Gemshorn (extension of Gemshorn), 16 ft., 12 pipes.
Diapason I, 8 ft., 61 pipes.
Diapason II, 8 ft., 61 pipes.
Diapason III, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Quint, 5⅓ ft., 61 pipes.
Octave I, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Tenth, 3 1/5 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture (Plein Jeu), 5 rks., 305 pipes.
Trumpet, 8 ft., 61 pipes.

GREAT ORGAN (Enclosed Division).
Contre Basse, 16 ft., 61 pipes.
Diapason IV, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Melodia (extension of Contre Basse), 8 ft., 12 pipes.
Octave II, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Harmonics, 5 rks., 305 pipes.
Contra Tromba, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Tromba Clarion, 4 ft., 61 pipes.
Chimes (from Solo).
Tremolo.

SWELL ORGAN.
Contra Geigen, 16 ft., 73 pipes.
Rohrbordun, 16 ft., 12 pipes.
Diapason I, 8 ft., 73 pipes.
Diapason II (Geigen), 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Viola de Gamba, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave (Geigen), 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Rohrflöte (extension of Rohrflöte), 4 ft., 12 pipes.
Violina, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Flautina (extension of Rohrflöte), 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Mixture (Fourniture), 5 rks., 305 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 8 ft., 73 pipes.
Harp (from Choir), 8 ft.
Celesta (from Choir), 4 ft.
Tremolo.
Vox Humana Vibrato.

CHOIR ORGAN.
Double Dulciana, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Dulciana (extension of Double Dulciana), 8 ft., 12 pipes.
Unda Maris, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Dulcet (extension of Dulciana), 4 ft., 12 pipes.
Nazard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Dulcetin (from Dulciana), 2 ft., 61 notes.

Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1⅓ ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Twenty-second (from Dulciana), 1 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Bassoon, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta (from Harp), 4 ft.
Tremolo.

SOLO ORGAN.
Unenclosed Section:
Tuba Magna (prepared for), 8 ft.
Enclosed Section:
Orchestral Flute, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
'Cello Celeste, 8 ft., 73 pipes.
Concert Flute, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Chimes, 8 ft., 25 bells.
Harp (from Choir), 8 ft.
Celesta (from Choir), 4 ft.
Tremolo.

PEDAL ORGAN.
Unenclosed Section:
Major Bass (extension of Bourdon), 32 ft., 12 pipes.
Contra Violone (extension of Violone), 32 ft., 12 pipes.
Diapason I, 16 ft., 32 pipes.
Diapason III, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (from Great), 16 ft.
Quint (from Bourdon), 10⅔ ft.
Octave I, 8 ft., 32 pipes.
Violoncello (extension of Violone), 8 ft., 12 pipes.
Stopped Flute (extension of Bourdon), 8 ft., 12 pipes.
Gemshorn (from Great), 8 ft.
Octave Quint, 5⅓ ft., 32 pipes.
Super Octave (extension of Octave I), 4 ft., 12 pipes.
Stopped Flute (extension of Bourdon), 4 ft., 12 pipes.
Mixture, 4 rks., 128 pipes.
Contra Bombarde (extension of Bombarde), 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Bombarde Octave (extension of Bombarde), 8 ft., 12 pipes.
Bombarde Clarion (extension of Bombarde), 4 ft., 12 pipes.
Enclosed Section:
Diapason II, 16 ft., 32 pipes.
Contra Geigen (from Swell), 16 ft.
Contra Basse (from Great), 16 ft.
Double Dulciana (from Choir), 16 ft.
Lieblich Gedeckt (from Swell), 16 ft.
Octave II (extension of Diapason II), 8 ft., 12 pipes.
Open Flute, 8 ft., 32 pipes.
Geigen (from Swell Contra Geigen), 8 ft.
Dulciana (from Choir), 8 ft.
Stillgedeckt (from Swell), 8 ft.
Open Flute (extension of Open Flute 8 ft.), 4 ft., 12 pipes.
Octave Geigen (from Swell Contra Geigen), 4 ft.
Trombone, 16 ft., 32 pipes.
Tromba (extension of Trombone), 8 ft., 12 pipes.
Contra Tromba (from Great), 16 ft.
Tromba (from Great Contra Tromba), 8 ft.
Double Trumpet (from Swell), 16 ft.
Tromba Quint (from Great), 10⅔ ft.
Tromba Clarion (extension of Trombone), 4 ft., 12 pipes.
Bassoon (from Choir), 16 ft.
Chimes (from Great), 8 ft.

The following description of the hall, the festival and the organ is contained in a letter from R. P. Elliot, the New York representative of the Kimball Company:

"It may be said that every great artist who has been heard in America has been heard in Worcester during the seventy-three years' existence of this, the oldest annual music festival in the country. The seventy-third Worcester festival, in October, 1932, was the last in the venerable Mechanics' Hall. The Municipal Memorial Auditorium, seating 4,500, will be used henceforth. This magnificent new building, designed and supervised by the eminent architects, Lucius Biggs of Worcester and Frederic C. Hirons, a New Englander now living in New York, contains, in my opinion, America's most satisfactory concert auditorium. An important feature of its equipment as a municipal concert hall, and particularly as the home of a music festival featuring a great chorus, is to be the four-manual Kimball organ. This, too, was designed by a New Englander, Walter Howe, official organist of the festival since 1929 and now also assistant director and manager; head of music at Abbot Academy, Andover; organist at the First Baptist Church, Arlington, and choral director at Chautauqua. It has been my privilege to work with Mr. Howe in the planning of this organ.

"Before describing the organ it will be interesting to look back over the remarkable history of these music festivals. The first 'convention,' as it was then known, was held in Mechanics' Hall from Sept. 28 to Oct. 1, 1858. Steps were taken toward formal organization in 1863, and in 1866 a constitution was adopted, the objective being 'the improvement of choirs in the performance of church music, the formation of an elevated taste through the study of music in its highest departments, and the social, genial, harmonious reunion of all lovers of music.'

"The original choral conductor was Carl Zerrahn, who served thirty-two years, during a part of which time he had associated with him George F. Root, W. O. Perkins and Dudley Buck, the last-named being general conductor in 1874. George W. Chadwick, Wallace Goodrich, Arthur Mees, Henry Hadley, L. O. Emerson, Victor Herbert, Franz Kneisel, Thaddeus Rich are names which appear in the roster of conductors up to 1925, when Albert Stoessel took charge. Among the organists have been B. D. Allen, with a tenure little short of Carl Zerrahn; S. B. Whitney, Wallace Goodrich, Albert W. Snow, Walter W. Farmer and, since 1929, Walter Howe. Hamilton B. Wood, a Worcester business leader and enthusiast, has been president of the association since 1924, and it is due largely to his intelligent and untiring efforts and the cooperation of Mr. Stoessel that the Worcester festivals, far from deteriorating in these late difficult times, have grown steadily in musical value and public appreciation, until now we find the association undertaking a huge responsibility with cheerful assurance of complete success.

"In 1864, at a cost of $9,258, a citizens' committee presented the Mechanics' Association 'with an instrument that was then the largest in the country, except that in Boston Music Hall.' Originally built by Hook & Hastings, it was rebuilt and electrified by Charles Chadwick some five years ago.

"And now for a look at the new Kimball organ, which is an instrument of eighty-eight voices, 105 ranks of pipes, totalling 136 speaking stops, with the several uses of chimes, harp and celesta, or 186 knobs and tablets, counting also the tremolos and couplers. There are fifty-eight adjustable combinations, operating by remote control, an even dozen reversibles, four balanced expression pedals, with Kimball selective control and master control by tablet available on the combinations and reversibles, full organ, mezzo, crescendo with selective groupings, and numerous other accessories. The organ contains 6,524 pipes, speaking on wind pressures ranging from 5 inches through 6, 7½ or 8, 10, 12, 15 to 17 or 20 inches, the wind supply being from a fifty-horsepower Spencer Orgoblo. The drawknob console is to be set on its own elevator, independent of the elevating orchestra pit, and may be rolled out onto the stage or into the storage room below.

"This is strictly a 'straight' organ in all essentials. The major portion of the great-pedal ensemble will be unenclosed, providing a glorious build-up which will be topped by one of the solo organ tubas. The tuba mirabilis is to be enclosed and its mate, the tuba magna, when added, is to stand in the open. There are additional full-height tone openings from all chambers and open sections toward the stage, where the chorus will be seated. Percussions are by Deagan.

"The specifications, drawn by the organist-consultant of the Worcester Music Festival, were developed to their final stage during months of discussion in which President Wood and the other member of the organ committee, Aldus C. Higgins, distinguished patron of art and music, himself possessor of a large concert organ in his home, took prominent parts."

For Sheepshead Bay Church.

George Kilgen & Son, St. Louis, are in receipt of a contract to build a two-manual organ for Emmanuel Episcopal Church of Sheepshead Bay, Brooklyn, N. Y. The organ will be in one chamber, a grille taking the place of display pipes.

RECEIVERS FOR ESTEY; OPERATIONS CONTINUE

REORGANIZATION IS ASSURED

Jacob P. Estey, President of Company, Named as One of the Receivers —Corporation's Solvency Is Pointed Out.

Receivers for the Estey Organ Company of Brattleboro, Vt., one of the oldest and most prominent of organ builders in the United States, were appointed in March. Word from Brattleboro, however, contains the assurance that the large plant of the company is open, that operations will continue and that a reorganization is planned. It is also pointed out that the assets of the company far exceed the liabilities, that there are no outstanding bonds or mortgages, the liabilities consisting almost entirely of bank loans, and that investigation shows the company to be solvent.

Jacob P. Estey, president of the company, and Frederick T. Fisher of New Canaan, Conn., were appointed as temporary receivers and later the same men were made permanent receivers. The action was taken by the Windham County court on petition of the Vermont-Peoples National Bank of Brattleboro.

In response to an inquiry from THE DIAPASON the receivers have sent the following information:

"The Estey Organ Company is not and cannot be adjudged as insolvent. The assets of the corporation are many times in excess of the liabilities, which consist almost wholly of bank loans. There are no bonds or mortgages.

"Under the laws of the state of Vermont a corporation cannot be operated by receivers if the corporation is in fact insolvent. The very fact, therefore, that the chancellor has appointed receivers is evidence that the corporation is not bankrupt. Nevertheless, we are not in possession of sufficient liquid assets to cover current liabilities. In other words, there is a lack of working capital. The bank petitioning for receivership believes that by so doing it will guard the interests of all creditors and at the same time will make possible a reorganization by which the company will be completely rehabilitated."

Joseph G. Estey, vice-president and treasurer of the company, in commenting on the situation said:

"Needless to say, my brother and I, representing the fourth generation of the Estey family, are mortified by the necessity of admitting our inability to avoid receivership. The court, however, has appointed J. P. Estey co-receiver and I can say without hesitancy that the ideals of quality which have pervaded our organization for so many years will continue. I have no doubt that under the receivership the company will be operated effectively and in a responsible manner, and that within a comparatively short time a reorganization will take place which will perpetuate the traditional good name and financial responsibility of the Estey Organ Company."

The Estey Organ Company was founded in 1846 by Jacob Estey and has been owned and managed since that time by the founder, his sons, grandsons and great-grandsons. The factory is the largest industry of Brattleboro and the Vermont town has centered about the Estey plant. In addition to its pipe organ business, which grew to large proportions, the Estey Company has for three generations been the largest maker of reed organs in this country, if not in the world. Jacob Estey, the founder, was succeeded as head of the company by his son, General Julius J. Estey, who died in 1902. On his death he was succeeded by his son, Colonel Jacob Gray Estey. When Colonel Estey died May 20, 1930, he was succeeded in turn by his sons, Jacob P. Estey becoming president and Joseph vice-president and treasurer of the company.

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IN THIS MONTH'S ISSUE

Kimball organ of four manuals and more than 6,700 pipes to be installed in new Municipal Auditorium at Worcester, Mass, home of the Worcester music festival.

Receivers are appointed for the Estey Organ Company, pending reorganization. Operation of the plant at Brattleboro, Vt., is not interrupted.

Beautiful new chapel of Latter-Day Saints in Washington will have an Austin organ.

Large Aeolian-Skinner organ in Memorial Church of Harvard University is opened with a recital by Clarence Watters.

Bronze plaque of Dr. William C. Carl is unveiled at First Presbyterian Church, New York City, to commemorate his forty years of service to that church.

First series of articles on the development of the organ in Germany by Professor Howard D. McKinney of Rutgers University is published.

Albert Riemenschneider continues his analysis of the compositions of Leo Sowerby.

Noteworthy list of recitalists for the Cleveland convention of the A. G. O. in June is announced.

Annual dinner of New England chapter, A. G. O., is held in Boston.

COURBOIN WITH ORCHESTRA

Arouses Enthusiasm of Audience of 2,700 at White Plains, N. Y.

Charles M. Courboin was heard by an audience of 2,700 people when he appeared with the Westchester Philharmonic Orchestra, conducted by Jaffrey Harris, at the Westchester County Center, White Plains, N. Y., Sunday evening, March 5. Mr. Courboin played Widor's Symphony for Organ and Orchestra. He also assisted the orchestra in the closing bars of Tschaikowsky's "1812 Overture," which concluded the program, the thunderous tones of the organ materially helping the stirring military music.

The following is quoted from a review of the concert by Helen J. Stiegler in the *Bronxville Press*:

"After hearing Mr. Courboin we felt, as did many others, that we had never really heard an organ played before. He is one of the greatest living organists, creating effects on his instrument, playing it with a moving beauty and supreme musicianship quite beyond the capabilities of the usual organist. His mastery of his instrument was indeed a revelation to many of the audience of what magnificent music a true master of the instrument can create on an organ. He responded with several solo encores, including an exquisite presentation of Schubert's 'Ave Maria.' Widor's brilliant Toccata and a charming little Serenade."

Services by Emory L. Gallup.

How Emory L. Gallup makes the music and the sermon blend into one harmonious whole at the large Fountain Street Baptist Church of Grand Rapids, Mich., is illustrated by the service list for the evening of Feb. 5, when the pastor, Dr. Alfred Wesley Wishart, lectured on "Leningrad" and Mr. Gallup played Rachmaninoff's Prelude in G minor and Rimsky-Korsakoff's "Hymn to the Sun" as his prelude and a "Hymn to Free Russia," by Gretchaninoff, as the postlude, while his choir sang Ippolitoff-Ivanoff's "Bless the Lord, O My Soul." The organ offertory was Rimsky-Korsakoff's "Song of India. On Feb. 12, when Mrs. Preston Rice lectured on "A Garden of Flowers." Mr. Gallup played: "In Summer," Stebbins; "To a Wild Rose" and "To a Water-Lily," MacDowell, and "In the Garden," Goodwin, while the quartet sang "Our Master Hath a Garden," by Crimp, and a contralto solo was "In the Time of Roses," Reichardt.

NEW HARVARD ORGAN HAS ITS CHRISTENING

GIFT TO MEMORIAL CHURCH

Clarence Watters Gives Recital on Aeolian-Skinner of 101 Stops—Performance and Instrument Praised by Critics.

Harvard University dedicated its new organ—a four-manual built by the Aeolian-Skinner Company—with a recital March 7 by Clarence Watters, instructor in music and chapel organist at Trinity College, Hartford, Conn. A large audience heard a performance of unquestioned excellence which christened the latest addition to the noted organs possessed by American universities. The instrument stands in the new chapel—officially named the Memorial Church. Its present tonal equipment consists of 101 stops and 7,590 pipes. There is provision in the console for a two-manual antiphonal division of fifty-five stops, which will be in the gallery. To complete the design twenty-four additional stops and 1,134 pipes are required, and the completed instrument, exclusive of the antiphonal organ, will contain 125 stops and 8,724 pipes. The construction of this organ was under the direction of G. Donald Harrison of the Aeolian-Skinner Company and the specification was prepared by William King Covell, class of 1928, and Edward B. Gammons, '31, two young organ enthusiasts whose studies and writings on organ design are winning them a national reputation.

The stop specification of this organ was published in THE DIAPASON in May, 1932. The organ is the gift of Ralph Isham, '89, in memory of his son, Albert Keep Isham, '15.

Mr. Watters' program was as follows: Fantasia and Fugue in G minor, Bach; "Noel sur les Flutes," d'Aquin; Chorale in B minor, Franck; Scherzetto in F sharp minor, Vierne; "Variations sur un Noel," Dupre; "A Rose Breaks Forth," Brahms; Vivace from Sixth Trio-Sonata, Bach; "Christ Lay in Bonds of Death," Bach; Passacaglia and Fugue, Bach.

According to accounts from Cambridge Mr. Watters gave a superb recital. Everyone agreed, according to one correspondent, that his playing of the movement from the Bach Trio-Sonata was perfection, and his interpretation of Dupre's "Variations sur un Noel" was a splendid piece of virtuosity. The chief characteristic of his playing is his perfect rhythm and fine phrasing. Everything he does goes with a steady pulse.

The impression made by the organ at its "premiere" may be gained from the following paragraphs taken from an extended review of the recital in the *Boston Evening Transcript* of March 8:

"The organ is rich in mixtures and mutation stops, supplying lavishly the many harmonics of the natural overtone scale. This is perhaps the most distinguishing feature of its design. The effect for the hearer is to give tone a richness and brilliance that cannot be gained otherwise. The organ is entirely lacking — laudably — in thin-toned, strident strings, often all too pronounced a feature of American organs. The design does not 'go in for' floating organs, a device upon which many designers have pinned large and high hopes. The matter of orchestrally imitative stops has been kept well within proper bounds. There is no borrowing or duplication whatever among the stops of the four manuals. There is some borrowing in the pedal organ, but always at the lower octave, never in such a way that any single pipe will be called upon to do double duty.

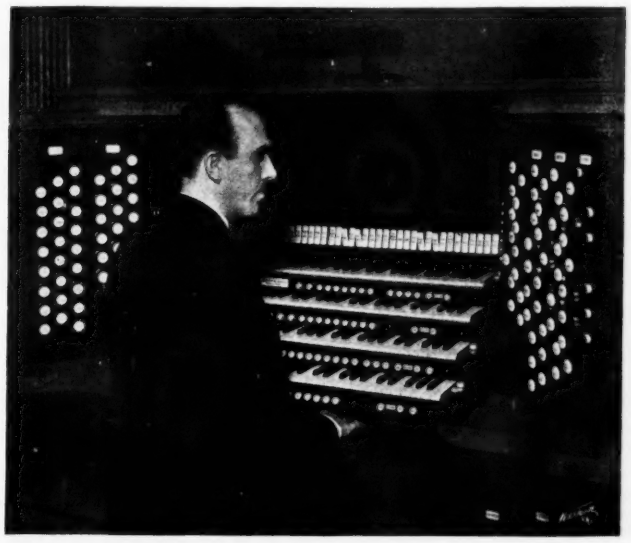
"In listening to Mr. Watters—and the organ—last evening, one sensed that each of these factors in the design hit its mark. One became aware also of the beauty and smoothness of the voicing of this instrument. Quantities and qualities blended into each other so insensibly that it seemed almost impossible that the great crescendos could have been built up by the addition of rank upon rank of pipes. Reeds are voiced so smoothly that one was sometimes unaware they were being used until close, objective, analytical listening brought the fact to one's attention.

"Rumor has it that the organ has been criticized on the ground that its full ensemble is not as large, imposing or magnificent as it might be. Both the organ itself and the acoustics of the building appear to have been blamed. To the writer, who kept this in mind, such criticism is, except in one detail, unfounded. After all, an organ—even of a hundred stops—is an organ and nothing else. The multiplication of stops does not at all mean a directly proportionate increase in volume. It means an increase in the variety of possible effects, a greater perfection in the ensemble, better blending of the parts that make up the ensemble. The analogy with an orchestra is pertinent. Our modern orchestras of 100 or 110 players do not make much more 'noise' (pardon the word) than orchestras of seventy or seventy-five players. But it is a much better, finer, more solid, more resonant 'noise.' It is the same with the new Harvard organ. This writer will go so far as to say that he doubts whether a much greater volume of sound would be reasonably tolerable within the confines of Memorial Church.

"The point to this listener appears to be that the tonal ensemble is built up (still excepting the one detail) so perfectly, in such skillful proportioning of all the parts, that one does not fully realize how great is the actual volume of sound which meets the ear. Its full power is so exquisitely achieved that the ear is easily led to underestimate it. And as to the acoustics—with every detail in the building up of that tone clear to the discerning ear, it would seem that the acoustics of the building could hardly be much at fault.

"As to the one detail already twice mentioned. It does seem as if the heaviest of the pedal stops, the contra trombone, were so heavy as to dwarf somewhat the magnificent superstructure which is built upon it. A solid bass is of course one of the chief glories of organs. An organ can achieve a bass with which even the orchestra cannot vie. But the matter can be overdone. And when this great reed stop with its 32-ft. pipes is unleashed, the hundred other stops at once sound less significant than they really are. Here, in one opinion, is a matter in which perfect proportion has not quite been achieved. Tame this reed and the organ as a whole will sound fuller and will show its actual magnificence. But on the whole one deems this to be a marvelously fine organ, something at the opposite pole from the type of instrument which is a mere collection of stops. Harvard University and Greater Boston are to be congratulated upon its acquisition."

Alexander Schreiner at Los Angeles University Organ



ALEXANDER SCHREINER is giving a series of twenty organ broadcasts for the University of California, Los Angeles. The programs, sent out every Tuesday night at 7:30 from station KMTR, are given on the large Skinner organ in the auditorium of Royce Hall. Each program is fifteen minutes long. The first one was presented Jan. 17.

Including writers for the organ from seventeenth century masters to contemporary American composers, a "Listener's Handbook" has been published by the radio division of the university. The publication is designed to supplement the series of recitals being broadcast from the campus. Among the composers included in this series of twenty broadcasts are Bach, Handel, Mendelssohn, Schumann, Franck and Hollins.

THREE PLAY IN GRAND RAPIDS

Series of Four Recitals in Which Organists Co-operate.

Three organists of Grand Rapids, Mich., presented a series of four historical recitals jointly on the Monday evenings in February. These recitals were given at St. Mark's Pro-cathedral and those who played them were Harold Tower, organist of St. Mark's; Miss Alyce Vandermey and Paul Pettinga. An excellent attendance was recorded at all the recitals. Feb. 6 the works of predecessors and contemporaries of Bach were offered and Feb. 13 there was a Bach program. Feb. 20 a classic program was presented and Feb. 27 an American program. The last two programs were as follows:

Feb. 20—Sonata I, in F minor, Mendelssohn; Three Chorale Preludes, Brahms, and "Piece Heroique," Franck (Miss Vandermey); "Grande Piece Symphonique," Franck (Mr. Tower); Fourth Symphony (Andante), and Fifth Symphony (Toccata), Widor (Mr. Pettinga).

Feb. 27—Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Song of Happiness" and "Minuet l'Antique," Fairclough (Mr. Tower); Suite (Prelude) in E minor, Borowski; "Sonata Dramatica" (Song without Words), Candlyn, and Persian Suite ("The Courts of Jamshyd"), Stoughton (Mr. Pettinga); "Comes Autumn Time," Sowerby, and "Meditation a Sainte Clotilde" and "Fete," James (Miss Vandermey).

Wyoming Church Buys Kilgen.

The Church of SS. Cyril and Methodius, Rock Springs, Wyo., Father Albin Gnidovec, pastor, is to have a two-manual organ. The order was placed with George Kilgen & Son, Inc., St. Louis, through its Denver office. The organ will be placed back of an arch in the balcony, in one chamber, with display front pipes silvered. The blowing apparatus will be placed in a room above the organ chamber. Frank Plemel, who has been organist of this church since 1912, and Andrew Tarrat, Jr., assisted the pastor in the selection of the organ.

CLEVELAND DINNER IS ATTENDED BY 170

SLOVENIAN MOTIF PREVAILS

Large Gathering of Organists in Unique Setting—Two Catholic Bishops Present—Music Based on Plainsong Played.

By MARGARET RHODEHAMEL

One of the largest gatherings of Ohio organists ever known was held in Cleveland Monday evening, Feb. 27, when 170 members of the Northern Ohio chapter of the American Guild of Organists sat down to dinner at St. Vitus' Church. The dinner, which was Slovenian, was served by the women of the church in their native costume. The menu consisted of goveja juba, klobase-repa, struklji, krofi, pohanje, potica and sado. It was very attractively served and represented many hours of work. During the dinner music was provided by two young Slovenian boys playing accordions. It would be difficult to imagine a more realistic atmosphere this side of Europe.

The group was privileged to have as their guests at the dinner two Roman Catholic bishops—Bishops Schrembs and McFadden. Following the dinner Father Ignatius Kelly, head of the music of the magnificent new Cathedral Chapel of Toledo, gave a splendid talk on plainsong and its significance with regard to both Catholic and Protestant church music in general. Father Kelly has traveled extensively and has heard the real Gregorian, as it should be sung, in many of the cathedrals and monasteries of the old world. He illustrated his talk by singing the melodies himself.

The program of the evening, which took place in the church auditorium, consisted of ancient and modern music based on plainsong themes, which showed the development that has come through the various periods of music. This was played by Arthur Croley, organist of the First Congregational Church of Toledo; Arthur Quimby of the Cleveland Museum of Art and Melville Smith of Western Reserve University. Their numbers were as follows:

Mr. Quimby—Kyrie, from "La Messa della Madonna," Frescobaldi; "Toccata per l'Elevazione," from "La Messa della Madonna," Frescobaldi; "A Solis Ortus Cardine," Scheidt (1587-1654).

Mr. Croley — Accompaniments to Gregorian Chant ("Asperges Me"), Dom Desrocquettes Henri Potiron; "Cantos Intimos," Eduardo Torres; "Orbis Factor," Dom Desrocquettes Henri Potiron; Sortie, "Orbis Factor" (dedicated to the Rev. Ignatius Kelly, S. T. D.), Norbert Fox, organist of Queen of the Holy Rosary Cathedral, Toledo, Ohio.

Mr. Smith—"Opus Sacrum," Op. 10, Paul de Maleingreau; Dorian Prelude on "Dies Irae," Bruce Simonds.

The three-manual organ in this church is a new Votteler-Holtkamp-Sparling Company product. It is placed in the gallery in the open and speaks right out. The opinion of many in Cleveland is that it is one of the finest organs in the city in many respects. Tonally it is very pleasing, in that it contains many mixtures and mutations.

Meeting at Dubuque; Rechlin Plays.

Forty organists, choirmasters and pastors attended a meeting at Dubuque, Iowa, March 5 under the auspices of the Tri-State Lutheran Conference. Members of the N. A. O. were especially invited and a feature was a recital by Edward Rechlin, the noted Bach interpreter, in the afternoon. The conference was held in the assembly room of Wartburg Seminary and Professor G. Zeilinger extended a hearty welcome. The Rev. Gerhard Bunge, A. A. G. O., of Garnavillo, Iowa, read a paper on "The Part of the Organist and Choirmaster in Improving Congregational Singing," offering several practical suggestions. Mr. Rechlin made an informal talk in which he emphasized the church's opportunity to promote true culture in America. Mr. Rechlin's recital followed, in the seminary chapel. He was assisted by the Wartburg male chorus, directed by F. E. Schoenbohm.

NEW ORGAN AT NEWARK INSTALLED BY MÖLLER

FOUR-MANUAL IS DEDICATED

Instrument Built for Second Presbyterian Church by Hagerstown Factory Is Heard for First Time on March 19.

M. P. Möller has just completed the installation of a four-manual organ in the Second Presbyterian Church of Newark, N. J., and its dedication took place March 19. An inaugural recital is to be given at a date to be announced.

This is the third large organ M. P. Möller has built for the Second Presbyterian. In 1926 this church installed a four-manual and in 1930 a contract was let for a reproducing organ to be placed in the auditorium of the church house. In 1931 the church was destroyed by fire, with the organ, and the order for the instrument just completed was awarded to the Hagerstown factory for the new edifice, which replaces the one burned.

The stop resources of the new instrument are shown by this specification:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Third Open Diapason, 8 ft., 61 notes.
Doppel Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Flute, 4 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Harp and Celesta, 61 notes.
Chimes, 25 bells.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole d'Orchestre Celeste, 8 ft., 61 pipes.
Flute, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flauto Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Principal, 4 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Nazard, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Wald Horn, 16 ft., 85 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Double Dulciana, 16 ft., 101 pipes.
Dulciana, 8 ft., 73 notes.
Dulciana, 4 ft., 61 notes.
Dulciana Twelfth, 2⅔ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Flute, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 notes.
Chimes, 25 notes.

SOLO ORGAN.
Stentorphone, 8 ft., 61 pipes.
Flute, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Second Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Contra Dulciana, 16 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Chimes, 25 notes.

The Reading Choral Society, Reading, Pa., N. Lindsay Norden, conductor, is preparing Henry Hadley's choral work "Mirtil in Arcadia," which will be given by the large chorus of the society, assisted by a chorus of school children, Tuesday evening, April 25. This will be the second time this work has had a hearing in Reading. The usual orchestra from the Philadelphia Orchestra will provide the accompaniment.

E. POWER BIGGS IN CHICAGO

Anglo-American Recitalist Plays Kimball at Northwestern.

A bright new star in the organ firmament appeared in Chicago for the first time March 28 when E. Power Biggs, A. R. A. M., A. R. C. O., filled a recital engagement, playing the large new organ in Thorne Hall, on the McKinlock campus of Northwestern University. This was the second of a series of noteworthy recitals on this fine instrument, the first having been played by Edwin Arthur Kraft of Cleveland. Mr. Biggs was brought to Chicago by the W. W. Kimball Company, builders of the organ, and the organists and other music-lovers of the city owe a debt to this company for the evening of enjoyment afforded by the recital.

Mr. Biggs, an English-trained recitalist, won his spurs in his native land, but since coming to America has been gaining fame rapidly, being in demand for recitals in many parts of the East. He is now a resident of Cambridge, Mass., where his work has attracted most favorable notice.

Mr. Biggs interpreted a very taxing program, which he knew how to make thoroughly satisfying and interesting. It was made up of the following items: Fantasia and Fugue in G minor, Bach; Chorale Prelude from Cantata No. 147, Bach; Air and Variations from Symphony in D, Haydn; Sonata in C minor ("The Ninety-fourth Psalm"), Reubke; Allegretto from Fourth Sonata and "Spinning Song," from "Songs without Words," Mendelssohn; Trumpet Tune, Purcell; Ballet from "Petite Suite," Debussy; Variations from Fifth Symphony, Widor; "The Reed-Grown Waters," Karg-Elert; Finale from Sixth Symphony, Vierne. This was supplemented at the close with three encores which the audience—a rarely appreciative one—demanded. Among the extra selections were one of the Schumann Sketches and the Finale from Vierne's First Symphony. This last number made a dashing climax to the offerings of the evening, and it might be said that it seemed to have a great deal more real worth than the movement from Vierne's Sixth, proving perhaps that composers do not invariably do better work as they grow older.

The high spot of the recital, and one long to be remembered, was the rendition of the Reubke sonata. Mr. Biggs brought out the dramatic content of this with admirable skill and force and the big work offered him no apparent difficulties. It was in every way distinguished playing which will live long in the memory. The Haydn variations are not often heard in organ recitals and were like old wine (if the simile is now permissible), with more than a 3.2 percent volume of daintiness and piquancy. In this as in the Reubke work the organ's resources were admirably revealed.

All this that has been mentioned should lead one to overlook a slight lack of clarity in the Bach, a too persistent staccato—even in these days when the organ legato is not popular everywhere—and perhaps too swift tempos in some of the numbers.

Mr. Biggs was the guest of the A. G. O. and N. A. O. chapters and of the Chicago Club of Women Organists at a luncheon in the green room at Mandel Brothers' store on the day of his recital. Dean Frank Van Dusen, E. Stanley Seder, president of the Chicago N. A. O. chapter, and Mrs. Allen Bogen, president of the club of women, voiced greetings and Mr. Biggs responded. The entire occasion was informal and drew a good company of the local organists.

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PLAQUE IS UNVEILED IN HONOR OF DR. CARL

TRIBUTE FROM HIS CHURCH

Forty Years' Service Commemorated in Bronze at First Presbyterian in New York—Dr. Moldenhawer Praises Organist.

Tribute was paid to Dr. William C. Carl by the First Presbyterian Church of New York City at the unveiling of a bronze plaque Sunday evening, March 26, in commemoration of his forty years' service as organist and director of the music. The Rev. Dr. Julius V. Moldenhawer, pastor of the church, in his address said in part:

"A long period of service is a very wonderful thing. We have grown so accustomed to brevity in many lines these days that we are hardly prepared to have a person stay in one place practically a lifetime. Dr. Carl has done a very wonderful work for us. He knows the relation between religion and music and has always been anxious to interpret the religion of the church in which he has served so long and faithfully. He has known that music is a medium for expressing and for interpreting the various moods of many, and certainly no mood is more perfect than the religion of the world.

"Some of the qualities of Dr. Carl you all know and several are worth while mentioning. Dr. Carl is one of the most consistently industrious men in his profession. He is also characterized by a continuous expression of wonderful good temper. Certainly an organist needs it. So does a minister, and so does a President. Dr. Carl is devoted because he has loved and devoted his mind to the instrument in which he has expressed it. Last, and one of the best of his attributes, is his personal loyalty. He has had that, and still has it."

The choir, under Dr. Carl's direction, rendered a program of music which in tone and artistic interpretation easily maintained the high standards for which his work has long been famed. The list included: "Marche Religieuse" ("Lift Up Your Heads"), Guilmant; chorales for chorus, "For the Beauty of the Earth" and "Shout for Joy," Bach; solo for alto, "Song of Praise," Cesar Franck, followed by a superb rendition of Haydn's "The Creation." The soloists, Mildred Rose, soprano; Amy Ellerman, alto; Dan Gridley, tenor, and Earl Waldo, bass, did work of high merit, and the motet choir sang with fine understanding, producing many effects of artistic excellence.

The plaque was executed by the distinguished Hungarian sculptor Alexander Finta.

Among those present or from whom messages of congratulation were received were: Dr. Paul Schwarz, consul general from Germany; the Rev. Dr. and Mrs. Howard Duffield, the Rev. Dr. Harry Emerson Fosdick, the Rev. Dr. William Pierson Merrill, the Rev. and Mrs. Phillips Packer Elliott, the Rev. and Mrs. Thomas Guthrie Speers, Mr. and Mrs. Philip Berolzheimer, Fernando Germani, Charles M. Courboin, Dr. Waldo S. Pratt, Samuel A. Baldwin, Hugh Ross, Everett E. Truette, Wallace Goodrich, Pietro Yon, Willard Irving Nevins, George William Volkel, Charles Henry Doersam, Dr. Charles Heinroth, Henry Hall Duncklee, S. Lewis Elmer, Dr. and Mrs. Becket Gibbs, Mr. and Mrs. Edmund Jaques, Mr. and Mrs. Frank E. Ward, Dr. George Edward Stubbs, Dr. J. Christopher Marks, Dr. T. Tertius Noble, Harold Vincent Milligan, Walter Peck Stanley, Morris W. Watkins, Dr. David McK. Williams, R. Huntington Woodman, J. Vernon Butler, Mrs. Kate Elizabeth Fox, George Howard Scott, Miss Grace Leeds Darnell, Mr. and Mrs. Sumner Salter, Kate S. Chittenden, Isabel Lowden, Henry Seymour Schweitzer, Cora Conn Moorhead, Herbert Evans, Giacomo Bourg, Emily S. Perkins, Reginald McAll, and many other distinguished members of the musical profession.

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DR. WALTER HEATON IS TAKEN BY DEATH

END COMES AT READING, PA.

At Memorial Church of the Holy Cross There Thirty Years—Later in New Orleans—Born in England Sixty-two Years Ago.

Dr. Walter Heaton, F. R. C. O., F. A. G. O., died at Reading, Pa., March 5 after an extended illness. He was for a period of thirty-two years organist of the Memorial Church of the Holy Cross, a large Methodist church of Reading, and for the last three years had been organist of Trinity Episcopal Church at New Orleans. A few months ago he was compelled to leave New Orleans because of illness and went to his old home in Reading.

Dr. Heaton was taken to a hospital in Reading and an operation for an affliction of the thyroid gland was performed the day before his death.

Walter Heaton was born in Manchester, England, son of Richard and Sarah Heaton. His father was a silk manufacturer. He studied at the parish school of Eccles and the King Edward School of Macclesfield, and was graduated with honors from Victoria University in 1889. There he won the Hargreaves musical scholarship three years in succession, and also won the fellowship degree of the Royal College of Organists.

Mr. Heaton went to Holy Cross Church in Reading in 1896, succeeding Dr. Stocks Hammond. He resigned his position July 17, 1928, and went to New Orleans. Last summer he suffered a nervous breakdown due to an affliction of the thyroid gland. Physicians told him the climate of New Orleans was too humid and advised him to take a vacation. He obtained a leave of absence, and with his wife went to Reading. They were the guests of Mr. and Mrs. Ernest H. Artz.

Dr. Heaton was the composer of more than fifty anthems and choral works, one of the most popular being "Now the Day Is Done," a work for unaccompanied chorus. He gave many organ recitals. In 1922 the degree of doctor of music was conferred on him by Lincoln-Jefferson University. He was a fellow of the American Guild of Organists, a member of the National Association of Organists, was a member of the British Society of Psychology, the British Palestrina Society, St. John's Lodge, No. 435, F. and A. M., and the Wyomissing Club.

Dr. Heaton is survived by his widow, Mrs. Elizabeth Heaton, and a son, Percy Hugh Heaton of Fort Wayne, Ind.

McKinley Recitals Open Memorial.

Carl McKinley, Mus. D., a member of the faculty of the New England Conservatory of Music and organist and choirmaster of the Old South Church in Boston, gave a recital March 9 dedicating the new Aeolian-Skinner organ in Gordon Chapel. The recital was repeated March 16. The organ is a memorial to George H. Davenport and is a three-manual of moderate size. Dr. McKinley's program included these selections: Allegro from Concerto in G minor, Handel; Prelude-Sarabande, Corelli; "Tidings of Joy," Bach; Triple Fugue in E flat, Bach; Fantaisie in A major, Franck; Scherzetto, Vierne; Andante Cantabile, Tschaikowsky; "Chant de Printemps," Bonnet.

Plays in Memory of Dr. Wolle.

H. S. Schweitzer, F. A. G. O., organist and choirmaster of St. Thomas' Reformed Church at Reading, Pa., arranged a musical service held in that church Sunday evening, March 19. The choir numbers included the Prayer from "Rienzi," Wagner, for tenor, and Gounod's cantata "Out of Darkness." The organ numbers consisted of works of Bach, as a tribute to the late Dr. J. Fred Wolle, founder and conductor of the famous Bach Choir of Bethlehem, Pa., who was Mr. Schweitzer's first organ instructor. Mr. Schweitzer played the chorales "Alle Menschen müssen sterben," "Es ist das Heil uns kommen her," variations on "O Gott, Du Frommer Gott," and the D major Fugue.

CHICAGO WOMEN GIVE FINE JOINT PROGRAM

FIVE ARE HEARD IN RECITAL

Performance at University of Chicago Chapel Arranged by the Musicians' Club of Women—Play Works of Last Century.

What woman organists in Chicago can do by way of concert organ playing was illustrated with a fair sample of their work when a varied program of compositions of the last century was presented by the Musicians' Club of Women at the chapel of the University of Chicago on the afternoon of March 20. It was the 617th concert of that organization—a fact which speaks for the record of this active club and its members. The program was arranged by Miss Marie Briel and Mrs. Jewel Martin Lovejoy and five organists participated. While the audience did not begin to fill the large chapel, it was really a very representative gathering of musical women, with a sprinkling of the sterner sex who came to hear and admire.

A glance at the program showed a fine variety, for Ruth S. Broughton, back from study abroad, played a group of works of German composers, Miss Ruth McNeil presented compositions of Americans, Miss Alice R. Deal played a French group and Miss Frances Anne Cook closed with writings of Chicagoans. A trio composed of Mora Murdock, organist; Linda Sool, violinist, and Goldie Gross, 'cellist, played an ensemble group, in which the instruments blended beautifully. The organ offerings were as follows: "Marcia Religioso," Rheinberger; "Evening Harmonies," Karg-Elert, and "Gloria in Excelsis," Reger (Miss Broughton); Scherzo from "Storm King" Symphony, Dickinson; "At the Foot of Fujiyama," Gaul, and "Canyon Walls," Clokey (Miss McNeil); Concert Variations, Bonnet; Adagio from Second Symphony, Widor, and Introduction and Fugue, Op. 70, Guilmant (Miss Deal); "A Stately Processional," DeLamarter; Prayer and Cradle Song, Lily Moline Hallam, and Toccata, Borowski (Miss Cook).

Among the things that stood out most prominently in this fine program were the sonority and tasteful registration by Miss Broughton in her first selection; the interpretation of the Dickinson Scherzo, a decidedly interesting composition, and a very fine performance of Clokey's "Canyon Walls" by Miss McNeil, the finish and virility which was shown by Miss Deal in all her numbers, and a lovely reading of Mrs. Hallam's Cradle Song by Miss Cook.

TO STUDY MEDIEVAL MUSIC

New Society Formed in Philadelphia Begins Activities.

The Medieval Music Society of Philadelphia was formed in February. Its membership is professional and its purpose is the study of plainsong, polyphony and any music originating in the Christian era up to 1600. To keep the spirit of the organization as democratic as possible, there are only two officers, a chairman and a secretary, who are elected every month. No member is eligible for re-election until all members of the society have served their turn in office. It is the duty of the chairman to arrange a lecture, demonstration or recital, or to outline a course of study for the monthly meeting, which will help further the understanding of this early music.

The first regular meeting was marked by a lecture by Dr. Reginald Mills Silby of the Cathedral of SS. Peter and Paul, on "Plainsong Tonality." The lecture proved so interesting that Dr Silby was persuaded to talk for a second time upon the same topic, thus giving time for many examples.

The second meeting was a recital March 20 in St. James' Church. The choir of the Church of the Redeemer, Bryn Mawr, Uselma Clarke Smith, conductor, sang the Palestrina "Missa Brevis" and two motets. H. William Hawke played organ works of the first instrumental period.

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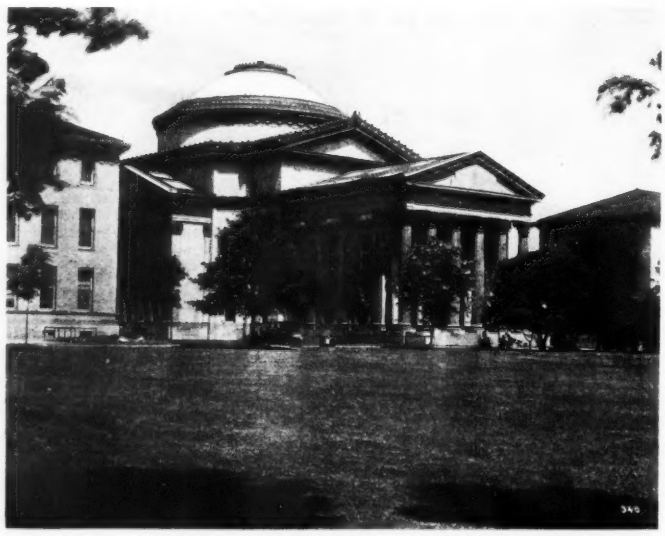

Among American organists, no one has had a more phenomenal rise than Carl Weinrich. A disciple of Lynnwood Farnam, he gained a national reputation by the brilliant manner in which he carried on the recital traditions which Farnam had established.

He has given many series of historical recitals, ranging from the forerunners of Bach to the moderns. These recitals have brought him tremendous acclaim from the public as well as the press. Here is a unique opportunity for organists to study their own technical and interpretative problems with this acknowledged master of the organ.

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AUSTIN

The Church of Jesus Christ of Latter-Day Saints have selected the Austin Organ for their New Chapel at Washington, D. C.

This Beautiful Chapel, designed by Young & Hanson, Architects, of Salt Lake City, is now nearing completion and will install a Three-Manual Organ of Fifty-two Stops.

A Strong Factor in the Award of This Contract was the Excellent Service the Large Austin Organ has given during the past Twenty Years in the noted Mormon Tabernacle of Salt Lake City.

AUSTIN ORGAN CO., HARTFORD, CONN.

Annual Guild Dinner in Boston, and Warden Doersam Is a Guest

By MARION LOUISE CHAPIN

Boston, Mass., March 20.—The annual dinner of the New England chapter, A. G. O., was held Monday evening, Feb. 20, at the Harvard Musical Association rooms, with sixty-one present—an excellent attendance considering the condition of many pocketbooks. Greetings were extended by Dean Raymond C. Robinson, and we then had the pleasure of seeing and hearing our new warden, Charles H. Doersam. He emphasized the three objects of the A. G. O.—raising the standard of church music; increasing the number of candidates for Guild examinations; and, finally, the social aim for the Guild, summed up in the one word "friendship." Albion Metcalf, organist and choirmaster of the Baptist Church, Malden, and a pianist of reputation, entertained with piano solos by Bach, Prokofieff and Chopin. Mr. Metcalf's rendition of these numbers was both delicate and virile, and the appreciation of the audience was evidenced by prolonged applause. Lloyd del Castillo, well known to many through his excellent radio work, gave a talk on "The Obsolescent Art," which subject dealt with the rise and fall of the organ in the moving-picture house. In a most enlightening manner he developed for us the history of music from the rather meagre piano to the highly-developed moving-picture organ—an instrument quite different from that used in the church. He emphasized the point that the organ was a means of stimulating the interest of the public in the best kind of music, and it was to be regretted that since the introduction of "canned music" the organ had remained idle, gathering the dust of the ages. He hoped that in the near future managers of theaters would wake up to the possibilities of the fine instruments at their disposal.

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Two splendid services have been held during the month—the first at the Cathedral of the Holy Cross Feb. 21. The guest organists were Francis Snow of Trinity Church and Homer Humphrey of the Second Church, Boston. The service was sung by the Dr. George L. Dwyer Choral Ensemble, George S. Dunham, conductor. Philip N. Ferraro, organist and choirmaster of the cathedral, played the service. The second service was held on Feb. 27 at the Second Church, Boston, Homer Humphrey organist and choirmaster. The prelude, Andante (Symphony 1), Vierne, was played by G. Roscoe Lambert, organist at Second Church, Brookline; the offertory, Canzone, Reger, by Dr. Carl McKinley, organist and choirmaster at the Old South Church, Boston; the postlude, Finale from Twelfth Concerto, Handel, by Dowell P. McNeil, organist and choirmaster at the Arlington Unitarian Church. The chorus under the direction of Homer Humphrey sang anthems by Williams, Bach, Bonnet and Brahms.

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Organ recitals and choir festivals have been numerous during the month. Albert Snow of Emmanuel Church, Boston, gave a unique musical service Feb. 26, consisting of negro spirituals. Two groups were sung by a quintet from the American Institute for Negroes.

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Nearly 150 children, members of junior choirs in nine Unitarian churches, gave a choir festival on March 5 in the First Parish Church, Cambridge, under the direction of John B. Woodworth, choir leader, and Kenneth Moffatt, organist. Another choir festival of interest was that arranged by Gerald Foster Frazee, organist and choirmaster of the Auburndale Congregational Church. The senior choir sang selections by Schubert and Carpenter, and Mr. Frazee played solo numbers on the organ, some of which were: Sketch in D flat, Schumann; "Chimes o'er the Lake," Frazee; Suite, "Fireside Fancies," Clokey.

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Through the courtesy of Harvard University and Dr. Davison, the public enjoyed a fine recital on March 7, given on the Isham memorial organ by Clarence Watters, organist at Trinity College, Hartford, Conn. An organ recital was arranged for March 16 by Merton E. Stoddard, organist and choirmaster, at Eliot Congregational Church, Roxbury. William Lester Bates, Second Church, West Newton; Raymond Robinson, King's Chapel, Boston, and Reginald Crowley, Theodore Parker Church, West Roxbury, were the artists participating. A soprano solo was sung by Mrs. Elsie Bishop Keever. At the Trinitarian Congregational Church, Concord, a recital was given March 19 by Marguerite Barnes, organist and choirmaster, assisted by Hope Wright, violinist. Some of the numbers on the program were: "Marche Religieuse," Guilmant; Improvisation in E major, Karg-Elert; "Angelus," Truette, and Fugue in D major, Bach.

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We congratulate John O'Shea, who has rounded out fifty years of useful service as organist, composer and director of music in the Boston schools.

Walter Howe

WALTER HOWE, composer and organist, has been appointed manager and assistant conductor of the Worcester Music Festival, it is announced by Hamilton B. Wood, president of the association. Mr. Howe will have complete charge of business management and will assist Albert Stoessel in conducting the annual musical festival. He will assume his new duties immediately, but for the time being also will continue to serve as head of the music department at Abbot Academy, Andover, and organist of the Arlington Street Church, Arlington, Mass.

Mr. Howe is known throughout the country. He has composed a number of pieces, especially for the organ, two of his compositions having been awarded prizes. Twice he has presented his compositions before conventions of the N. A. O. He has served as technical advisor to the Worcester auditorium commission, specifying the type of organ to be installed.

Mr. Howe was born in Boston, but passed most of his childhood and youth in Worcester. He was educated in the Worcester public schools. Shortly after his graduation from high school he was appointed organist of St. Paul's Church. Later he went to Norfolk, Va., where he served several years as director of music in the public schools, conductor of the Handel and Haydn Society, conductor of the Norfolk Orchestra and organist and choirmaster of the historic St. Paul's Church. He also has served a number of years as choral conductor at Chautauqua, N. Y., where Mr. Stoessel is director-in-chief.

Mr. Howe's compositions include a "Magnificat," which was presented at the third concert of the Worcester Music Festival last fall.

An Announcement

In common with other businesses, the Estey Organ Company has felt the harmful effects of the present depression. Plans are now under way which will reestablish the traditional soundness of four generations of Esteys.

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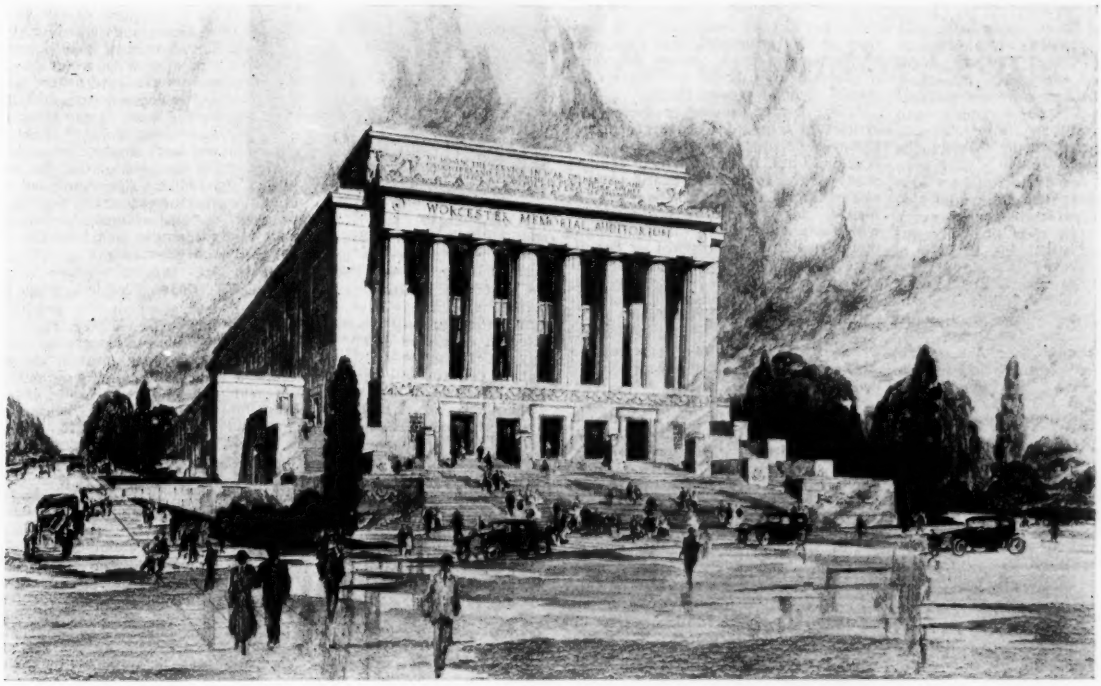

The Municipal Memorial Auditorium, Worcester, Mass.
Lucius Biggs and Frederic C. Hirons, Architects

The main auditorium of this magnificent building—a symphony hall seating 4,500 with a stage that will accommodate a chorus of 500 and an elevating orchestra pit for 100 musicians—will house a KIMBALL ORGAN of 108 ranks, 93 voices, 136 stops and 6,719 pipes. The basic Great and Pedal are unenclosed, likewise one of the two Solo Tubas and the Chimes. The organ will be played from a four-manual draw-knob console placed on its own elevator so that its position may be adjusted to varying uses.

Walter Howe, head of music at Abbot Academy in Andover, organist of the First Baptist Church of Arlington, choral director at Chautauqua, organist and assistant director of the Worcester Music Festival, was the consultant of the organ committee of the Municipal Memorial Auditorium Association.

Musicians and music-lovers will have an added incentive for a pilgrimage to the 74th Worcester Music Festival next October, when Albert Stoessel will raise his baton for the eighth consecutive season before an enlarged chorus and symphony orchestra with noted soloists, and Walter Howe at the console of this great concert organ.

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Organs of Germany and Their Influence on the Present Day

[This is the first of a series of four articles written for THE DIAPASON *by Professor Howard D. McKinney, head of the department of music at Rutgers University, New Brunswick, N. J., and a prominent student of organ literature and organ construction. Professor McKinney deals with the historical aspects of organ development in Germany, with a view to their influence on the trend of today in America.]*

By HOWARD D. McKINNEY

First Article.

No reader of the daily papers during these troublous times needs to be told that there are fashions in phrases as well as in ladies' hats. New ones seem to be appearing every day, attracting our attention because of their unusual appearance, and then dropping into oblivion. The phrase of the moment, on every business tongue, seems to be "It is my thought that—" The man to whom I go for advice on how best to preserve what little I have of this world's goods prefaces nearly every statement with it; it is probably unnecessary to say that his thought is anything but pleasant these days! The new President of the United States sends out invitations to his subordinates beginning with "It is my thought that we should discuss certain subjects." And a purist editor of *The New York Herald-Tribune* remarks that the phrase has seemed to permeate all kinds of business and legal expression to such an extent that it has become a nice question of taste as to whether one should use this circumlocutory phrase or the more frank and direct "I think."

Nevertheless we shall accept the hazard and follow the current fashion in making the statement that, in spite of current conditions, it is our thought that the organ building world of America has little to worry about in so far as its future is concerned. This thought may be difficult to reconcile with the very evident falling-off in contracts experienced by every organ builder, or with the drastic reduction in incomes suffered by organ players, publishers of organ music and editors of organ magazines. Still we must insist that the future is full of promise, no matter how dark the present may seem; and this is no pollyanna, just-around-the-corner type of prophecy. For any industry that is able to stir within its own ranks as much vital discussion as has been heard in the organ world during the past few years is a live industry, and no great concern need be felt about its future. If the builders, in addition to their present financial difficulties, were afflicted with the complacency which they felt a few years ago, when their great successes with electrical and mechanical matters seemed to have led them to believe that their instruments were completely satisfactory from every conceivable standpoint, there might be some doubt. But there are many signs that our American builders are no longer completely satisfied with the tonal appointments of the organs they have been building, and so there is great hope for the years to come.

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In discussions of this question of organ tone we seem to be at last coming to grip with the fundamental principles involved and no longer interested in matters of comparatively secondary importance. Although everyone who has convictions on this subject must have realized it, very few of those who argue about the stops which should go into our modern organs seem to have stated that the question at issue concerns the fundamental nature of the organ as an instrument. Is it primarily an instrument which because of the essential character of its tone must always be principally associated with the church, abstaining as far as possible from the expression of the personal and romantic feelings that are so closely associated with secular music? Or is it a concert instrument in the broad sense, capable of playing all sorts of music, symphonic poems as well as austere fugues, and striving for a composite ensemble comparable in a general way to that of the orchestra? These are the fundamental principles which underlie the written controversies in the organ magazines and the verbal polemics heard wherever organ enthusiasts foregather—principles that are often completely lost sight of in a welter of individual expressions of opinion and half-humorous "digs" at contemporaries who happen to think differently.

There is no doubt whatsoever that the tendencies in this country at the present are toward the more severe, classic type of organ, and away from the throbbing, romantic, orchestral instrument popular only a few years ago. There are various reasons for this, some of them quite outside the province of the organ builder; for the general trend of the intellectual movements of the day is in this direction. It is significant, for instance, that Germany has already fought out this question pretty thoroughly and that since 1925 the movement toward returning to the principles of the old builders has steadily gained ground there.

It is not the intention of the present articles to take sides on this question, however decided may be the writer's opinions; but it has seemed that in many of the arguments heard on both sides there is a surprising lack of historical background, the possession of which might give more validity to statements made. This absence of definite information as to the historical development of the organ seems especially noticeable when reference is made to German organs and builders; and a brief resume of the development of the organ in Germany may therefore be in order.

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It is not strange that Germany should be able to furnish the present-day student of tonal matters with important information on the subject of the organ, for in no other country has the instrument had such significance. We make the foregoing statement in full realization of the splendid place which the organ has lately occupied in France, and the warm hold it has had on the English people through centuries of their history. But nowhere has this instrument and its concomitant music had such an influence upon the general development of a country's musical history. It is no exaggeration to say that the glorious architectonics of Bach, Beethoven and Brahms were reared upon the foundations of the German organ and church music. We may truly say that, once on her feet after the terrible ravages of the Thirty Years' War (1650-1675), Germany became predominantly the land of organs and organists; and surely the opinions held there as to the design of the instrument and the place it should hold in the general musical scheme of things should be of importance to us in this country.

It is gratifying to those of us who have been quietly enjoying this great heritage of German music for years to notice that its importance and significance are being re-discovered in this country and that our younger players seem rather suddenly to have realized that organs and organ players exist in countries other than France and England. Certainly, no matter what one's opinion may be as to the present status of organ building in Germany, it is the country in which the gradual development of the modern instrument may be most clearly traced. For there are organs to be heard there that represent every stage in historical development, from the Jakobskirche organ in Lübeck (which has remained unchanged from 1636 to the present day) to the enormous modern instruments in St. Michael's, Hamburg, and in the Passau Cathedral.

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The first realization that comes in the study of the history of organ building in Germany, a realization that is borne in upon us whenever we study history of any kind, is that there is nothing new under the sun. For, as we have already said, the problems with which we are concerned at the present are by no means new ones, but were under discussion during the seventeenth century. The period of the Renaissance in organ building (roughly corresponding to the seventeenth century) was notable for the kind of instrument with which we are very well familiar today, an instrument consisting of a group of sharply differentiated and self-contained stops that combined only in a general, rather haphazard way to make an ensemble.

Perhaps the best way to outline the varying periods in organ construction would be to classify their ideas as to tonal ensemble. Such an outline would comprise two general divisions, thus:

First, those periods in which the ideal of the builders was to produce a foundational ensemble from carefully integrated units.

Second, those periods in which stops of sharply differentiated character were of greater importance than the general ensemble.

In the first division we would, of course, place the organs of the Middle Ages, with their comparatively few pipes combining into a crude ensemble, and the period of the eighteenth century—the Barock period, as the Germans call it. Here we find such builders as Eugen Casparini (1624-1706), Arp Schnitger (1648-1718), Andreas Silbermann (1678-1734) and Gottfried Silbermann (1683-1753), the last-named the glory and crown of the whole epoch. The theorist Jakob Adler in his "Musica Mechanica Organoldi" gives a good description of the times, and we are familiar with the general types of music played through the examples left by the composers Buxtehude, Kuhnau, Mattheson, Telemann and Johann Sebastian Bach.

The second period comprises the seventeenth and the nineteenth centuries—the Renaissance and the Romantic epochs. Important Renaissance builders were Hering, who built the Marienkirche organ in Lübeck, and Stellwagen (the Jakobskirche organ, Lübeck). The most important composers were Scheidt, Froberger, the Muffats, Pachelbel, Reinken and Böhm, men whose works have disappeared almost entirely today. But the outstanding figure of the period was Michael Praetorius, composer and theorist, whose great three-volume work, "Syntagma Musicum," is one of the standard reference works in musical history, giving a complete description of the state of music and instruments at the time. The Romantic period comes down to our own time from the beginning of the nineteenth century; the direction of its tendencies was determined largely by the work of the theorist and writer, Abbe Vogler (1749-1814), a most virile and enthusiastic organ lover. It was his predilection for the use of orchestral-like stops, combined with the general interest of the time in the orchestra as an instrument, that gave us our presentday penchant for orchestral imitative stops.

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Leaving aside any attempt at a consideration of the organ in Germany during the Middle Ages, since it would have little importance for our purpose, we can begin our historical sketch with the period of the Renaissance. Fortunately we can easily obtain an idea of what the organs of this time actually sounded like if we can but reach the quiet music-room of Professor Gurlitt of the University of Freiburg, in the shadow of the Black Forest. For in 1927 Dr. Gurlitt, who has made a special study of the works of Praetorius, with the help of Dr. Oskar Walcker, member of the most famous organ building family in Germany, built a small two-manual instrument embodying the ideas of the seventeenth century as given in the "Syntagma Musicum." The stop list of this little Praetorius organ has already been given in an article by the present writer in THE DIAPASON; it will be sufficient to state here that there is no attempt whatever to blend the sixteen manual stops of this instrument, nor is there any grouping of them according to pitch or family. Each rank of pipes stands out clearly and distinctly from its neighbors; a 1-ft. schwiegelpfeife stands next to a 16-ft. rancket. This striking difference of timbre and the fact that each stop maintains its individuality throughout its range make possible a clarity of voice-leading well suited to the contrapuntal character of the music of the time, a clarity that is entirely lost in the organs of a later period.

Praetorius was himself somewhat of a composer of organ music: Professor Gurlitt lists six hymns (compositions in the style of the chorale prelude), three fantasias, two variations and a sinfonia in his edition of this composer's organ works. All of these are severely contrapuntal in character and an instrument of the type recreated at Freiburg is quite necessary for their effective rendition; it was an organ of the Renaissance make-up that Bach had in mind when he wrote his chorale preludes; they seem peculiarly unsuited to the later Silbermann organs, with their insistence upon ensemble.

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It is important to realize that, with the exception of the reeds, most of the stops that are in use in our modern organs were known and used by the Renaissance builders. Praetorius gives a list of fifty-seven labial voices that were in common use at the time; this list comprises 32-ft., 16-ft., 8-ft. and 4-ft. principals, 8-ft., 4-ft., 2-ft. and 1-ft. octaves, a few mixtures (their days of glory were to come later), gedeckts of all sorts (including a 1-ft. pedal stop), gemshorns (including a 5⅓, a 2⅔ and a 1⅓), spitzflötes and a complete family of hohlflötes, as well as a set of "strings" in 8-ft., 4-ft. and 1-ft. pitch. These latter were called "schweizerpfeiffen" and Praetorius says that they were of the principal type but with very narrow scale, giving a light, sharp violin sort of resonance. Mahrenholz

Joseph W. Clokey

JOSEPH W. CLOKEY'S sacred cantata "We Beheld His Glory" has achieved the record of five successful performances on the Pacific coast in the last two months, and every performance seems to have served to enhance the growing reputation of that talented American composer. Incidentally the friends of Mr. Clokey throughout the country will be pleased to know that he escaped injury in the recent earthquake. Mr. Clokey is making his home in Long Beach during his sabbatical year from his work at Claremont Colleges, but on the day of the quake he happened to be in Claremont, his permanent home.

On its music page in the issue of March 11 *Saturday Night*, a Los Angeles weekly, in reviewing a performance of "We Beheld His Glory" at Immanuel Presbyterian Church, makes the following comment:

The Clokey work was presented a year ago by the same group and has been presented twice by the Congregational choir, under John Smallman, but last week's performance was this reviewer's first hearing of it. It seems a work of genuine inspiration, text and music so naturally combined in a structure of beautiful proportions, that comparison with the great masters of this form is inevitable and gratifying in what is disclosed of similar values. Employing a double chorus for eight voice parts and customary soloists, the cantata moves in stately melodic line, with unostentatious counterpoint and harmonic treatment, not stilted yet close to the tonal pattern most ears have long accepted—in other words, Mr. Clokey has an idiom native to the soil which nourished his musical growth. * * * The organ is treated orchestrally, with delicacy predominating. Woodwind effects lend an ethereal quality. The text tells the story of Simeon and his recognition of the Christchild when Mary and Joseph appeared in the temple to present the sacrifice of doves. * * * Clarence Mader, organist, was master of the score.

in his monumental work "Die Orgelregister" says that they were not of this principal type, but were overblowing narrow-scaled flutes; although the organ in the Marienkirche, Danzig (1585), had a real viol da gamba of our modern type, the seventeenth century organs as a rule did not include this kind of stop. So that we can look back at this fine-toned schweizerpfeiffe as the real predecessor of our present-day string family. Praetorius mentions a number of overblowing wood and metal flutes; these seem to have been neglected in the organs of a later period and re-introduced into the modern organ by Cavaille-Coll. They could hardly be said to have been invented by the famous French builder, however, as Mr. Barnes states in his "Contemporary American Organ."

The reeds mentioned by Praetorius have names that sound very strange to our ears; the lowest pitch used was the 16-ft. posaune. Many of the reeds were made with stopped resonators and it is the "light and resonant tone" of these "gedeckte schnarrwerk" pipes that Praetorius considers the typical reed tone of the period. A number of regal stops are included—grobregal, jungfrauen-regal, apfelregal; these were reed stops with very short resonators, commonly used in the portable regals of the sixteenth century, and gave a free, buzzing tone, in strong contrast to the sustained calm of the other registers.

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But the interesting thing for the modern organ lover is the combination in which the builders used these stops. The most noted organ of the period seems to have been that of the Castle Church at Grüningen, for it is quoted by all the old writers, including Praetorius, as typical of this time. Its stop list was as follows:

OBERWERK.

Prinzipal, 8 ft.
Gross Quintadehn, 16 ft.
Grobgedeckt, 8 ft.
Gemshorn, 8 ft.
Gross Querflöte, 8 ft.
Hohlflöte, 8 ft.
Quinta, 6 ft. (that is 5⅓ ft. according to modern nomenclature).
Octava, 4 ft.
Klein Querflöte, 4 ft.
Nachthorn, 4 ft.
Mixtur, 8 ranks.
Cymbel.

RÜCKPOSITIV.

Prinzipal, 4 ft.
Quintadehn, 8 ft.
Gemshorn, 4 ft.
Gedeckt, 4 ft.
Octava, 2 ft.
Spitzflöte, 2 ft.
Quinta, 1½ ft.
Subflöte, 1 ft.
Mixtur, 4 ranks.
Cymbeln, 3 ranks.
Sordunen, 16 ft.
Trompete, 8 ft.
Krumbhorn, 8 ft.
Klein Regal, 4 ft.

BRUSTWERK.

Klein Gedeckt, 2 ft.
Klein Octava, 1 ft.
Klein Mixtur, 2 ranks.
Cymbel.
Rancket, 8 ft.
Regal, 8 ft.
Cymbel Regal, 2 ft.

PEDAL (On the upper chest).

Untersatz, 16 ft.
Quintadehn Bass, 16 ft.
Octavenbass, 8 ft.
Klein Octaven Bass, 4 ft.
Klein Quintadehn Bass, 4 ft.
Rauschquinten Bass.
Hohlflötenbass, 2 ft.
Hohlquinten Bass.
Nachthornbass.
Mixtur.

In the two side towers:

Gross Prinzipalbass, 16 ft.
Gross Gemshornbass, 16 ft.
Gross Querflöten Bass, 8 ft.
Gemshorn Bass, 8 ft.
Quintflöten Bass, 6 ft.
Kleingedeckt Bass, 4 ft.
Sordunen Bass, 16 ft.
Posaunen Bass, 16 ft.
Trompeten Bass, 8 ft.
Schallmeyen Bass, 4 ft.

In the Brustwerk on both sides:

Quintflöten Bass, 12 ft.
Bauerflöten Bass, 4 ft.
Cymbel Bass, 3 ranks.
Rancket Bass, 8 ft.
Krummhorn Bass, 8 ft.
Klein Regal Bass, 4 ft.

The first thing that we note about this scheme is, of course, the astonishing pedal organ—twenty-six voices out of a total of fifty-nine! With such a pedal organ at his disposal Praetorius (for he often played this organ) could bring out his *cantus firmus* in any way he pleased. Notice, too, the large number of 8-ft. stops on the oberwerk (which would correspond to our great) and the brilliant collection of individual stops on the rückpositiv and brustwerk. The mixtures were probably used as solo stops and not as harmonic corroborating elements; the large number of 4-ft. and 2-ft. stops must have assured the bass coming through the tonal mass in a remarkably clear manner. Viewed according to the standards of the time, this organ was remarkable.

[*To be continued.*]

BUFFALO ORGAN ACTIVITIES

By HELEN G. TOWNSEND, A.A.G.O.

Buffalo, N. Y., March 22.—The February meeting of the Buffalo chapter, A. G. O., was held on Tuesday evening, Feb. 21, at the University Church of Christ. Supper at 6:30 was followed by a short business meeting. The event of the evening was the program by the junior choir of the church under the direction of Mrs. Edith L. Becker, organist and choir director. This choir consists of forty young people ranging from fourth grade through first year high school and was organized six years ago. The idea in the formation of this choir was to teach good religious music as a part of the education of a musical child. Children are not chosen for the choir unless their voices show reasonable promise. This choir sings at the regular service once a month. Regular attendance at both rehearsal and service is required. Six members have been graduated from this choir to the senior choir.

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The March meeting of the Buffalo chapter, A. G. O., was held Tuesday evening, March 21, at the Kenmore Methodist Church. Dinner at 6:30 and a short business meeting were followed by a recital by Helen A. Maxwell, organist and choir director of that church; William J. Gomph, A. A. G. O., and Helen G. Townsend, A. A. G. O., assisted by Dorothy M. Miller, contralto. The organ selections were: Chorale Prelude, "Von Gott will ich nicht lassen," Bach; "Chant de May," Jongen; Canon in B minor, Schumann, and "Carillon-Sortie" in D major, Mulet (Helen A. Maxwell); Prelude and Fugue in G minor, Dupre, and Chorale Prelude, "Allein Gott in der Höh sei Ehr," Bach (William J. Gomph); Toccata and Fugue in D minor, Bach; "Cantilena Pastorale," Guilmant, and Allegro Vigoroso ("Sonata Cromatica"), Yon (Helen G. Townsend).

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Each Saturday noon in Lent a half-hour musical program is given at St. Paul's Cathedral. March 4 the program was given by Gustave A. Hurst, Jr., bass, and DeWitt C. Garretson, organist and choirmaster of the cathedral. Mr. Garretson played: Chorale in E major, Franck; "Matin Provencal," Bonnet; Toccata (Fifth Symphony), Widor.

The program on March 11 was given by Dorothy Curry, soprano; Helen G. Townsend, organist, and DeWitt C. Garretson, accompanist. The program March 18 was by Florence Ann Reid, contralto; Frances Gerard, organist, and DeWitt C. Garretson, accompanist. March 25 the program was by Kenneth Hines, tenor, and DeWitt C. Garretson, organist.

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The choir of St. Paul's Cathedral continues its Sunday evening musical services the last Sunday in each month under the direction of DeWitt C. Garretson. Feb. 26 Mr. Garretson played the Prelude and Fugue in C minor by C. P. E. Bach and the choir sang Verdi's "Stabat Mater." On March 26 "The Seven Last Words" of Dubois was sung.

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A series of special musical vesper services is being given through Lent at St. John's Episcopal Church under the direction of Robert Hufstader, organist and choirmaster. The first one, March 12, was given by the Palestrina Singers under the direction of Mr. Hufstader.

Dr. William Prendergast Dead.

Dr. William Prendergast, organist of Winchester Cathedral, died Feb. 20 at his home, according to reports from England. He was a victim of pneumonia. Dr. Prendergast was 64 years old.

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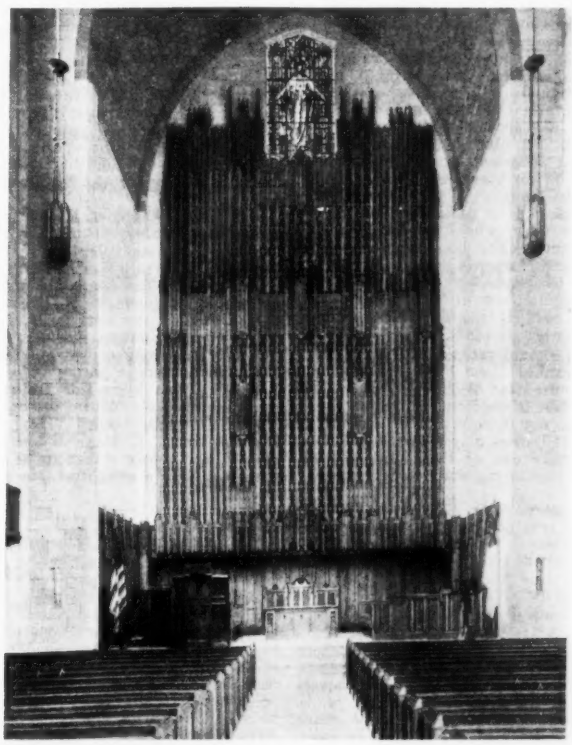

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New Music for Choir; Output of the Presses Gives Much of Value

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

While we are waiting to hear about the Easter programs—and I hope that they will be sent promptly this year, with names of organists clearly indicated—the presses are busy printing interesting new music for other seasons. I am going to mention only the cream of the new things this time; I fear that I have been somewhat too inclusive of late.

—

Anthems

Edward Shippen Barnes has just published with Carl Fischer a set of timely short anthems of three or four pages each—and there are few composers who express themselves so beautifully in the shorter forms. "Ye That Fear the Lord, Wait for His Mercy" has an admirable text from Ecclesiasticus, appropriate for a time of depression. There are little, effective solos for soprano and baritone (not bass, as the cover says); the opening and close are rather commonplace on paper, but probably not in performance. "Give Ear to My Voice" has a little soprano solo with plaintive oriental flavor; the anthem, though only three pages in length, is beautifully shapely, and even has a strong climax; the whole is a gem for the evening service. "If Thou Comest to Serve the Lord" has an odd and effective solo for soprano, soaring far above a low, droning accompaniment, and there is also a bit for baritone (hardly bass, as the cover states). The noble text from Ecclesiasticus is particularly appropriate for those who have had financial misfortune. (The book of Ecclesiasticus, by the way, is deserving of more study by composers; isn't that where the original form of "The Souls of the Righteous" is found?) This anthem ends rather abruptly, but is charming.

You should see these three works; they can be done by a quartet, and they must have delicate interpretation; their ease is deceptive. In fact, those who do not share my great admiration for Mr. Barnes may reconsider if they will make one of these anthems the subject of loving study for interpretation.

To show what he can do with a bigger type of anthem, let me mention Mr. Barnes' "O Give Thanks" (Carl Fischer), which runs to ten pages, and is easy and bright; there is a soprano solo *ad lib.* (We can sing this when the depression is over.)

—

Last month I spoke warmly about an Easter anthem by Van Denman Thompson. He has two more lovely anthems just from the press of G. Schirmer, though erroneously dated 1932. One of them is a luscious, quiet, accompanied number called "O Lord, Who Once upon the Lake," with a little soprano solo. This is as fine as the set by Barnes, if not finer, and in its grace reminds me very much of Mr. Barnes' delicate style. Here are five pages of tender, calming music, available for any sort of choir, with the peace of God in them. And for mixed voices unaccompanied there is an anthem of nine pages by the same composer, "Mercy and Truth," somewhat in the style of the fine unaccompanied anthems of Dr. H. A. Matthews, with a few divisions but no real difficulties, and with a sense of power and beauty throughout. So far Professor Thompson seems to be the leading composer of anthems of the year.

—

A splendid, showy anthem for times of national need is "When Wilt Thou Save the People" (Gray) by Mr. Coke-Jephcott; fifteen pages of manly, sonorous and extremely effective accompanied chorus. The accompaniment is so important that I hope that some organists will be able to rent the orchestral parts, which are available. At any rate, you will have a grand time at the tubas. There are good solos for soprano and tenor. This is the composer's finest anthem. In a big, resonant church it will be glorious.

—

Dr. Whitehead has a motet in eight parts unaccompanied, "Almighty God Whose Glory" (Schmidt), with some stunning effects as of echo trumpets. Most of the time you need only four parts, but this is distinctly a chorus anthem, and a fine one.

Dr. Noble's latest anthem is called "The Presence in the Silence" (Schmidt). It is for an unaccompanied choir of any sort; a quiet, lovely work for evensong, dedicated to Harold V. Milligan.

—

Hymns and Unison Anthems

The best set of elaborations for hymns that I have seen is Dr. Whitehead's "Eighteen Fauxbourdons and Descants" (Carl Fischer). In the first place, all the hymns are good ones, and all but two or three are great ones. In the second place, the composer writes descants that are not mere shrieks. In the third place, he is one of the few creative artists among organists who are masters enough of harmony and counterpoint to write real fauxbourdons. In the last place, the music is easy of performance.

At last there is a good hymn-tune for Tennyson's "Ring Out, Wild Bells." It is by Stephen H. Wood and is published as a leaflet in the series known as "Novello's Parish Choir Book." Dr. Basil Harwood has furnished an alternative accompaniment when the choir sings in unison. The tune is called "Hogmanay"—the Scottish word for "New Year."

R. Walker Robson has a splendid unison anthem or hymn called "Your Songs to Jesus Raise" (Novello) with a text about the dedication of youth to God. This would be appropriate for a service for the Boy Scouts or similar organizations. I think that it would go well as a baritone solo, but I am not sure.

One of Dr. Thiman's recent unison anthems, preferably for men, is "The Spacious Firmament on High" (Novello). The description I have just given is inaccurate, because the anthem is intended to divide for mixed voices in four parts in the last stanza, but it can be sung in unison throughout, or can easily be arranged for men. There is an effective organ part.

An admirable hymn for vespers is found in Novello's "Music for Sunday School Festivals," called "Hear Our Prayer," by C. J. May. There is a descant, and also a stanza to be sung in unison, with a delightful free organ accompaniment.

—

New Editions

In this country Ouseley is known chiefly for his Evening Service in D minor. Dr. Ley has just edited a noble anthem by Ouseley for double choir, called "O Saviour of the World" (Novello). There are real antiphonal effects, and on the whole this anthem is one of the best discoveries we have had recently. If you can divide your choir, be sure to see this. In its more majestic way it is fully as fine as the beloved setting of the words by Goss.

I suppose that many young organists have never seen Dr. Parker's last choral work, "The Dream of Mary," originally published in the troubled year of 1918. Mr. Gray has had the happy idea of publishing separately the section called "The Crucifixion." This is tender music of real piety and high musical worth, very easy and very moving. It may be used with tableaux, or—and this is my own idea—it may be used as a dialogue between the clergyman and choir, the clergyman reading the words of the angel in the original miracle play. Or you can find two anthems here. There are sixteen pages in all. This would be most impressive at an evening musical service. I don't know why I never thought of this separate use before. The fact is that the work appeared most inopportunely, and we were stunned shortly afterward by the news of Dr. Parker's death—the death of our first great composer for the church. By the way, one more section of Parker's "Hora Novissima" has now been issued as a separate anthem, the long section entitled "Thou City Great and High" ("Urbs Syon Inclyta"). The publisher is Gray.

—

Solos

Mrs. Beach has a new solo for Mother's Day called "May Flowers" (Schmidt). It is for medium voice. The music is good and the text is not intolerable, but I am not sure that the words are appropriate for use in church. You will have to decide that with the aid of the clergy if necessary.

Frank LaForge has a song in two keys called "Bless the Lord" (Carl Fischer). It is not great music, but it is of the fluent sort that singers love. It will be best with a mooing alto.

—

Organ

There is a vigorous Postlude in C minor by Dr. H. G. Ley (Oxford-Carl Fischer), composed for the Hereford Festival of 1930; it is manly and not difficult, running to eight pages.

Dr. Diggle has an Introduction, Variations and Finale on the Hymn "Marion" ("Rejoice, Ye Pure in Heart"), published by the Gamble Hinged Music Company. The brisk tune is handled clearly and effectively.

The number of the *American Organ Quarterly* (Gray) for April, 1933, is made up of pieces more than ordinarily useful. There is a light, easy "Fughetta Scherzando" by J. H. Yates, with some of the bright charm of the eighteenth century; and there is a piece called "In the Cathedral," by W. P. Zimmerman, who has such facility at composing cheerful, melodious and widely useful music for the church. Dr. Diggle has a "Will-o'-the-Wisp" that is not too much like Gordon Nevins' immortal critter. (I speak not in scorn, but in admiration and ignorance, because I am not sure what a will-o'-the-wisp is.)

Garth Edmundson has three tuneful little pieces, published separately by J. Fischer: "An Easter Spring-Song" (chance for chimes), "To the Setting Sun" and "Bells Through the Trees" (more chimes). I think that I was one of the first to admire this composer's work; I therefore take the liberty of pointing out that he is in some danger of a visit from the "tune detective"; for instance, on page 4 of "Bells Through the Trees" there is a ludicrous combination of César Franck's "Song of the Virgin at the Manger" and Mr. Dett's "Juba Dance"! The pieces are probably all immature early works; they all have that precious gift, a feeling for melody. I feel sure that we shall have something more advanced from the same composer.

There are a great many new editions of important organ works. For instance, there is an edition by Dr. Ellingford of Reubke's great sonata, the "Ninety-fourth Psalm" (Oxford), admirable in every way, though somewhat conservative in registration from the American point of view. You can get Philip James' remarkable First Sonata in separate issues of the three movements, of which the Finale is probably most effective. H. M. Kidd has a new transcription of Franck's Symphony in D minor (Gray); the Allegretto, for instance, is reasonably simplified so that almost anyone can play it, yet it is not degraded into puerility. L. J. Blake has arranged in a set together Three Pieces from Handel's "Water Music" (Oxford)—charming and very easy. (You remember the McKinley edition of the whole work, published recently by J. Fischer.) Another very easy and lovely transcription is Beckett Williams' "Jesu, meine Freude," the chorale prelude from Bach's motet of that name (Oxford); this tender little piece will do well for playing softly during communion.

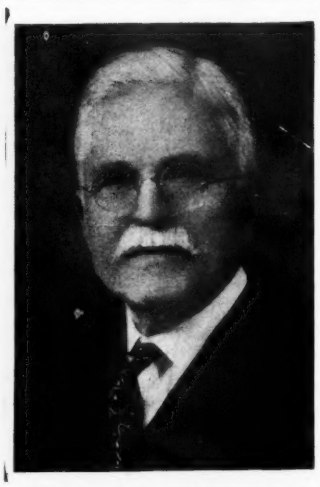
—

Other New Things

I take the liberty of recommending two or three things not properly in my province. One is a Bach book of transcriptions for the piano done by several eminent English musicians—Bantock, Bax, etc., for Miss Harriet Cohen (Oxford); I have had hours of delight with these. And there is a set of five singing and acting pieces for children by Anne Harding Thompson called "Dickory's Horse" (Novello); the beautiful little songs are in ancient-modern style somewhat like that of Grainger; you can sing the songs to the children and let them do the acting. I think that these songs are as fine as Milne's poems for children. My daughter gives them vehement approval, and I am not yet tired from numerous repetitions.

The organist of Peterborough Cathedral in England, formerly of Londonderry, Henry Coleman, has just published in paper covers two of the best little books ever written for choirmasters and directors (Oxford). The longer of the two is called "The Amateur Choir Trainer"; it runs to 143 pages and has an excellent bibliography, besides the clearest and most practical information of its own. It doesn't seem likely that we shall have a more useful book this year. The shorter work is called "Choral Conducting for Women's Institutes"—only thirty-two pages, but all practical and concise information.

Everett E. Truette



EVERETT E. TRUETTE'S devoted disciples, who constitute the membership of the Truette Organists' Club of Boston, heard Gerald F. Frazee in a recital at Mr. Frazee's home at Auburndale, Mass., March 20. The recital was played on the two-manual Frazee organ of fifteen stops, installed recently, and the program was made up of these items: Allegro con Spirito (Third Sonata), Borowski; Sketch in D flat, Schumann; "Romanza" (Nuptial Suite), Truette; Scherzo (Second Symphony), Vierne; Suite, "Fireside Fancies," Clokey.

Miss Marguerite L. Barnes, another pupil of Mr. Truette, gave a recital at the Trinitarian Congregational Church of Concord, Mass., Sunday afternoon, March 19, with the assistance of Hope Wright, violinist. Miss Barnes' selections were: "Marche Religieuse," Guilmant; Improvisation in E major, Karg-Elert; Canon in B minor, Schumann; Fugue in D major, Bach; Sonata in E minor, Rogers; "Romance sans Paroles," Bonnet; "Angelus," Truette; Toccata in B minor, Gigout.

Heaps to Play Sowerby Symphony.

Porter Heaps will play Leo Sowerby's Symphony in G major at the University of Chicago chapel at 4:30 Sunday afternoon, April 9. The three movements require forty minutes for performance. Everyone is invited to hear this work as interpreted by Mr. Heaps, whose recitals on the large Skinner organ in the beautiful chapel have been a feature at the university.

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ROGER P. CONKLIN IS TAKEN BY DEATH

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Active Life Spent at Huntington, L. I., N. Y., Where He Was in Business and Was Organist of Central Presbyterian.

Roger Platt Conklin, for the last thirty-three years organist of the Central Presbyterian Church of Huntington, Long Island, N. Y., died March 9 at the home of his mother-in-law, Mrs. James M. Brush, Huntington, after an illness of about a year. He was 50 years of age.

Mr. Conklin was born in Huntington Feb. 2, 1883, and was the son of the late Isaac Conklin and Mrs. Elizabeth F. Rogers Conklin. He attended the Huntington schools and later studied the organ for five years under Professor Henry E. Duncan, who was formerly organist of the Church of the Heavenly Rest in New York.

Notwithstanding a thorough musical education he did not make music his profession, but rather an avocation affording a pleasant change from his daily labors. He was only 16 years of age when he became organist of Central Church. When a young man he took up the banking business and for seven years was cashier of the Sea Cliff Bank. Later he became affiliated with the Huntington Lumber and Coal Company, of which he was secretary and treasurer.

Mr. Conklin was a member of the National Association of Organists and a charter member of the newly-formed Sunrise chapter. He belonged to the Crescent Athletic-Hamilton Club of Brooklyn, which has a country home in Huntington, and for some time he was actively engaged with the club when the country home grounds were laid out.

In April, 1906, Mr. Conklin married Miss Jessie K. Brush, daughter of the late James M. Brush. He is survived by his mother, Mrs. Elizabeth F. Rogers Conklin; his wife, Mrs. Jessie K. Conklin, and one daughter, Miss Faith Conklin, all of Huntington.

At the funeral service held at the home Dan Gridley, soloist at the Riverside Church, New York, and a personal friend of the decedent, sang, as did the choir of Central Church. At the church on March 2 a memorial service for Mr. Conklin was held. All the hymns were favorites of Mr. Conklin, selected by him for a service held Oct. 20, 1929. A beautiful tribute to the late organist of the church was printed on the folder for the day.

Death of Frank E. Hopkins.

Frank E. Hopkins, widely known as an organist and as a printer of de luxe and special editions, died Feb. 26 at Topeka, Kan. His home was at Jamaica, L. I., N. Y. Born in Vermont March 30, 1863, Mr. Hopkins later studied for the ministry, and about forty years ago moved to Jamaica and established the Marion Press. Mr. Hopkins also was known as a musician and composer of sacred music. For twenty-five years he was organist and choirmaster of Grace Episcopal Church, Jamaica. As a member of the Masonic fraternity he composed music for that order and was organist for more than thirty years in Jamaica lodge and also of Woodhull lodge and Rufus King lodge. Mr. Hopkins leaves his widow, the former Caroline Day, and a daughter, Mrs. Amy Larrimore of Topeka.

Ramin Heard by 900 in New York.

Nine hundred people crowded into Holy Trinity Lutheran Church, Central Park West at Sixty-fifth street, New York, Sunday afternoon, Feb. 26, to hear an organ recital by Günther Ramin. The committee in charge of the recital included Dr. Paul E. Scherer, pastor of the church; Immo Gulden, a member of the church board and a former resident of Leipzig, and Henry F. Seibert, organist and choirmaster of the church. The program included: Prelude and Fugue in E flat, "By the Waters of Babylon," "Be Glad, All Ye Christian Men," Passacaglia and Pastorale in F, Bach; "Benedictus," Reger; Fantasia on "How Brightly Shines the Morning Star," Reger.

Robert Wilson Hays

ROBERT WILSON HAYS, organist and minister of music of the First Congregational Church of Muskegon, Mich., gave a program of compositions by Americans for the final session of a unique six weeks' series of "Christian fellowship meetings" at his church. The selections were made with the previous work of the class, as noted in THE DIAPASON last month, in mind, and in an effort to show modern tendencies in organ composition. Informative program notes were prepared by Mr. Hays from data taken from the files of THE DIAPASON. The program presented included these organ works: Sonata in One Movement, Sidney Homer; Two Chorale Preludes on "Dundee," Hugh Mackinnon and T. Tertius Noble; "Introspection," Frederick Stanley Smith; "Dripping Spring" and "An Angry Demon" ("Sketches from Nature"), Joseph W. Clokey; "In Memoriam," Gordon B. Nevin; Chorale Prelude on "Rejoice, Ye Pure in Heart," Leo Sowerby.

Mr. Hays is making a noteworthy record at Muskegon. He was born Feb. 8, 1899, at Moline, Ill., and received his early training in piano and organ in Milwaukee, under Miss M. A. Overhiser of the Westminster Presbyterian Church. When he was only 14 years old he was appointed organist of the Perseverance Presbyterian Church of Milwaukee. After one year in high school in Milwaukee he went to Carroll College, Waukesha, Wis., as a special student to study with Dr. Clarence E. Shepard, head of the music department. In 1920 he was graduated from Carroll College with the B. A. and Mus. B. degrees. Postgraduate work under Dr. Shepard in organ and piano for two years followed his graduation and he was a pupil of Widor and Libert at Fontainebleau, France, in 1922. The next year he had a six weeks' piano scholarship with Arthur Shattuck in Milwaukee.

Mr. Hays was organist of St. Paul's M. E. Church, Green Bay, Wis., for six years. Then he was organist of the First Congregational Church, Oshkosh, Wis., and was acting head of the music department at Carroll College for one year while Dr. Shepard was on leave of absence in Europe. Three years ago he assumed his present position as organist and minister of music at the First Congregational Church, Muskegon. Here he has a three-manual Hook & Hastings organ, a solo quartet and a chorus choir of thirty voices.

Mr. Hays married Lorraine M. Wilson, a college classmate, in 1924. He has no published compositions, but his choir will sing an anthem for Easter this year written for and dedicated to the choir.

Robinson Directs Popular Vespers.

A series of "popular vespers" held in Holyrood Church, Fort Washington avenue and One Hundred and Seventy-ninth street, New York, came to a close Sunday, Feb. 26. Albert F. Robinson directed these services and the following also took part: Andrew Mabley, Mus. B., and Wilberforce J. Rand, Jr., guest organists. Mr. Robinson was accompanist, director and solo organist.

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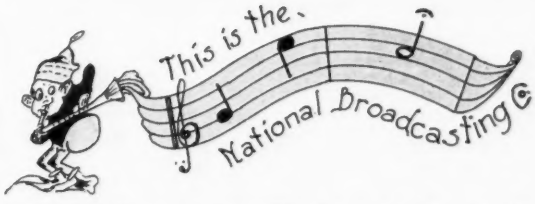

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Philadelphia News; Lenten Recitals by White and McCurdy

By DR. JOHN M'E. WARD

Philadelphia, Pa., March 21.—On Tuesdays during Lent at 12:05 Ernest White is playing short recitals in St. James' Church. A chorale prelude is on each program in conjunction with other classic organ music. On March 13 at 8:30 Mr. White gave a program of "Bach and His Forerunners." On March 20 the Medieval Music Society sponsored Palestrina's "Missa Brevis," sung by the choir of the Church of the Redeemer, with Uselma C. Smith conducting, and organ music by H. William Hawke of St. Mark's. On March 27 organ music by Robert Cato of Christ Church and Donald Wilcox of St. Elizabeth's was on the program.

Edna V. Griffenberg, with the assistance of William Marsten, baritone, gave a recital Feb. 28 in Rehoboth M. E. Church, Frankford. Rogers' Concert Overture in B minor, the Allegro from Widor's Sixth and "May Night," by Palmgren, were featured on the program.

Alexander McCurdy, Jr., is giving a series of recitals on Saturday afternoons during March in the Second Presbyterian Church, with the assistance of solo violin, trumpets, tympani, cymbals and visiting soloists. The programs contain many little-heard compositions and are enjoyed by large audiences.

An evening of Jewish music by N. Lindsay Norden at the Rodeph Shalom Synagogue on March 15 was something of a novelty to those unaccustomed to this racial music, and brought many beautiful musical moments to the attention of a large audience.

The Wednesday afternoon lecture-recital in Irvine Auditorium March 15 took the form of an organ recital by Morrison C. Boyd, organist of the University of Pennsylvania. The program was composed of chorale preludes by Bach, Parry, Brahms, Grace, Darke and Boyd. These recitals are largely attended by the university students.

The American Organ Players' Club on March 20 adopted the following resolutions on the recent death of Edward R. Tourison, Jr.:

Whereas, The membership of the American Organ Players' Club has learned with great regret of the death of Edward R. Tourison, Jr., a long-time member of this organization and a sincere co-worker as a member of the board of directors, therefore be it

Resolved, That the officers and board of directors wish to record their regret at the passing of this valued member who was an ornament to the musical fraternity and a friend to all associated with him.

Resolved, That this resolution be spread on the minutes, a copy to be sent to Mrs. E. R. Tourison, THE DIAPASON, *The American Organist* and *The New Music Review*.

JOHN M'E. WARD, President.
B. P. ULMER, Secretary.

Earl Beatty, with the choir of the Overbrook Presbyterian Church, presented a Lenten program under the auspices of the Norristown Octave Club in St. John's Episcopal Church, Norristown, March 15.

A guest recital by Charlotte M. Lockwood, F. A. G. O., as a part of the concert of the Musical Art Society was heard in the North Baptist Church, Camden, March 16. The player displayed her usual virtuosity and the vocalists under the direction of Dr. Fry gave, as usual, their artistic rendition of a varied assortment of vocal compositions.

Will Represent Kimball Company.

Announcement is made from the office of the W. W. Kimball Company in Chicago of the appointment of Harry A. Durst, 635 North Sixty-fourth street, Philadelphia, to represent the Kimball organ department in Pennsylvania and southern New Jersey. Mr. Durst succeeds the late Edward R. Tourison, Jr.

Pittsburgh Church Will Replace Organ Destroyed by Fire

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., March 20.—The Möller organ in the Dormont Presbyterian Church, which was recently destroyed by fire, will be replaced with another organ of the same make. The contract was placed through Peloubet & Co. of Pittsburgh, who also obtained the contract for the original organ nine years ago. Josiah P. Smith is the organist and director.

John Julius Baird, formerly Harvey Gaul's assistant at Calvary Church, has resigned his position at the Brighton Road Presbyterian Church and has been appointed organist and choirmaster at St. Luke's Lutheran Church, West View.

The Dramamount Singers, sixteen prominent singers under the direction of Arthur B. Jennings, with Beulah Marston as accompanist, will present their annual concert in the Schenley ball-room April 25. The unique program conforming to the specifications laid down by T. Carl Whitmer, their founder, will contain a group of early church anthems and traditional carols not often heard, a group of old American ballads, the second section of Whitmer's choral triptych, "When God Laughed," and two Bach numbers taken from the "Coffee Cantata" and from the cantata "God So Loved the World." The concert will have the support of the Fillion String Orchestra, under the direction of Ferdinand Fillion, who will also present Bach's Concerto for two violins, with Mark Meyer and Arthur Davis as soloists.

The local Guild chapter is sponsoring a benefit concert at the chapel of the Sixth U. P. Church March 28. Marshall Bidwell, organist; Dallmeyer Russell, pianist; Edward Dunbar, tenor, and the Yost String Quartet are contributing their services. The aim is to create a fund for the support of members of the Guild who may need assistance.

Two compositions by well-known Pittsburgh organists recently appeared on the Sunday afternoon recitals by Marshall Bidwell at Carnegie Hall. On March 12 he played "Thoughts in a Cathedral," by Alan Floyd, and March 19 he presented a "Suite in Ancient Style," in three movements, by Arthur Jennings.

Mr. Bidwell is giving a series of six illustrated lectures in place of the Saturday evening recital programs during Lent. The subjects announced are: "What Is Program Music," March 5; "Early Attempts at Painting in Music," March 11; "Beethoven and Program Music," March 18; "Romantic Composers," March 25; "The Melodic Genius of Bach," April 1, and "The Lyric Style of Brahms," April 8.

Instead of the usual organ recital at the North Side Carnegie Hall March 19, the Kittanning Choral Society under the direction of Lyman Almy Perkins sang Gounod's "Messe Solennelle," with Dr. Caspar P. Koch at the organ and Luanna Eyler Graff at the piano.

Sittard Goes to Berlin Cathedral.

According to reports from Berlin, Professor Hugo Ruedel, who for more than twenty-five years has been director of the boy choir of the Berlin Cathedral, has been succeeded in the latter position by Professor Alfred Sittard, organist and choir director of St. Michael's Church in Hamburg. Professor Ruedel has reached the retirement age for officials of the Prussian government.

A festival choral evensong service was directed by Francis E. Aulbach Feb. 26 at the Episcopal Church of the Good Samaritan in Oak Park. There was no sermon. A "silver tea" preceded the service.

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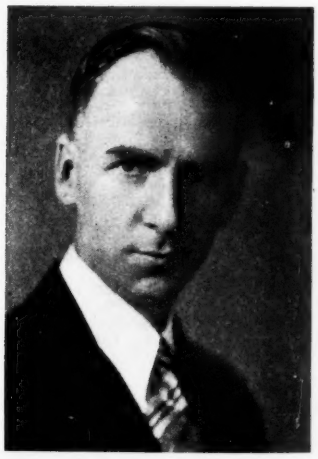

ST. PAUL'S CHORISTERS of Brooklyn, under the direction of Ralph A. Harris, F. A. G. O., gave their annual festival of choral music in the parish-house Feb. 24. The concert marked the ninth season of the organization under the direction of Mr. Harris. The choristers showed to good advantage in a program divided equally between sacred and secular numbers.

The first part of the program, devoted to sacred music, opened with Gaines' "The Lord's Prayer," a composition exacting in its demands upon the choristers but nevertheless giving them the opportunity of again showing their ability to demonstrate what can and ought to be done more and more in the field of church music, especially in the matter of technique and interpretation. The alternate fortissimo and pianissimo effects were handled with an unusual dexterity and a naturalness of phrasing that in no wise made one conscious of the effort. "Teach Me Thy Way," by Dr. John Blow, from the seventeenth century, brought the first group to a close.

Master Edward C. Persike, soprano soloist at St. Paul's, gave a very satisfactory rendition of "O Thou That Tellest" from the "Messiah." The young singer showed a voice of unusual range and sang with a lack of restraint which only seemed to augment the beauty of his tone. Another of Mr. Harris' prodigies, Master Frank B. Hamerschlag, soprano, gave a good account of himself in McConnell-Wood's "Lead Thou Me On." Enough to say that even the youngest element in the choir seem to have caught the spirit of their director—sincerity of purpose in all they do.

Among other sacred numbers, Noble Cain's "Chillun, Come on Home," and Dickinson's arrangement of "In Joseph's Lovely Garden," traditional Spanish, gave the choir ample opportunity to display admirable tone quality and balance. The first part of the program closed with Bach's "Jesu, Joy of Man's Desiring." Again we were treated to a surprise when three members of the ensemble gave evidence of their ability as accompanists. Noteworthy is the fact that Mr. Harris solves all his musical problems with his own personnel.

The secular portion of the program afforded many of the junior members of the ensemble an opportunity to display their talents, not the least of which was a boys' quartet, additional fruition of Mr. Harris' efforts to cultivate a sincere interest in his organization. Rhys-Herbert's arrangement of the Welsh folk-song "All Through the Night" was beautifully rendered, the humming effects being especially noticeable as a subdued background. The organization responded graciously to encores throughout the evening. A large audience gave the choristers enthusiastic support.

It might be well to say that as each year goes by Mr. Harris seems to justify more and more his ideas as to the direction of a choir, not alone in the department of music, but in the engendering of sincere interest. Throughout the concert we were conscious of a reverence that seemed to pervade all the efforts of the director and ensemble. R. L. G.

Good Work by Swarthout's Choir.

The University Westminster Choir of the First Presbyterian Church of Lawrence, now in its tenth year under the direction of Dean D. M. Swarthout of the University of Kansas, is enjoying its most successful season. The choir numbers fifty-five voices, many of which possess unusually fine solo qualifications. The choir sang its sixth annual concert at Topeka March 5 in the Westminster Presbyterian Church of that city, before a large audience. On Feb. 26 the choir sang an hour program of *a cappella* music in the new auditorium of Haskell Institute before an audience of nearly 1,000 members of the faculty and students of this famous Indian school at Lawrence. On March 26 the choir presented a similar program of unaccompanied music at the large Linwood Presbyterian Church of Kansas City and the entire program was given from memory. Practically all members of the University Westminster Choir are either students at the University of Kansas or have recently studied there. Plans are being made for additional concerts in Leavenworth, Ottawa and other cities in eastern Kansas.

Easter Program by Chicago Women.

As a tribute to Tina Mae Haines on achieving twenty-five years as organist and director of music at St. James' M. E. Church, the Chicago Club of Women Organists has asked her to take charge of the April program. This program will be given at St. James' Church, Forty-sixth street and Ellis avenue, on Easter Sunday afternoon, April 16, at 4 o'clock. Miss Haines and her choral forces will present "And He Is Risen," by Clokey. This cantata is dedicated to Miss Haines and Mr. Clokey was present at its first presentation at St. James' Church a few years ago. The public is invited.

PORTER RESUMES RECITALS

New Series at Second Presbyterian, New York, Begins April 9.

The series of recitals started at the Second Presbyterian Church, New York, by Hugh Porter on Sunday afternoons in January at 4 o'clock, is to be continued beginning on Palm Sunday, April 9, and extending through May 7, the centennial of the birth of Johannes Brahms.

The first two recitals, on Palm Sunday and Easter, will illustrate forms of the chorale prelude, beginning with the early variations of Praetorius, the "motivistic" form of Pachelbel, the "arabesque melody" as suggested by Bohm but more particularly developed by Bach, and the free fantasia, which finds full expression today in works by Karg-Elert, Sowerby and Noble. Other uses of hymn melodies, such as trio movements, the extended chorale, canon and fugue, will be illustrated by the above-mentioned composers and, in addition, with works by Vaughan Williams, Parry, Mendelssohn and Hugh Porter.

On Sunday, April 23, compositions of Franck, Saint-Saens and Jongen will be played. On April 30 compositions on Gregorian melodies, or from Catholic sources, by Tournemire, Chausson, Bossi, Dupre, Dallier, Barnes and Karg-Elert will make up the recital.

Sunday, May 7, the one-hundredth anniversary of the birth of Brahms, there will be organ works by that composer, four serious songs for baritone and two movements of the "Horn Trio" for violin, French horn and the organ, instead of the piano.

The interest in these recitals in January was marked by a growing attendance, which started on the first Sunday with less than 100 present, but grew with each program until the downstairs was well filled and a large number were in the balcony for the last program. The congregations were made up of laymen, many prominent musicians and a large body of students.

Mr. Porter, who in addition to his work at the Second Presbyterian Church is on the faculty of the Union Theological Seminary and organist of the Oratorio Society of New York, gave a recital Jan. 31 at the Congregational Church of Plainfield, N. J., on the new Kimball organ dedicated last November in that church. Mr. Porter played before an audience which filled the auditorium and overflowed into the choir gallery. His offerings consisted of these works: Fantasia in F, Mozart; Minuet from "Jupiter" Symphony, Mozart; "Soeur Monique," Couperin; "Ave Maria," Arkadelt-Liszt; Fugue in E flat ("St. Anne's"), Bach; Two Sketches, Schumann; "Chant de May," Jongen; Aria (arranged by Hugh Porter), Tenaglia; "Prologue de Jesu" (arranged by Clokey), Traditional; "Carillon," Sowerby; Toccata, "Thou Art the Rock," Mulet.

GOOD PROGRAM AT DALLAS

Organists of Four States to Attend Convention April 24 to 26.

Four states of the Southwest will join in a convention of Guild chapters, with the Texas chapter as the host to the Kansas, Oklahoma and Louisiana members of the A. G. O., April 24, 25 and 26 at Dallas. Dallas, long known as a center for the cultivation of organ music in the western part of the United States, has made elaborate preparation for the meeting. A Guild service will open the program. It will take place at St. Matthew's Cathedral, with Carl Wiesemann in charge. There will be an "organ drive" which will take in some of the larger organs and churches. Arthur W. Poister of Redlands, Cal., is to be the guest recitalist of the convention, playing at the First Presbyterian Church Tuesday evening. Each chapter will furnish one performer and one paper on the activities of that chapter. Mrs. J. M. Sewell is dean of the Texas chapter; Katherine Hammons is the program chairman, Mrs. J. H. Cassidy recital chairman, Mrs. H. L. Gharis chairman of menus, Alice Knox Fergusson chairman of publicity, and Maury C. Jones chairman of transportation.

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The Free Lance

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

Most pleasantly and intelligently and informingly am I upbraided by Miss Roberta Bitgood for calling broadcasting of good music "an auditory lie." To be sure, I prefixed this rather alarming condemnation by confessing that only if one was highly indignant and intemperate to boot would one make such a charge; still I did say it. See the February *Free Lance* if you are interested. To quote Miss Bitgood: "I think we musicians need to be a bit careful about criticizing such things as radio reception. It seems hardly fair to call the broadcasting an 'auditory lie' until one has taken advantage of the newest improvements. It would seem that it would be as advantageous, if not more so, to turn in one's radio yearly as to turn in one's automobile. Let's go to the concert hall, whenever we can, to hear our good music, but if we can't be there let's do everything possible to make the reception at our end as nearly perfect as it can be. I might add that in many cases a 1932 set that sold for $20 would reproduce things more faithfully than many $250 sets of four years ago."

—

Rheinberger's "Vision" still holds a place on recital programs, but no one seems to do his Suite in C for violin and organ; it has a lovely adagio and for a finale a *moto perpetuo* that is a sterling piece of music.

—

A glance over the programs of twenty-five or thirty years ago will testify to the brevity of life of many organ pieces that are good but not of the best. In that case the Best is the enemy of the Good.

—

A friend sends me a good recital program, played by a good organist, and adds this comment: "I would prefer more organ-y, solemn selections." Before you smile at the unsophisticated taste indicated, ask yourself if you do not feel the almost hypnotic power of the slow, legato diapason movement. To the ordinary person, not knowing much about music, not very much stirred by it, but on the whole rather glad to listen to it, the tone of the organ has something soothing, gratifying, tending toward contentment; I venture to say that 90 per cent of the ordinary lovers of organ music are of the type. They would tolerate the quick movements in the Mendelssohn organ sonatas for the sake of the serenity, tranquillity, placidity of the slow movements. After all, though I hate to admit it, the organ is 99 per cent *andante sostenuto*, with one part out of 100 left in which to play your Mulet and Widor toccatas.

—

The late John Galsworthy was a lover of J. S. Bach; that composer's music was played at his funeral.

—

It is natural to imagine that a proportion of musically inclined readers of THE DIAPASON will fail to give any really serious attention to the letters of Benjamin Franklin quoted by Fred R. Griswold on page 4 of the March number. "Huh! Why didn't Franklin stick to his printing press, his 'Poor Richard's Almanac,' his electrical experiments, his 'Franklin stove,' and keep his ignorance of music to himself?" These letters of one of our greatest men, a man of keenest analytical and constructive power, are well worth close study.

If I had the space I would like to take up his six defects of Handel's oratorio solos and choruses, commenting on them. Take the fifth defect, tautology or senseless repetition of words, with the Amen chorus from "The Messiah" as text and warning. Has Handel no defense? Of course he has. I remember expressing to Dr. Henry Coward my surprise that he did not cut that number and end with the Hallelujah Chorus, as is often done. "Why not sing the Amen chorus?" Coward demanded. Indeed, why not? It is a majestic, forceful proclamation of the meaning of the whole of the oratorio's music, each repetition of the word "amen" driving home with ever increasing grandeur its implications. That is one of the regal powers of music, to drag out of a word its last bit of meaning by dint of its repetition. No tautology there. Every great composer has used that regal power.

—

A rare man is Sir Henry Coward, the Yorkshire choral conductor, composer and critic. Born Nov. 26, 1849, he is still as active as ever, and perhaps the greatest choral conductor of the age. In December, 1922, I heard a performance of "The Messiah" at Dr. Coward's invitation (he was knighted later) by the Huddersfield Chorus. I was prepared for great singing, but when the altos began "And the glory of the Lord" I nearly fell off my seat, so rich, fruity, port-winey was the tone. During the intermission I met many of the ladies of the chorus in the green-room.

"Why is it?" said I, "that you have patience enough to go through 'The Messiah' every Christmas?"

"Because," said they, "Dr. Coward always makes it new—new conceptions, new study of detail, new breadth."

A February letter to me from this grand old man of music discloses that he plans to retire March 23, when a "great farewell concert" in his honor will be given in Sheffield. Wonderful man!

—

It seems now to be pretty generally believed that the inordinately "modern" composers have had their day and are obsolescent, if not yet obsolete. They worked hard, though. A gang of robbers in Mount Ida, Ark., tore down a marble partition, moved a two-ton safe on a truck, had a brush with a sheriff's posse and finally escaped with their loot. P. S. The safe was empty.

CHACE'S ORATORIO IS SUNG

Bellingham Takes Pride in Premiere of "Forty-sixth Psalm."

Bellingham, Wash., and especially its musical people, justly take pride in the premier performance there of a new oratorio, "The Forty-sixth Psalm," composed by Frank Wilbur Chace, Mus. D. The presentation took place Sunday, Feb. 12, at St. Paul's Episcopal Church. Honored guests and patrons included the Most Rev. Adam Urias De Pencier, D. D., archbishop and metropolitan of British Columbia, Vancouver, B. C.; the Rt. Rev. S. Arthur Huston, D. D., LL. D., bishop of the diocese of Olympia, Seattle, Wash., and the Rev. H. A. Butler, Kamloops, B. C.

Dr. Chace has written his work for four solo voices, a mixed chorus, a male chorus and organ and orchestra. Lowe Bartruff was at the organ. The *Bellingham Herald* in recording the performance refers to it as probably one of the most important musical events in the city's history. In an editorial the same newspaper said:

In the presentation of the oratorio "The Forty-sixth Psalm" at St. Paul's Episcopal Church, Bellingham won added distinction as a community of musical talent and musical appreciation. The entire work, orchestral and choral parts, not only reflects the highest credit upon the composer, Dr. Frank Wilbur Chace, but it ranks as a composition in which the city, as a patron of music and art, takes pride. It is also fitting that Bellingham musicians constitute the chorus of sixty-two voices and the orchestra of twenty-five pieces. Many lovers of fine music did not have an opportunity to enjoy the premiere of this all-Bellingham production, and it is to be hoped that it may be presented again, before an even larger audience.

E. Arne Hovdesven

AT THE OPENING of the spring term E. Arne Hovdesven begins his sixth consecutive year of Sunday organ recitals at Mercersburg Academy, Mercersburg, Pa. The striking Gothic chapel of Mercersburg is now well known in the Eastern states through the carillon recitals played on a forty-three-bell instrument by the English carilloneur, Bryan Barker, and the organ recitals played on a four-manual Skinner organ. Mr. Hovdesven has also played recitals during the season at Lancaster, Gettysburg, Carlisle and Bedford, Pa.

Lester's "Everyman" Dramatized.

William Lester's musical setting of the morality play "Everyman" was dramatized by the United Choirs of the New First Congregational Church, Chicago, under the able direction of Dr. George L. Tenney, with Mr. Lester at the console. The drama was presented in the church auditorium on the evenings of March 10 and 12. This impressive work was capably and beautifully done by the choirs, and Mrs. Lester in the role of "Everyman" displayed to excellent advantage her vocal and dramatic talents.

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Who's Who Among the Organists of America

Walter Hirst, A. A. G. O.

In Warren, Ohio, a city of moderate size which has been a center of musical culture for more than half a century, Walter Hirst, A. A. G. O., an organist of English birth and American training, conducts a successful boy choir and is head of the organ department of Dana's Musical Institute, an old but prominent school which has made Warren known throughout the country among musicians.

Born in England in January, 1895, Mr. Hirst came to this country when 8 years of age, living for a time in Canton and Framingham, Mass. At the age of 12 years he and his family moved to Rochester, N. Y., where he sang in St. Paul's boy choir under Beecher Aldrich, now at Detroit. Moving East again, this time to Connecticut, Mr. Hirst had his first organ position when only 14 at St. Luke's Church, South Glastonbury. His early piano studies were with Frank Underwood at Natick, Mass., and were followed by intensive piano study under W. V. Abell at the Hartford Conservatory of Music, from which he was graduated in 1913. The fall of 1913 he was an organ pupil of Arthur Priest of Christ Church Cathedral, Hartford, studying with him for some time and holding church positions at South Glastonbury, Trinity Church, Bristol, and St. Mark's, New Britain, Conn.

In 1921 Mr. Hirst went to Christ Church, Warren, to establish a boy choir to replace the existing mixed choir. This has been a very successful choir, having about twenty-four boys as its regular group and usually a training class of six or eight additional. About ten men form a satisfactory bass and tenor part. Nearly all the standard cantatas have been sung during the past few years.

Besides his church work and his activity as head of the organ department of Dana's Musical Institute in Warren Mr. Hirst is organist of the Masonic fraternity. In 1925 he passed the American Guild of Organists examination for the associate degree and has recently been doing special work at Kent State College in Ohio. He has also done advanced work with Edwin Arthur Kraft for the last three years.

Mr. Hirst married Miss Margaret B. Illingworth of New Britain in September, 1919, and they have one boy, Robert, 8 years old.

Walter Hirst, A. A. G. O.

Merritt Johnson.

North Dakota, land of prairie wheat fields and the cottonwood tree, is seldom considered as a prime factor in the musical life of America. Nevertheless, in spite of handicaps of isolation, Merritt Johnson, organist, is building at Wesley College, affiliated with the University of North Dakota at Grand Forks, an enviable record as teacher and composer.

Graduating from Oberlin in 1925, Mr. Johnson went to Wesley College as head of the organ department of the conservatory of music. During the eight years of his connection with the school the department has been built up substantially and the organ and practice facilities of the school have been increased to meet the demand. In addition to his teaching duties Mr. Johnson has been active in the musical life of the city and state. For six years he was organist at the First Baptist Church of Grand Forks and for the last two years he has been both organist and choirmaster of that church. He has served as contest chairman for the North Dakota Federation of Music Clubs for two years, and in addition has appeared on many of the programs of the federation. Mr. Johnson is in frequent demand as accompanist for visiting soloists and is the regular accompanist for the Choral Union, a musical organization of university and city singers.

Published compositions of Mr. Johnson include three selections for organ known as "Miniatures," published by the Clayton F. Summy Company. These are designed for teaching and church use and are melodious and delightful. In manuscript are a number of songs and organ pieces, a sonata for violin and piano and a trio for violin, 'cello and piano.

Merritt Johnson was born at Dunkirk, Ohio, Oct. 29, 1902. He early studied piano under local teachers and with Frances Harbison of Kenton, Ohio. He entered Oberlin in 1920, studying organ with L. E. Yeamans, piano with William K. Breckenridge and theory under E. A. Heacox, V. V. Lytle and J. H. Lehmann. While in college he played at the First Congregational Church, Wakeman, Ohio; the First Methodist Episcopal Church, Norwalk, and the Christian Church at Elyria, Ohio. During his senior year he was organist at what was then known as the Grand Theater, Elyria.

Graduate work has been done by Mr. Johnson during summer sessions at the American Conservatory of Music, Chicago, where he studied under Wilhelm Middelschulte, Josef Lhevinne and Leo Sowerby.

During the eight years which Mr. Johnson has spent in North Dakota as associate professor of organ and piano, and head of the organ department, a large number of students have completed degree courses under his direction, with majors in organ or piano. It is interesting to know that almost without exception during these trying economic times these graduates are holding positions in North Dakota and adjoining states, or are successful private teachers of organ and piano.

VERNICE M. ALDRICH.

Merritt Johnson

Pauline Voorhees, F. A. G. O.

A beautiful and effective musical ministry conducted for eighteen years without interruption in the shadow of Yale University has established Miss Pauline Voorhees as a church musician of the first rank. She has been on the organ bench and in charge of the music at the Center Congregational Church of New Haven, Conn., for this long period. For the last eleven years she has also played the organ and directed at Temple Mishkan Israel.

Miss Voorhees received her musical bachelor degree from Yale University in 1912. At Yale she studied organ under Professor Harry B. Jepson, taking her theory work with David Stanley Smith and Horatio Parker. She won the Yale organ prize of $50, being the first woman to achieve this honor, and also the Lockwood scholarship and the Steinert prize for an original composition which was performed by the New Haven Symphony Orchestra. After that she studied organ and composition with Dr. T. Tertius Noble and organ with Widor and Vierne in Paris. Miss Voorhees passed the fellowship examination of the American Guild of Organists in 1917. Recently she studied for two summers with Dr. John Finley Williamson at the Westminster Choir School.

At the Center Congregational Church Miss Voorhees has conducted a chorus choir since 1919. Until last year she had a solo quartet and chorus. At the present time there is one soloist and a chorus of forty voices. At Christmas time Miss Voorhees conducted an augmented chorus of eighty voices in selections from "The Messiah."

Miss Pauline Voorhees

Walter Ihrke.

Wisconsin has a large company of young organists who are making rapid strides in their profession, and one of these is Walter Ihrke, a native of the state and now active in a dual capacity as organist of the First Congregational Church of Sheboygan and as head of the music department at the Mission-House College, a historic institution of the Reformed Church situated near Sheboygan, at Franklin, Wis. Worthy of mention in this connection is the fact that Mrs. Ihrke likewise is an organist and holds the position of organist and director at Immanuel Reformed Church in Milwaukee.

Walter Ihrke was born in Milwaukee May 21, 1908. He studied at the Wisconsin Conservatory of Music under Hermann Nott, the Milwaukee organist, taking both piano and organ. Then he studied theory and composition under Adolf Brune in Chicago. In 1930 the conservatory granted Mr. Ihrke the bachelor of music degree in piano and the next year he won the same degree in organ. For three years he was organist at Immanuel Reformed Church, Milwaukee, and thereafter was for three years at the Third Church of Christ, Scientist. From there he went to the Sheboygan church, where he gives a monthly musical program which has attracted music-lovers of the city. He is at the same time accompanist for the Junior Arions of Milwaukee, directed by Daniel Protheroe, a position he has held for five years. At the Mission-House College he teaches piano, organ and theory, and directs the band.

Mr. Ihrke married Miss Virginia Schaefer, a fellow-organist of Milwaukee, Aug. 30, 1932.

Walter Ihrke

Arthur Lloyd Easter Play Organist.

Arthur Lloyd of Christ Church, Riverdale, New York City, has been engaged as organist for an Easter play, "The Resurrection," which is to be performed on Sunday evening, April 16, at the American Women's Association clubhouse. Choral numbers will be performed by a chorus under the direction of Gena Branscombe.

Hugh Giles' Vespers at Worcester.

The vesper choir of 100 voices at the Piedmont Congregational Church, Worcester, Mass., under the direction of Hugh Giles, gave the fourth of a series of six musical services Feb. 26. It is interesting to note that the offerings of the afternoon consisted of English church music, in the form of the Episcopal service of evening prayer, from the Book of Common Prayer. The organ selections were Vaughan Williams' Chorale Prelude on "Rhosymedre," a Chorale Prelude on "St. Columba," by Milford, and Bairstow's "Evening Song." The anthems included "Jerusalem," by Parry; "If Ye Love Me," by Tallis; "A Child's Prayer," by Colin Taylor, and "Turn Back, O Man,'" by Holst. The Magnificat and Nunc Dimittis were by T. Tertius Noble, in B minor. Jan. 29 Mr. Giles arranged a service of Russian music. On March 13 Mr. Giles gave a lecture-recital for the Worcester chapter of the N. A. O. with the assistance of the Piedmont motet choir, on "Cesar Franck, the Man and His Music." He played the "Piece Heroique" and the Chorale in A minor.

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Seattle Activities; James Lewis, Former A.G.O. Dean, Is Dead

By JOHN McDONALD LYON

Seattle, Wash., March 16.—James Lewis, organist and choirmaster of Bethany Presbyterian Church and former dean of the Western Washington chapter of the A. G. O., passed away at his home in Seattle Feb. 24. He was 60 years of age.

Born in Yorkshire, England, Mr. Lewis received his training in that country—training which made possible his success in this city as a choral conductor. His first post in Seattle was that of organist and choirmaster of Bethany Lutheran Church, from which position he went to Pilgrim Congregational. Upon the completion of the new Bethany Presbyterian Church he became organist and choirmaster of that parish, continuing in that capacity until shortly before his death.

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Mrs. Katherine McGarry, organist of St. Joseph's Catholic Church, will play the following recital on the three-manual Wangerin of her church March 19: Sonata 1 (complete), Borowski; "Hora Mystica," Bossi; Prelude, Fugue and Variation, Franck; "Laus Deo," Dubois; Postlude, Vierne.

—

Harold Heeremans, organist and choirmaster of the University Temple, played the accompaniments for a notable concert presented by the music department of the university at the church March 10. The *piece de resistance* of the evening was the performance by a chorus of women's voices of Scarlatti's "Stabat Mater"—the second performance in America. Chorus and soloists were members of the voice classes of August Werner.

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The Gregorian Choir of Men, under the direction of John McDonald Lyon, sang solemn vespers at St. Luke's Episcopal Church on the occasion of the Feast of St. Gregory the Great March 12.

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Harold Heeremans played a recital of works of predecessors of Bach on the four-manual Kimball of the University Temple Feb. 15, followed, on the 17th, by another recital of works of Bach, Handel and predecessors. The recitals were given for the music department of the university.

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The Seattle A Cappella Choir, under the direction of Einar Lindblom, sang Verdi's "Requiem" in the Spanish ballroom of the Olympic Hotel March 15.

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Processions seem to have been the order of the day at St. James' Cathedral on Tuesday evenings lately (forty hours). The music at these services and at masses has been exceptionally fine. The big choir of boys is going at top speed and, in addition, the quartet of male soloists is back—something to listen to! It's like old times, and Dr. Palmer and Monsignor Stafford are fairly beaming.

"The Creation" at Greensboro, N. C.

Before an audience which taxed the capacity of the edifice, the senior choir of the First Presbyterian Church, Greensboro, N. C., under the direction of George M. Thompson, organist and choirmaster, added another artistic success to its list of achievements when Haydn's oratorio, "The Creation," was presented March 12 at the third in this season's series of special musical services. While the audience was assembling, Mr. Thompson played an organ recital, offering "In Paradisum," by Dubois; "April," by Harvey Gaul, and the Festival Prelude on "Ein' Feste Burg," Faulkes.

Dr. Wilhelm Middelschulte was at the organ for a presentation of Dubois' "The Seven Last Words" by the Redeemer Choir and the Lutheran Symphony Orchestra of Greater Chicago Sunday afternoon, March 19, at Redeemer Church, Harvard avenue, Englewood, and March 21 at Concordia Teachers' College, River Forest, with W. Carl Meyer conducting.

Adelaide Lee, F.A.G.O.

PLAYS FOR THE CHILDREN

Adelaide M. Lee Has Audience of 800 from Tallahassee Schools.

Miss Adelaide Margaret Lee, F. A. G. O., of the faculty of the Florida State College for Women, at Tallahassee, is engaged in activities which are increasing the appreciation of the organ in that state. On Feb. 15 she gave a recital in the auditorium of the college for the children of Tallahassee, from the fourth grade up. Three schools sent their children *en masse*, and the audience was composed of nearly 800—for the most part attentive. Some of the teachers had their pupils write compositions about the recital afterward which were most enlightening. Following was the program: "In Thee Is Joy," Bach; "Anna Magdalena's March," Bach; "Prayer," Palestrina; Gigue ("Water Music" Suite), Handel; "Forgotten Fairy Tales," Edgar Thorne (Edward MacDowell); "Gesu Bambino," Yon; Pastorale, Traditional-Clokey; "March of the Magi," Dubois; "The Squirrel," Weaver; "Girl Rocking Her Doll," Rebikoff; "The Music Box," Liadoff; "Marche Pittoresque," Kroeger.

To make the occasion still more educational Miss Lee explained the workings of the organ and the pieces played to the children.

During examination week Miss Lee gave quiet hours of music every afternoon from 5 to 6 in the form of organ recitals, assisted by faculty members.

A very important move at the Florida State College has borne fruit in a Bach festival in March, in which the school glee club and orchestra and soloists took part. There were three all-Bach recitals by students. The programs were given March 19, 20, 21 and 22. This undertaking has been so successful that plans are being made to repeat it annually. For next year a choral club composed of four choirs of Tallahassee and the college glee clubs is being organized.

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Notes from Capital; Four Bach Recitals Played by Atwater

By MABEL R. FROST

Washington, D. C., Dec. 18.—Lewis Corning Atwater is presenting a series of four Bach recitals at 5 o'clock on Sunday afternoons in March at All Souls' Unitarian Church in Washington. At the first of these Flora McGill Keefer, mezzo-contralto, assisted. Feb. 19 Mr. Atwater's recital featured music of George Washington's time. In this program he was assisted by Charles Trowbridge Tittmann, bass, who sang "The Wayworn Traveler," by Samuel Arnold, and "My Days Have Been So Wondrous Free," by Francis Hopkinson. The Eighth Street Temple quartet assisted in a program of Jewish music Feb. 26. Mr. Atwater is organist and director at All Souls' Church and at the Eighth Street Temple of the Washington Hebrew Congregation.

—

Distinguished leaders of social, official and musical life in Washington are sponsoring the third annual Lenten concert of the A Cappella Choir of the First Congregational Church, which will be given this year in the Mayflower Hotel Monday, April 3, at 8:45 p. m. The choir, organized and directed by Ruby Smith Stahl, is composed of more than sixty trained singers and will be assisted by the solo quartet. Mrs. Stahl has chosen a number of unusual compositions.

—

The Institute of Musical Art, Inc., of Washington, D. C., in collaboration with Professor George F. Kortzenborn, has launched a new oratorio society, which is meeting weekly for rehearsals of Haydn's "Creation," for rendition about May 1.

—

Richard Tuttle Bell, organist and choirmaster of Christ Church, Georgetown, gave a recital at the church March 5, his program consisting of compositions of Bach, Rimsky-Korsakoff, Tschaikowsky and Reger. Mr. Bell was assisted by Marjorie Isaacs, soprano.

—

The Washington Choral Society, Louis Potter, conductor, has begun rehearsals on "The Four Seasons," a cantata arrangement of the Bach work composed in celebration of the birthday of King Augustus in 1734, and arranged in this form by J. Michael Diack. "The Four Seasons" has never been given in America so far as is known. It will be presented by this society probably in May.

—

The Francis Asbury quartet and an augmented chorus choir, under the direction of Herndon Morsell, guest conductor, gave a concert of solo and ensemble numbers Feb. 28 at Francis Asbury M. E. Church, South. Assisting solo artists were Katherine Floeckher Cullen, pianist, and Stuart J. Dewey, trumpeter. The opening number was the anthem "Holy, Holy, Holy," by Stewart, while Macfarlane's "Ho, Everyone That Thirsteth," with organ, piano and trumpet, provided a stirring close to a program that delighted the large audience. Allen H. Watson played the organ and piano accompaniment, with Mrs. Cullen and Richard M. Tabor, guest accompanists, at the piano.

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Allen H. Watson is guest organist at the Francis Asbury M. E. Church, South, during the absence of the regular organist, Mrs. James H. Lowe, who underwent an operation recently.

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A program of Mendelssohn music was given by the Mount Pleasant chorus and solo quartet on Feb. 26 under the direction of Norton M. Little, with Claude Robeson at the organ and John S. DeForest at the piano.

—

The many friends of Robert O'Lone, tenor soloist at St. Peter's Catholic Church, are mourning his untimely death March 3, following an illness of several months. The last singing he did was at the Haydn bicentennial memorial service given for the District of Columbia chapter, A. G. O., at St. Peter's Church in November and reported in this column in the January issue.

—

The Rev. John F. Robertson has been appointed organist, choirmaster and assistant rector at the Church of St. Stephen and the Incarnation. Mr. Robertson has long been active in A. G. O. affairs and was instrumental in organizing the Arkansas chapter some years ago. At St. Stephen's and the Incarnation he will have charge of a choir of men and boys, in addition to being the organist and preaching once each Sunday, and attending to other duties that will be his as assistant to the rector, Dr. George Dudley.

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., March 20.—The first of a series of Lenten musicals to be given at Redeemer Lutheran Church was presented on the afternoon of March 5. The chorus is directed by Carl O. Skinrood. Dr. O. M. J. Wehrley is the organist. His selections for this occasion were: Prelude, Handel, and "Eventide," Fairclough.

Another Guild service was held on March 5 at the Grand Avenue Congregational Church. Arthur H. Arneke, Miss Frieda Dieckmann and Arthur A. Griebling participated. Mr. Arneke played: Finale to Act 2, "Madame Butterfly," Puccini, and Toccata from Fifth Symphony, Widor. Miss Dieckmann selected "At Evening," by Buck, and Toccata from "Oedipe a Thebes," by de Mereaux. Mr. Griebling's numbers were: Chorale Prelude, "Ein' feste Burg," Bach, and Andante Cantabile, Symphony 4, Widor. The choir of the church, under the direction of Graydon R. Clark, presented several anthems.

—

A musical service at Grace Reformed Church Feb. 26 included "Psalm 42," by Mendelssohn. The choirs of Immanual Reformed and Grace participated, the former being directed by Mrs. Walter Ihrke, the latter by Carl Haase. The mass chorus in this instance was directed by Mr. Haase.

Feb. 26 was also the occasion for a musical vesper service at Cross Lutheran Church. Louis H. Huber, organist, played the following numbers: Fugue in C major, Buxtehude; "Religioso," Goltermann; Andante Sostenuto, Selby; "Consolation," Cole; Andante Religioso, Borodin.

—

Erving Mantey, organist, with Mrs. P. H. Gillan, contralto, was heard in a vesper service March 12 at the Unitarian Church. Mr. Mantey played: "Variations de Concert," Bonnet; Pastorale, Ravel; "The Monkey Bridge," Marsh; Chorale in B minor, Cesar Franck; "Drifting Clouds" and "Sportive Fauns," d'Antalffy.

—

Karl Markworth presented his sixty-seventh recital at Trinity Lutheran Church March 12. His numbers were as follows: Prelude in G minor and Chorale Prelude, Bach; Allegro from Sonata 2, Borowski; Scherzo from Sonata 1, Becker; Andante from Impromptu, Schubert; Toccatina, from Miniature Suite, Rogers, and "Eventide," Harker.

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The choir of Bethel Evangelical Church presented Stainer's "Crucifixion" at that church March 12. The singers were under the baton of Fred G. Smith.

—

Hermann A. Nott presented a program at Friedens Evangelical Church with Carl Thalman, baritone, March 12. Mr. Nott played: Fantasie on "Grosser Gott," Sattler; "Berceuse et Priere," Guilmant; Allegro Maestoso, Handel; "In Dir ist Freude," "Alle Menschen müssen sterben," "Wer nur den lieben Gott lässt walten" and Arioso, Bach; Vesper Hymn, Truette; Scherzo, Becker; Londonderry Air, Lemare; Allegro Vivace (Symphony 5), Widor.

—

A supper was held by members of the local A. G. O. chapter in honor of all past deans. The supper took place at the Y. W. C. A. on March 10. A social hour followed.

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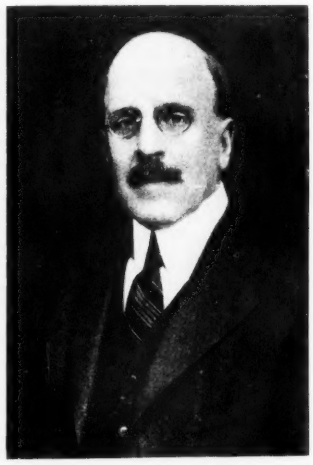

SKILTON WILL BE HONORED

University of Kansas Festival to Mark His Thirty Years' Work.

The University of Kansas will do honor to Professor Charles S. Skilton, head of the organ and theory department, in its tenth annual music week festival, May 8 to 15. Professor Skilton is completing his thirtieth year in the university school of fine arts. On the evening of May 10 the university men's glee club will present Dr. Skilton's new work, "Ticonderoga," for male chorus and orchestra, with solo parts taken by William Pilcher, tenor, and W. B. Downing, baritone, both members of the school of fine arts voice faculty. Phillipp Abbas, for many years head 'cellist of the Detroit Symphony Orchestra, will play the "Fantasie on Indian Themes" for 'cello and orchestra. The university symphony orchestra of sixty pieces will accompany both numbers and Dean D. M. Swarthout will act as conductor.

Five years ago the university put on a Skilton jubilee and the Lawrence Choral Union of 450 voices, a children's chorus of 200 voices and the Minneapolis Symphony Orchestra gave Professor Skilton's oratorio "The Guardian Angel" with unusual success.

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New Music

By WILLIAM LESTER.

"Shadow Mountain"; "Wailing Walls of Jerusalem"; two organ pieces by R. Deane Shure; published by J. Fischer & Bro.

This brace of colorful organ sketches continues the series headed "Sermons in Music"—the clever idea for service music so competently worked out by this enterprising composer. An explanatory text (Scriptural) introduces and suggests the musical treatment. The method as adopted in service bulletins has proved to be a popular success. These latest titles are likewise well written, melodious examples of program music, offering little in the way of technical obstacles, set down with an appreciative eye (or ear!) for the stop possibilities of the average organ, and imbued with a rare sense of poetic fancy. They will probably, and deservedly, meet with welcome equal to the numerous other titles in the same series.

—

Prelude and Fugue for Piano and Orchestra (or Piano and Organ), by Daniel Gregory Mason; published by J. Fischer & Bro.

This work is an outstanding achievement among the products of native creative energy tending more particularly to emphasis on the intellectual side. As originally designed, for piano and orchestra, it was played successfully by John Powell with the leading symphony orchestras of the country. Later it was revised and shortened to its present form, in which it is available as a work for two pianos, solo piano and organ, or piano and orchestra. It speaks well for the optimism and faith in the future held by an American publisher when such a work as this is issued in handsome format and style.

The value of the music is responsible for this enterprise. Few native writers have the technical equipment, breadth of culture, or inherent ability of this composer. Few contemporaries could or would have devoted themselves successfully to such an extended work demanding superlative vision and tenacity. We have here a splendid composition — massive, brilliant, engaging and logical. Withal, it will undoubtedly please the non-critical listener who cares little for technical analysis, but much for melodic line, rhythmic vigor and climactic urge. Detailed dissection is apart from the purposes or intent of such a review as this. Our endeavor is to call due attention to the highlights of contemporary publications of interest to organists. It is to be hoped that widespread attention will be given to this work by forward-looking members of the fraternity. I am confident that the time so devoted will prove to have been well spent.

—

"Rejoice, Ye Pure in Heart," Introduction, Variations and Finale on the tune "Marion," for organ, by Roland Diggle; published by Gamble Hinged Music Company, Chicago.

This number is both practical and of artistic worth—a fortunate combination. Because of its lack of technical traps and the appeal of its melodic subject it should win wide popularity. Dr. Diggle has chosen to deal with the hymn-tune in somewhat unusual fashion. The introduction does not offer the hymn stanza in its entirety—the listener's memory is jogged with a few of the most striking phrases of the tune set forth in canonical imitation. Then comes the first variation, a quiet piece of three-part writing set for choir flutes. Variation 2 abruptly opens with the theme placed on a heavy pedal, set out by pungent chords above. A rallentando relaxes into version 3, with the theme now in chordal form against a running triplet figure. The last variation offers a flute descant on the great to the melody set forth with swell strings and pedal. The finale is a vigorous fughetta building up to a brilliant and joyous climax as a fitting close to a well-made piece of intrinsically valuable service or recital music.

—

"Mortify Us by Thy Grace," chorale from Cantata No. 22, by J. S. Bach, transcribed for organ by Guy Weitz; published by J. & W. Chester, London.

A beautiful flowing Bach movement has herein been condensed from the orchestra score and made available for organ solo use. Mr. Weitz has arranged the allemande-like passage-work for a swell string tone setting, over an eighth-note bass continuo for pedal, the chorale melody appearing in the tenor register for great medium open diapason. Worthwhile music deftly reset far afield.

—

"An Easter Spring Song"; "To the Setting Sun"; "Bells Through the Trees" (Nocturne); three pieces for organ by Garth Edmundson; published by J. Fischer & Bro.

Judging from these three new pieces, this composer's principal pre-occupation is with melodic contour and appeal—which is entirely legitimate and practically possible. The vagaries of much of our contemporary vocabulary seem to have been passed over in favor of a Mendelssohnian suavity and polish and care as to the niceties of part-writing, which is wholly admirable. This comparison with Mendelssohn (in these days when that great composer lies unjustly under a certain cloud) is not meant as a derogatory one: entirely to the contrary! Grace of melodic line, clearness and symmetry of part-writing, logic of harmony and concrete sense of climax and emotional urge are still pertinent elements of composition, and are not as yet supplanted by strangeness of idiom and harshness of dissonance. Mendelssohn certainly displayed the virtues enumerated. Mr. Edmundson has evidently chosen to follow these established ideals rather than the untrodden and as yet unverified paths of the experimentalists.

The music is simple in texture and calls for no virtuoso skill for effective playing. And no unusual organ is necessary. All the effects desired may be gained on an average instrument. Each number is poetic in content. Separate analysis is unnecessary, as the pieces are short and direct, uninvolved in construction, and set down with clarity of thought. All are to be highly recommended for musical beauty, practical setting and definite usefulness.

Recital Played Twice; Big Audience!

When Theodore Strong began his recital opening a two-manual organ built by M. P. Möller at the First Baptist Church of Bakersfield, Cal., on the evening of Feb. 3, 2,000 people had assembled to hear the program, and this was twice the number the church could hold. Therefore, as recorded by the local papers, Mr. Strong played his program twice, half the crowd waiting outside for the repetition. The offerings included: "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Dawn," Mason; "In Winter," Kullak; Andante Cantabile from Fifth Symphony, Tschaikowsky; "Autumn," Johnston; "Mirror Reflecting Pool," from "Lyric Washington," Shure; "Sabbath Memories," arranged by Theodore Strong; "Jubilate Amen," Kinder; "Sketches of the City," Nevin; "In the Twilight," Harker; Meditation, Lee S. Roberts; "Where Wild Judea Stretches Far," Stoughton; "Sundown," William M. Felton; Festival Toccata, Fletcher. On Feb. 10 Mr. Strong gave a recital at the Temple Methodist Church of San Francisco. In addition to his other work Mr. Strong is kept busy as organist to Daniel C. Jackling, the copper king, at his beautiful home in Woodside, Cal.

Reuter Organ for Kansas City Chapel.

D. W. Newcomer's Sons, one of the leading mortuary firms in Kansas City, Mo., have placed with the Reuter Organ Company of Lawrence, Kan., an order for a new organ. It is to be a good-sized two-manual of unusual tonal design, being particularly rich in accompanimental voices of a soft and refined character. It will also have a full set of chimes. D. W. Newcomer's Sons have two establishments and the organ will be installed in their beautiful community chapel at Gillham road and the Paseo.

Willard I. Nevins in Recital.

Willard Irving Nevins was heard in a recital of organ music at the Douglaston Community Church, Douglaston, Long Island, N. Y., Monday evening, March 13. Mr. Nevins was assisted by Miss Georgia Graves, contralto. An offering was received for the charity work of that church.

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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Beautiful Service at Riverside Church.

A public service was held under the auspices of the Guild Tuesday evening, Feb. 21, at the Riverside Church, New York City, of which Dr. Harry Emerson Fosdick is minister and Harold Vincent Milligan, F. A. G. O., is organist and choirmaster. Preceding the service many of the headquarters members gathered in the dining-room of the church for dinner. This was quite informal, there being no head table and no set speeches, but the warden, Mr. Doersam, delivered a few words of greeting and Mr. Milligan offered a brief description of the type of musical service given at the Riverside Church. A regular "ministry of music" service, as planned by Mr. Milligan, emphasizes a definite idea carried out in all of the musical numbers. It was this type of service that was given on this occasion, the subject being "Sayings of Jesus."

Mr. Milligan began with an organ prelude, Pastel in F sharp major, by Karg-Elert, followed by the processional hymn, the Guild members marching behind the choir. The anthems were "The Sower," by Harold Darke; "Come unto Me," by Walter Gale, and "Five Sayings of Jesus," by Walford Davies. The last-mentioned was particularly enjoyed, and there was some really lovely pianissimo singing throughout the evening by Mr. Milligan's choir of forty-five voices.

The address was delivered by the chaplain of the Guild, the Rev. Dr. Fosdick. He spoke of the need for beauty in our churches today, saying that the world is hungry for it. Our reformers, in their day, he said, did such a thorough house-cleaning that they swept out all forms of ecclesiastical art, leaving us such bare and ugly church buildings that it might seem as if the center of our worship is a man on a platform, seated in a plush chair, with a few painted organ pipes behind him. But we still have church music. Through music we may put beauty back into our churches. To organists and choirmasters is committed the responsibility for filling our worship with beauty, in order that the world may recognize the beauty of holiness—which still exists. That is why the work of the members of the American Guild of Organists is so important.

Minnesota Chapter at University.

The Minnesota chapter met at the University of Minnesota Tuesday evening, March 21. Marion Hutchinson, the dean, presided. After the dinner, served at the Minnesota Union, Carlyle Scott, head of the music department, gave a very interesting talk. Among other things he spoke of the changed conditions in grand opera and in the large orchestras of the country, and the opportunities offered the amateur in music. Some time was devoted to the report of the A. G. O. committee on console standardization, the discussion being led by Harry O. Iverson, organ builder, of Minneapolis. The dean appointed George H. Fairclough, J. Victor Bergquist and Mr. Iverson as a committee to review the report in detail and act for the chapter.

The dean also mentioned the series of radio broadcasts sponsored by Minneapolis organists in cooperation with the Guild chapter, to acquaint the people of the Northwest with the large Kimball organ in the municipal auditorium. Four Twin City radio stations are donating time for these broadcasts. The following Minneapolis organists are giving their services: Paul Oberg, Rupert Sircom, Harry W. Ranks, Dr. Francis Richter, Marion Austin Dunn, Stanley R. Avery, Thure Frederickson, Ramona Gerhard, Theodore Bergman, Hamlin Hunt, John Jacob Beck and Hugo Goodwin.

We then adjourned to the Northrop Auditorium, where George H. Fairclough, F. A. G. O., gave a fine demonstration of the resources of the new Aeolian-Skinner organ in the following program: Prelude and Fugue in C minor, Bach; Sonatina from "God's Time Is Best," Bach; "Meditation a St. Clotilde," James; "Colloquy with the Swallows," Bossi; "Romance sans Paroles," Bonnet; "Song of Happiness," Fairclough; "Rejoice, Ye Pure in Heart," Diggle; Chorale Prelude No. 5, Brahms; Chorale No. 3, in A minor, Franck.

HENRY ENGEN, Secretary.

District of Columbia.

The March meeting of the District of Columbia chapter was held March 6 in the Epiphany choir room, preceded by a meeting of the executive committee, with the dean, Christopher Tenley, presiding. There was a large attendance and routine business was transacted quickly. We discussed somewhat the report of the committee on the standardization of the console, but delayed our recommendation until the next meeting, as many of our "authorities" were either absent or had been too busy to study its contents. Our registrar, Mrs. Sylvester, conducted a question-box. The chaiman of the National Symphony Orchestra committee, Miss Wilkins, made a further appeal for funds which will be necessary to finance our local orchestra for next season.

The feature of the evening was an organ recital by Gene Stewart, organist-director at Waugh Methodist Episcopal Church, who played the following numbers: "Vendanges," Jacob; Chorale Prelude, "When We Are in Our Greatest Need," Bach; Prelude and Fugue in B minor, Bach; "Colloquy with the Swallows," Bossi; "Allegro Gioioso," Dethier.

Mr. Stewart is one of our younger organists and his program of well-chosen numbers was rendered in a most satisfactory manner. A social hour followed with refreshments, as is our custom.

The chapter is planning a spring recital series, the dates to be announced later. The recitalists will be chosen among our own members, including some of the "younger crowd," many of whom are doing exceptionally good work.

EDITH B. ATHEY, Secretary.

Georgia Chapter.

The Georgia chapter met at the home of the dean, Dr. Charles A. Sheldon, Jr., for the February meeting. A delicious buffet supper was enjoyed, with valentine motifs carried throughout. Much merriment resulted from the reading of valentines delivered to each person. During the evening a two-hour round-table discussion was held.

An enjoyable as well as profitable evening was the reward of those who attended, and appreciation was extended to Dr. and Mrs. Sheldon for their hospitality.

In approaching the time for the annual Guild examination, we find we have three candidates, one for the fellowship degree and two for the associateship degree.

EMILIE MARTHA PARMALEE.

Chesapeake Chapter Recitals.

The March meeting of the Chesapeake chapter had the added feature of presenting the first of a series of Lenten recitals to be given each Monday evening during Lent and concluding with a festival program on Easter Monday. This first recital was played by one of our own members, Loyd Hutson, organist and choirmaster of Memorial Episcopal Church, Baltimore. The program was very interesting, featuring contemporary American composers, and was as follows: Fantasia and Fugue in F minor, Archer Gibson; "Meditation a Sainte Clotilde," Philip James; Petite Suite, Edward Shippen Barnes; "Eklog," A. Walter Kramer; Scherzo (from Sonata in E minor), J. H. Rogers; Toccata in E minor, Arthur Foote.

After the recital the members went to the lecture-room of the church for a business meeting, in which one of the chief topics of discussion was the practical means of complying with the request and desire of headquarters to assist collectively and individually in local relief work. Several good suggestions were made, and these were referred to the executive committee to work out the details.

DELLA V. WEBER, A. A. G. O.

Northern California.

The March meeting of the Northern California chapter was held at St. Luke's Episcopal Church, San Francisco, March 5, with Harold Mueller, F. A. G. O., as chairman. Those participating in the informal program were Miss Claire McClure, who played a number of chorale preludes by Bach; Miss Anna Madden, who played excerpts from Kreckel's "Musica Divina," and Mr. Mueller, who played Sowerby's "Comes Autumn Time." After the program those present adjourned to a neighboring cafe for light refreshments.

The Bach anniversary recital announced by Claire McClure and Richard Purvis for March 21 was postponed until April 4. The Guild service at Grace Cathedral in San Francisco probably will be held some time in April, the date depending upon the return of Dean Gresham from the East.

Binghamton Chapter.

The Binghamton chapter sponsored its third public service of the season in the First Presbyterian Church March 12. The junior choirs of Binghamton, Johnson City and Endicott rendered the entire program of music, with Francis Frank, organist and choir director at the First Presbyterian Church, directing the choir of 350 voices and eliciting some very fine effects. The rendition of Bach's "Beside Thy Cradle," Bixby's "A Song of Thanks" and Rachmaninoff's "Glorious Forever" was exceptionally good and received many compliments from the large audience present at the service. Miss Elizabeth Britton, L. R. A. M., our past dean, played the accompaniments for the choir and also played three organ selections, her interpretation of the Pastorale from Guilmant's First Sonata being especially well received. All told, it was a splendid program and the organists and choir directors may well feel proud of the results. The officers of the Binghamton chapter wish to thank all those who in any way helped to make this service the success it turned out to be.

M. L. HARENDZA.

Oklahoma Chapter.

In keeping with the general condition of closed banks and scarcity of money, the Oklahoma chapter resorted to a "pot-luck dinner" March 13. The dinner was served in the apartment of Mrs. Sara Ruby Kaufmann, and husbands and wives of Guild members were guests. At the business session a committee was appointed to study the console standardization report and to make a recommendation at the next meeting. Members were enthusiastic in their anticipation of the convention to be held at Dallas in April. An entertainment feature of the evening consisted of three cleverly-contrived jigsaw puzzles, the central figure of each being the picture of the present dean, John Knowles Weaver, and two past deans, Mrs. Marie M. Hine and Mrs. E. E. Clulow. Miss Esther Handley was the artist.

Central Missouri Chapter.

A meeting of the Central Missouri chapter was held Monday, Feb. 20, in Jefferson City, with Miss Irene Jane Slate as hostess. After a business meeting the members did ample justice to a turkey dinner served by the ladies of the Baptist Church. In the evening the following program was given, with a large and appreciative audience present: Organ solos, Chorale Preludes, "In Dir ist Freude" and "O Mensch, bewein' dein' Sünde gross," Bach; "L'Organo Primitivo," Yon; "Benedictus," Reger, and Toccata (Fifth Symphony), Widor (Luther T. Spayde, Mus. M.); soprano solo, "How Beautiful upon the Mountains," Harker (Mrs. Buford Bettes; accompanist, Miss Irene Jane Slate); choir, "The Prayer," Marchetti (Mrs. Paul Highfill, director); organ solos, "Marche Religieuse," Guilmant; Canon in B minor, Schumann; A Madrigal, Jawelak, and Toccata and Fugue in D minor, Bach (Miss Nesta L. Williams, F. A. G. O.); soprano and tenor duet, "The Crucifix," Faure (Mrs. Cortez Enloe and E. W. Schneider); contralto solo, "O Divine Redeemer," Gounod (Mrs. Guy Walrod); choir, "Psalm 150," Franck; organ solos, Clock Movement (Symphony in D), Haydn; Meditation from "Thais," Massenet, and "Marcia Festiva," Bossi (Dr. James T. Quarles, A. A. G. O.).

Fort Worth Chapter.

The Fort Worth chapter met at the Central Methodist Church Tuesday evening, March 7, at 6:30 o'clock. Mrs. W. A. Newsom, Miss Maybelle Boaz and Billy Muth were hosts at a dinner served by ladies of the church. During dinner a business meeting was held, at which time it was announced that Fort Worth branch chapter had been made a full-fledged chapter.

The organists then adjourned to the church auditorium. A large audience enjoyed the following program: Organ, Toccata and Fugue in D minor, Bach (Katherine Sullivan); viola and organ, "Ciacona," Vitali (E. Clyde Whitlock, viola; Q'Zella Oliver Jeffus, organ); organ, Little Fugue in G minor, Bach; "Music Box," Liadoff; Toccata on "O Filii et Filae," Farnam (Q'Zella Oliver Jeffus); vocal, "Come, Sweet Morn," A. L.; "Magdalen at Michael's Gate," Lehman (Helen Fouts Cahoon, soprano; Guy Richardson Pitner, organist); organ, Intermezzo from "L'Amico Fritz," Mascagni; "Dance of the Reed Flutes," from "Nutcracker Suite," Tschaikowsky; Selections from "Tannhäuser," Wagner (Billy Muth).

Tuesday evening, Feb. 28, the chapter presented Carl Wiesemann, organist of St. Matthew's Cathedral at Dallas, in a recital at the Baptist Seminary. A reception honoring Mr. Wiesemann was held after the program at the home of Q'Zella Oliver Jeffus, organist of Trinity Episcopal Church.

Three Play in Chicago Recital.

Three Chicago organists gave a joint program at the Moreland Lutheran Church on the afternoon of Feb. 26. They were Martin C. Dahlberg of Messiah Lutheran Church, Harold Cobb of Sinai Temple and Walter A. Eichinger of the Moreland Church. Mr. Dahlberg played Bach's "St. Anne" Fugue, Bonnet's "Elfes" and the Fantasie in A by Cesar Franck. Mr. Cobb's offerings included: Toccata, Dupre; "Clouds," Ceiga; Scherzo, from Second Symphony, Vierne; Sonatina from the Cantata "God's Time Is the Best," Bach, and the Bach "Fugue a la Gigue." Mr. Eichinger closed the program with the Scherzo from Guilmant's Fifth Sonata, the "Dreams" from the Guilmant Seventh Sonata and the Finale in B flat of Franck.

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Dietrich Buxtehude, Composer of Nobility, Pathos, Romanticism

By TERENCE WHITE
[*From The Chesterian, London*]

In this weary age of renaissances a definite and sustained awakening of interest in the organ music of the sixteenth and seventeenth centuries is long overdue. The danger of all such revivals is, of course, that they tend to concentrate on movements and periods rather than on individual artists, and thus to class together in the public mind men of the utmost diversity of genius. Yet men like Sweelinck in Holland, Buxtehude or Pachelbel in Germany, Titelouze in France, Gibbons, Cabezon or Frescobaldi, possessed the distinctive touch of the great individual mind, and it is only our ignorance of the whole period in which they lived that makes us prone to class them into one rather hazy pool of appreciation as "Lost and now Found." The greatest organ composer of all these centuries, Dietrich Buxtehude, the revered predecessor of Bach, belongs to a well-defined period, but he rose above it to be a spectator of all time and all existence.

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To speak broadly, his work has four predominating qualities—nobility, pathos, philosophic seriousness and romanticism. To these may be added a fifth, which is not so much a quality as a means through which the qualities themselves are realized—virtuosity, or swiftness, in both the intellectual and technical spheres. It was the combination of all these characteristics that made the organ the inevitable goal of his art.

His nobility was instinct in him, a racial inheritance, and pervades all his work. There is a cathedralesque quality in it that is free from all leanings to pomposity, a vast northern austerity which heralded much of Brahms, and which the later master was to turn to more sophisticated account through his experience of the Viennese and Italian schools. Works such as the two "Ciaconi," the glorious Passacaglia, and some of the later chorale preludes, are in the true spiritual ancestry of the first and fourth symphonies, the Requiem, or the "Vier Ernste Gesänge." If any fundamental distinction can be found between them, it is that Buxtehude's art, being the work of one born a Scandinavian, preserves even more of Teutonic purity and simplicity than the more baroque Germanism of Brahms.

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In association with this is his pathos, a meditative melancholy known to Virgil, in such lines as "Nos patriae fines et dulcia linquimus arva," or, less impassioned, in "Multum ille et terris iactatus et alto," and to Tennyson also, and to some of the Netherlandish painters. In the C minor "Ciacona" it is as a bud that flowers forth gradually into the essentially architected grandeur of the last pages; in the E minor it partakes itself of nobility and haunts the piece even in its sublimest moments.

This pathetic sense of pity in the universe is no mere sentimental afflatus, no chance acquisition of a superfluous emotionalism; it is the foundational product of a sensitiveness rare among organists. As with Bach, so with Buxtehude it was accompanied by a philosophical seriousness that at once disciplined it and gave it depth; it is significant that the favorite mode of both masters was the minor. Out of Buxtehude's thirteen preludes and fugues only four are in major keys. This is truly Platonic! His music would correspond far more closely to the morally conceived (and therefore distorted) austerity of Plato's ideal music than the aspiration and gorgeousness of contemporary art, of which Delius is the most extreme exponent. Yet these somewhat stern tendencies are not unrelieved: he possesses to the full the sense of romanticism, with which gorgeousness and aspiration are naturally connected.

An example of this is to be seen in the previously mentioned C minor "Ciacona." Here there is spiritual warfare sufficient for an abundance of "Heldenleben," a succession of sudden flashes of revolt, suggestions of heroic orchestral brass, mystical summonses akin to a Scriàbinic fanfare, and withal grandeur, a purity like that of some old, battle-worn countenance. Truly here is rich and great art. Among the technical means by which he accomplishes this, two mainly stand out—his masterly use of rhythm, especially syncopation (in which he probably surpasses Bach), and his almost sudden use of chords where we should expect single notes.

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He exhibits as well the less important side of romanticism, the instinct for program music; for he anticipated another dignified northern romanticist in the creation of a "Planets Suite." In this work he has depicted all the seven planets then known, which included the sun and the moon. It is interesting to note that both he and Holst were born into centuries of great astronomical and, indeed, general scientific development.

We are left with the means through which these qualities which we have been enumerating are realized and brought into action: Buxtehude's swiftness and virtuosity. This is not unconnected with his romanticism; swiftness being the cause of suddenness or surprise, virtuosity the product of daring. All these last are highly romantic attributes. Professor Dowden has written of Browning's "intellectual casuistry, which, after a web of sophistries has been spun, is severed by one swift sword-stroke of the spirit"; this defines exactly the nature and career of Buxtehude's virtuosity. With Browning, moreover, he has more than a single interesting parallel—his ruggedness allied to intellectual purity, for instance. And would not Browning himself, who wrote with such crudely profound insight of Abt Vogler and Master Hugues, and even produced a line invoking Bach, have recognized in this music something of his own rich poetry, a fellow-star in his strong, sensitive ideals of life?

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Such a musician as this surely deserves recognition; yet the air of cathedrals is filled rather with imitations of Batiste or Rheinberger than with the original beauty of Buxtehude's art. The greater public is inarticulate, and organ music, by reason of the instrument for which it is written, is largely inaccessible; primarily, therefore, it is for the organists to effect a revival of interest in this composer, and to play all his works as a labor of love and study, not merely a lazily-selected handful, which they have inherited as such from a previous generation. Even of the preludes and fugues only a few are performed, and not one of them as often as "Finlandia" or the Largo; amongst other big works the Passacaglia and "Ciaconi" deserve great attention. Some of the shorter pieces, such as toccatas and canzonettas, are also worthy of notice, while many of the chorale preludes would make excellent voluntaries.

It is difficult to imagine why this great and versatile store of beauty is still left to rust; most probably the great name of Bach has inadvertently smothered for us those of all his predecessors and contemporaries. The historical method, musical archæology, can do much to remedy this; yet herein lies a subtle peril. The players who revive these works must do so as the interpreters, not of the crudities of the eternal antique, but of the direct and fresh revelations of a great creative mind. Only by such methods will greatness ever come into its own.

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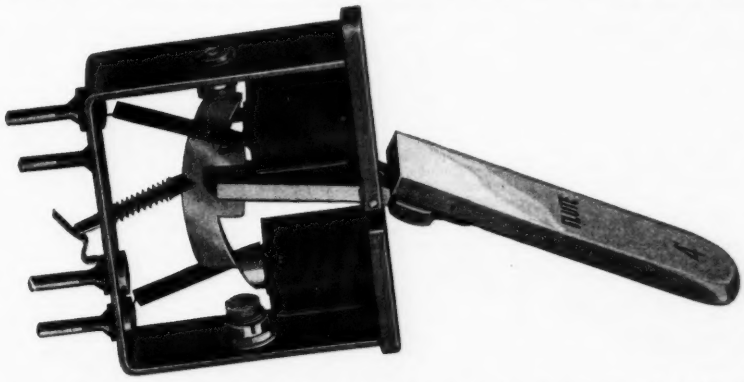

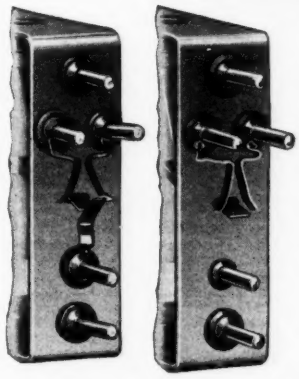

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Apollo Musical Club Alumni.

For the first time in its history of sixty years the Apollo Musical Club, Chicago's oldest musical organization, is organizing an alumni association for the support of its activities. There are several thousand former members of the club and an effort is being made to locate these persons. A general notice was sent out to all whose addresses are known, and memberships are coming in. Members should write to Florine Schlamp, secretary of the club, 243 South Wabash avenue, Chicago. The first meeting of the alumni will be held the latter part of May. Present active members of the club and all alumni members are invited. The Apollo Club was the first musical society organized after the fire of 1871 and the only one to survive. It has been active without cessation ever since that day and is known as one of the most soundly organized choruses in the country.

A musical vesper service at the Center Church, New Haven, Conn., Feb. 5, was marked by an *a cappella* program by the choir, conducted by Miss Pauline Voorhees. Mrs. Mary Clapp Howell, organist and director at the Ansonia Congregational Church, played these organ solos: Scherzo, Gigout; "Sea Piece," Milford, and Intermezzo from "Storm King" Symphony, Dickinson. Miss Voorhees' choir of forty voices sang compositions of Arensky, Rachmaninoff, Stevenson, Christiansen, Parker and others.

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Programs of Organ Recitals of the Month

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy gave a series of four recitals on the Saturday afternoons in March at 4 o'clock in the Second Presbyterian Church. He presented the following programs with the assistance of Flora Bruce Greenwood, harpist; Jascha Brodsky, violinist; a chorus of women's voices from the choir of the church and a choir of brass and tympani from the Curtis Symphony Orchestra, Louis Vyner, conductor:

March 4—"Christians, Rejoice," "Hark! A Voice Saith All Are Mortal," "Hail This Brightest Day of Days" and "Christ Lay in Bonds of Death," Bach; "Primavera," Seth Bingham; "Paraphrase-Carillon," Tournemire; Andante Sostenuto (Gothic Symphony), Widor; "Liebestod" (harp and organ), Wagner; "O God, Thou Faithful God," "Adorn Thyself, O My Soul" and Fugue, Canzone and Epilogue (for organ, solo violin and women's chorus), Karg-Elert.

March 11—Chorale, Bossi; "In Thee Is Gladness," "Lord God, Now Open Wide Thy Heavens," "O God, Have Mercy" and "Come, Dear Redeemer," Bach; Scherzetto from "Twenty-four Pieces in Free Style," Vierne; "Cortege and Litany," Dupre; "Adeste Fideles" ("Cathedral Windows") and "Now Thank We All Our God," Karg-Elert.

March 18—Chorale Prelude on "Andernach," Willan; "Our Father Who Art in Heaven," Bach; First Interlude on the Psalm, Third Interlude on the "Ave Maris Stella," Fifth Interlude on the Magnificat and Sixth Interlude on the Magnificat, Dupre; Sketch in D flat, Schumann; "Lied," Vierne; "Lord Jesus Christ, Turn unto Us," Karg-Elert.

March 25—"In dulci jubilo" (full organ), "In dulci jubilo" (cradle song), "Jesu, My Chief Pleasure" and "Now Blessed Be Thou, Christ Jesus," Bach; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony (with trumpets, trombones and tympani), Widor; "Kyrie Eleison" ("Cathedral Windows"), Karg-Elert; "Lord, Hear the Voice of My Complaint," Bach; "Wonderful King" (with trumpets, trombones, tympani and cymbals), Karg-Elert.

Julian R. Williams, Sewickley, Pa.—Mr. Williams was the guest of the Lancaster N. A. O. chapter and the Norristown chapter in March, playing a recital at Covenant U. B. Church, Lancaster, March 16 and another at Christ Reformed Church, Norristown, March 14. Mr. Williams' Norristown program was as follows: Variations from Concerto in G minor, Handel; Chorale Preludes, "Rejoice, Christians" and "Lord, Hear the Voice of My Complaint," Bach; Concerto No. 2 in A minor (Allegro moderato; Adagio; Allegro), Bach; Prelude, Fugue and Variation, Franck; Sketch No. 4, in D flat, Schumann; "School of the Little Fauns," Pierne; "Impressione Gothique" (Symphony 2) (manuscript), Edmundson; "Dreams," Wagner; Finale to Third Symphony, Vierne.

D. Robert Smith, Terre Haute, Ind.—In a recital for the Terre Haute Organists' Guild, given at Centenary Church on the afternoon of March 5, Mr. Smith played these selections: "Piece Heroique," Franck; Chorale Prelude, "O Sacred Head," Bach; Sonata in E minor (Adagio and Fugue), Rogers; "Harmonies du Soir," Karg-Elert; Allegro Vivace, First Symphony, Vierne; Fourth Symphony (Andante Cantabile and Finale), Widor.

Melchiorre Mauro-Cottone, New York City—Dr. Mauro-Cottone gave the Peabody Institute recital at Baltimore on the afternoon of March 17 and played the following program: "Largo Sostenuto e Giga," Zipoli-Mauro-Cottone; Aria from Sonata in C major, Martini-Bossi; Passacaglia and Fugue in C minor, Bach; Chorale, Franck; "Etude Symphonique," Bossi; Two Chorale Preludes, Brahms; "The Sun's Evening Song," Karg-Elert; Berceuse, and Sicilian Rhapsody, Mauro-Cottone.

Arthur W. Poister, Redlands, Cal.—Mr. Poister played the following program at his Sunday afternoon recital at the University of Redlands March 5: "St. Anne" Prelude, Noble; Andante, from First Sonata, Borowski; Scherzo from Sonata in D minor, Rogers; "Comes Autumn Time," Sowerby; Andante Cantabile, Philip James; "Twilight Moth," Clokey; Toccata in G minor, H. A. Matthews; Evensong, Johnston.

Hugh McAmis, F. A. G. O., Great Neck, N. Y.—In a recital at All Saints' Church Feb. 27 Mr. McAmis presented the following program: "Psalm XIX," Marcello; Andante, Stamitz; "Aria da Chiesa," Old Italian; Fantasia and Fugue in G minor, Bach; Chorale Preludes on "Herzlich thut mich verlangen," Brahms, and "Sollt ich meinem Gott nicht singen," Karg-Elert; "Mater Dolorosa," from Symphony for Organ (new), Guy Weitz; Caprice, Harry Banks; "Messe des Pauvres" ("Kyrie, with voices, "Chant Ecclesiastique" and "Priere pour le Salut de mon Ame"), Erik Satie (assisted by Misses Gray, Esposito and Empie and Messrs. Raffensperger, Preston and Schenck).

J. Herbert Springer, Hanover, Pa.—Mr. Springer is giving a series of three Lenten services of music on alternate Thursdays at St. Matthew's Lutheran Church. March 9 he presented a German program, playing: Prelude, Fugue and Chaconne, Buxtehude; "As Jesus Stood beside the Cross," Scheidt; "Whate'er My God Ordains Is Right," Kellner; Toccata, Adagio and Fugue in C, Bach; "O World, I E'en Must Leave Thee," Brahms; "Melodia" and Toccata in G minor, Reger; "The Sun's Evensong," Karg-Elert.

On March 23 the following French program was played: "Grand Choeur," de Grigny; "Agnus Dei," Couperin; "Recit de Nazard" and "Caprice sur les Grands Jeux," Clerambault; Chorale in E major, Franck; "The Angelus," Massenet; "The Crucifixion," from Passion Symphony, Dupre.

Lila Belle Redd, Birmingham, Ala.—Miss Redd, organist of the Independent Presbyterian Church, played the following selections at a musical vesper service in that church Feb. 26: Chorale, "Jesu, Joy of Man's Desiring," Bach; "Isthar" (tone poem), Stoughton; "In Thee Is Gladness," Bach. The choir, directed by Raymond F. Anderson, sang Palestrina's "Alleluia, Lord God," Maunder's "Great Is the Lord," Christiansen's "Beautiful Saviour," Dickinson's "The Shepherds' Story" and Lutkin's "The Lord Bless You and Keep You" among other numbers.

Dudley Warner Fitch, Los Angeles, Cal.—In his half-hour Lenten recitals at St. Paul's Cathedral preceding the noonday services Thursdays Mr. Fitch has played these offerings:

March 9—Grand Chorus in March Form, Guilmant; Fountain Reverie, Fletcher; Grand Chorus in B flat, Dubois; "Romance," Bonset; "Lamentation," Guilmant.

March 16—Allegro con fuoco (Sixth Sonata), Guilmant; "Watteau Picture," Ferrari; Cathedral Prelude (new; dedicated to the performer), Clokey; Pastorale (First Sonata), Guilmant; "Legend of the Mountain," Karg-Elert.

March 23—Prelude in C minor (Greater), Bach; Sarabande, Somervell; "Piece Heroique," Franck; Berceuse, Stebbins; Intermezzo (Sonata in A minor), Rheinberger.

March 30—Cathedral Prelude and Fugue, Bach; Air ("Water Music"), Handel; "The Bells of St. Anne de Beaupre," Russell; Concert Piece No. 2, Parker; Seraphic Chant (Second Sonata), Moline.

April 6—"Hosannah," Wachs; "Chant de Bonheur," Lemare; Introduction and Allegro (Fourth Sonata), Guilmant; "In Summer," Stebbins; Cradle Song No. 2, Botting.

April 13—"Funeral March and Chant of the Seraphs," Guilmant; "Gethsemane" and "Golgotha," Malling; Funeral Prelude, Chauvet; Chorale for the Dying, "Hark, a Voice Saith 'All Are Mortal,'" Bach.

Donald Farley, Sioux City, Iowa—Mr. Farley, minister of music at the First Presbyterian Church, is giving a series of three Lenten recitals on Sunday afternoons. The first of these, March 19, attracted a large audience despite a raging snowstorm. The program was made up of compositions of Richard Wagner. April 2 Mr. Farley will play a German program, as follows: Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Sacred Head, Once Wounded," Bach; Suite from "Water Music," Handel; Adagio, Sonata, Op. 27, No. 2 ("Moonlight"), Beethoven; "Clair de Lune," Karg-Elert; Overture to "Ruy Blas," Mendelssohn.

Elliot Baldwin Hunt, Tarrytown, N. Y.—At Mr. Hunt's fifth recital of the 1932-33 series at Asbury Methodist Church, Feb. 26, the offering was devoted to the poor fund of the church, in accordance with the request of the headquarters relief committee of the A. G. O. Mr. Hunt played these numbers: Prelude in C minor, Chopin; Allegretto (Twelfth Sonata), Martini; Nocturne ("Midsummer Night's Dream"), Mendelssohn; Melody in F, Rubinstein; Toccata (Symphony 5), Widor.

Paul E. Grosh, Grove City, Pa.—Mr. Grosh gave a recital on the four-manual Kimball organ in Harbison Memorial Chapel at Grove City College, March 17, assisted by an octet of mixed voices trained by him. The organ selections included: "Funeral March and Song of the Seraphs," Guilmant (played in memory of Mrs. Thompson, dean); "The Swan," Saint-Saens; Toccata and Fugue in D minor, Bach; "Hymn to the Sun," Rimsky-Korsakoff; "My Peace I Give to You," Shure; "The Bells of St. Anne de Beaupre," Russell; Berceuse and Finale, "The Firebird," Stravinsky. The octet sang two antiphons by Arkadelt and Vulpius and the following anthems: "Bless the Lord," Ipolitoff-Ivanoff; "We Praise Thee," Shvedov-Norden, and "All Praise to God," arranged by Gaul.

Louise Titcomb, Ithaca, N. Y.—In her organ meditations preceding the evening service at the First Methodist Church Miss Titcomb in the last month has played: Chorale in A minor, Franck; "Eklog," Kramer; Moderato from Sonata in A minor, Rheinberger; Gavotte from "Mignon," Thomas; Adagio, Merkel; Impromptu, Parker; "Within a Chinese Garden," Stoughton; "Meditation a Ste. Clotilde," James; "Prelude Heroique," Faulkes; Sketch in D flat, Schumann; Canon in B minor, Schumann; Andante Cantabile, Widor.

Merritt Johnson, Grand Forks, N. D.—In a recital at Corwin Hall, University of North Dakota, March 8 Mr. Johnson played: Prelude in B minor, Bach; "Soeur Monique," Couperin; March from Third Symphony, Widor; Symphony No. 2 (first three movements), Vierne; Largo ("New World" Symphony), Dvorak; "Con Grazia," Andrews; Scherzo in G, Dunham; "Miniature" No. 1 and "Recessional," Merritt Johnson.

James L. Townsend, Monterey, Cal.—Professor Townsend gave a recital at the Presbyterian Church of Monterey Sunday afternoon, Feb. 26, and presented the following program: Grand Offertory in D minor, Batiste; Second Andantino in D flat, Lemare; "Preludio Romantico," Ravanello; "Evening Idyll," Cyril Scott; Chorale Prelude on old Scotch Hymntune "St. Kilda," Noble; "Serenade Romantique," Mansfield; "Harmonies du Soir," Karg-Elert; Largo in C sharp minor, Kryjanowski; Processional March from Incidental Music to "Henry VIII," Sullivan.

G. Calvin Ringgenberg, St. Louis, Mo.—In his recital at Graham Memorial Chapel, Washington University, Sunday afternoon, Feb. 19, Mr. Ringgenberg played the following program: "Fantasie Dialogue," Boellmann; "Rosace," from "Esquisses Byzantines," Mulet; Sonata No. 6, Mendelssohn; Scherzo from Symphony No. 1, Vierne; "Memories," Dickinson; Finale from Sonata in D minor, No. 1, Guilmant.

Latham True, Palo Alto, Cal.—Dr. True played the following "program of preludes" in a Lenten recital at the Castilleja School March 5: Prelude to "The Blessed Damosel," Debussy; Sea Prelude, Robin Milford; "Vermeland," Howard Hanson; Fantasia in G minor, Bach; Elegy, Frank Howard Warner; Prelude on Martinique Folksong (manuscript), Latham True; Prelude on "By the Waters of Babylon" and "Prologus Tragicus," Karg-Elert.

In his recital March 19 Dr. True played this program: "Distant Chimes," Albert Snow; Prelude on "Shining Shore" and "Chanson," Edward Shippen Barnes; Prelude on "Nun lasst uns Gott dem Herrn" (Allemande), Karg-Elert; Litany ("Castilleja" Sonata), Latham True; Reverie, John Hermann Loud; "Clair de Lune," Karg-Elert.

Firmin Swinnen, Wilmington, Del.—In his fifty-second recital at the University of Delaware in Newark, played Feb. 20, Mr. Swinnen included among his offerings these compositions: "War March of the Priests," Mendelssohn; "In Moonlight," Kinder; Nocturne, Mendelssohn; "Norwegian Dance" and "Solveig's Song," Grieg; Andante from First Symphony, Beethoven; "Souvenir," Drdla; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Berceuse and Finale, Stravinsky; Andante Cantabile, String Quartet, Tschaikowsky; "Carnival" Overture, Dvorak.

On March 20 Mr. Swinnen played the following program: "Variations de Concert," Bonnet; Adagio Cantabile, Strauss; Hungarian Dance No 5, Brahms; Sixth Sonata, in D minor, Mendelssohn; Melody in E, Rachmaninoff; Serenata, Tosselli; "Finlandia," Sibelius; "Song of the Basket Weaver," Russell; Humoresque, Dvorak; Toccata in F, Widor.

E. Harold Geer, Poughkeepsie, N. Y.—In his recital at Vassar College Feb. 16 Professor Geer played the following program: Three Preludes (founded on Welsh Hymn-tunes), Vaughan Williams; Prelude and Fugue in C minor, Stanford; Rhapsody in D flat, No. 1, Howells; Cradle Song and Toccatina on "Kings Lynn," Harvey Grace; Chorale in B minor, No. 2, Franck.

Herbert Ralph Ward, New York City—In his Tuesday recitals at St. Paul's Chapel, Broadway, Fulton and Vesey streets, which are given at 1 o'clock, Mr. Ward played these programs in March:

March 7—Prelude in F, Bossi; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Fugue in C minor, Johann Christian Bach; Communion for the Midnight Mass, Jean Hure; "Sortie sur Ite Missa Est," Quef.

March 14—"Salut d'Amour," H. R. Ward; "Kyrie Eleison," Karg-Elert; Fugue in G minor (the lesser), Bach; Pastorale, J. Whitol; Organ Sonata in B minor (first movement), Bernard Ramsey.

March 21—"Legende," Clokey; "The Nave," Mulet; "Elsa's Bridal Procession" ("Lohengrin"), Wagner; "Jesu, Joy of Man's Desiring," Bach; "Laus Deo," Dubois.

March 28—"The Swan," Saint-Saens; Gavotte in D, Debat-Ponsan; "A Ground" ("Evening Hymn"), Henry Purcell; Prelude Pastorale, Ladislas de Zelenski; Toccata and Fugue in D minor, Bach.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his Sunday afternoon recitals at Trinity Cathedral, played at 5 o'clock, Mr. Kraft has presented the following offerings:

Feb. 19—Toccata, de la Tombelle; Chorale, "Jesu, Joy of Man's Desiring," Bach; Preludio from Seventh Sonata, Rheinberger; "Ave Maria," Schubert; "Entr'acte," Hadley; "Paean," Harry Alexander Matthews.

Feb. 26—Finale from Third Symphony, Vierne; Intermezzo, Bonnet; "Melodrama," Guiraud-Kraft; Fugue in D major, Guilmant; Chorale Prelude, "Wer weiss wie nahe mir mein Ende," Reger; "Carillon-Sortie," Mulet.

Alfred M. Greenfield, New York City—Mr. Greenfield's series of ten Sunday afternoon recitals at New York University, on the chapel organ in Gould Memorial Library, begun Nov. 6, will be completed on Easter Sunday. On March 5 he played: Cantabile, Improvisation-Caprice, "Priere" and Chorale, Jongen; Scherzo in E, Gigout; "Dreams," Wagner; Arioso in A, Bach; "Thou Art the Rock," Mulet.

March 19 the offerings consisted of these: Fanfare, Lemmens; "Oh, the Lilting Springtime," Stebbins; Spring Song, Mendelssohn; Spring Song, Hollins; "Benediction Nuptiale," Hollins; "Viennese Refrain," Lemare; "A Song of Happiness," Fairclough; "By the Brook," Boisdeffre; "Sunshine and Shadow," Gale; Adagio and Intermezzo from Sixth Symphony, Widor.

Marie Zarina Hicks, New York City—Miss Hicks, who is assistant organist at the First Presbyterian Church, has played the following programs in recent short recitals at the church:

Feb. 1—Prelude and Fugue in A minor, Bach; "Invocation," Mailly.

Feb. 15—Largo from "New World" Symphony, Dvorak; "Ave Maris Stella," Grieg.

Feb. 22—Prelude and Fugue in E minor, Bach; Songs without Words ("Confidence" and "Consolation"), Mendelssohn; National Hymn, arranged by W. T. Best.

March 22—Pastorale, Guilmant; "Romance sans Paroles," Bonnet; Adagio from Third Sonata, in C minor, Guilmant.

Frank H. Warner, New Rochelle, N. Y.—Mr. Warner is playing a series of recital preludes to the services at the First Methodist Church, featuring works of American composers. Jan. 22 he played these compositions of Roland Diggle: "In Pensive Mood," "Paean of Praise," "In a Mission Garden" and Chorale Prelude on "Dundee."

Feb. 5 these pieces by Charles A. Stebbins were played: "In Summer," Festival Piece and "The Swan."

Feb. 19 Edward Shippen Barnes' compositions were used, these being included: Allegro Risoluto, Offertoire and Miniature Suite (Prelude, Pastorale, Meditation, Finale).

The offerings March 5 were by James H. Rogers.

Homer Whitford, Hanover, N. H.—Professor Whitford of Dartmouth College was guest organist at Cornell University March 17 and played the following recital program at Bailey Hall: "Carillon," Vierne; "Stella Matutina" and "Pulchra ut Luna," Dallier; Chorale and Variations, from Sixth Sonata, Mendelssohn; "Liebestod," Wagner; Oriental Sketch, Bird; "Fantasie Dialoguee," Boellmann.

Mrs. John R. Henry, Lancaster, Pa.—In a Lenten recital at St. James' Church Saturday afternoon, March 18, Mrs. Henry, organist and director at the Fifth Methodist Church, played: Prelude, Dethier; Meditation, Bubeck; "Father, Forgive Them," Malling; "Epilogue," Malling; Chorale Improvisations, "Fling Wide the Gates" and "Praise to the Lord," Karg-Elert; "Jesu, Joy of Man's Desiring," Bach; Hallelujah Chorus, "Mount of Olives," Beethoven.

Walter Reynolds, Seattle, Wash.—Mr. Reynolds has been playing short Lenten programs before the evening service at the First Methodist Church, and these have been broadcast by station KXA. His selections have included: Prelude in D minor, Dubois; Fugue in D major, Dubois; Pastorale in F, Bach; Prelude to "Prasifal," Wagner; Andante from Fifth Sonata, Mendelssohn; "Romanza," Parker; Menuet, Amedee Tremblay; "Yearning," Walter Reynolds; Andante from Twelfth Sonata, Beethoven; Theme and Variations, Sonata in A, Mozart.

Programs of Organ Recitals of the Month

Marshall Bidwell, Pittsburgh, Pa.—The following are programs presented by Mr. Bidwell at Carnegie Music Hall in his Saturday and Sunday recitals:

Feb. 25—Overture to the Occasional Oratorio, Handel; Cradle Song, Gretchaninoff; Gavotte in B flat, Handel; Fantasie in D flat, Saint-Saens; "Loch Lomond," Scottish Air; "Valse Lente," from "Sylvia," Delibes; "Marche Champetre," Boex; Pastorale and "Variations de Concert," Bonnet.

Feb. 26—Concert Overture in C minor, Hollins; Andante Cantabile and Scherzo from Symphony 4, Widor; Allegretto from Seventh Symphony, Beethoven; "My Heart at Thy Sweet Voice," from "Samson and Delilah," Saint-Saens; "Liebesleid," Kreisler; "Annie Laurie," Scotch Ballad; "Romance sans Paroles," Bonnet; Fountain Reverie and Festival Toccata, Fletcher.

H. Velma Turner, St. Davids, Pa.—In a vesper program at her studio Feb. 25 Miss Turner was assisted by Anstes Carr, pianist, and the offerings included: Fantasie in D minor, Merkel; piano and organ: Pastorale, Guilmant, and Rhapsody, Demarest; "Priere," Jongen; Allegro non troppo, Lemmens; piano and organ: "Good Friday Spell," from "Parsifal," Wagner; Nocturne, Dethier; piano and organ: "Les Preludes," Liszt.

Wallace A. Van Lier, Lake Placid Club, N. Y.—Mr. Van Lier, organist of the famous Lake Placid Club, where he has given recitals on the Austin organ for the last eight years, will not play again until summer, the recitals being interrupted for the first time. Mr. Van Lier recently played these programs:

Feb. 19—Canzona, Gabrieli; Barcarolle, "Tales of Hoffmann," Offenbach; Serenade, Rachmaninoff; Chorale in A minor, Franck; "Estrellita," arranged by Nevin; "The Bells of St. Anne de Beaupré," Russell; "Romance," Rubinstein; Prelude and Fugue in E minor, Bach.

Feb. 26—"Piece Heroique," Franck; Gavotte, Twelfth Sonata, Martini; "Alle Menschen müssen sterben," Bach; Andante Cantabile, Fourth Symphony, Widor; "Danse Arabe," Tschaikowsky; Scherzo, Fifth Sonata, Guilmant; "Romance sans Paroles," "Ariel" and "Variations de Concert," Bonnet.

McConnell Erwin, Chattanooga, Tenn.—In his March recital at the Memorial Auditorium, on the large Austin organ, Sunday afternoon, March 19, Mr. Erwin played this program: Grand March from "Tannhäuser," Wagner; Lullaby, Brahms; "Chanson Triste," Tschaikowsky; Prelude in C sharp minor, Rachmaninoff; Toccata in G major, Dubois; Variations on an Orignal Theme in A major, Hesse; Chorale, Bach; Finale in B flat major, Cesar Franck.

LeRoy Earle Fuller, Scituate, Mass.—Mr. Fuller gave a recital Sunday evening, Feb. 19, at the Church of the Harbor, playing these selections: "Allegro Jubilant," Milligan; "Chant Angelique," Loud; Persian Suite, Stoughton; Cathedral Prelude and Fugue, Bach; Evensong, Martin; "Marche Religieuse," Guilmant; "Clair de Lune," Karg-Elert; "In Paradisum," Dubois; "Fiat Lux," Dubois.

Stanley E. Saxton, Saratoga Springs, N. Y.—Mr. Saxton's programs at Skidmore College have included the following in March:

March 6—Concerto in F, Handel; Mountain Sketches, "Wind in the Pine Trees" and "Jagged Peaks in the Starlight," Clokey; Scherzo, Reger; Andante, from Sonata, Philip James; Finale from First Symphony, Maquaire.

March 13—Sonata in D minor, Mendelssohn; "The Old Shepherd," Le Begue; Chorale in E, Franck; Sea Pieces ("The Sirens," "Neptune" and "Sea Nymphs"), Stoughton; "Alla Marcia," Bossi.

G. Criss Simpson, Lawrence, Kan.—Mr. Simpson gave an all-Bach program Sunday, Feb. 26, at his vesper recital in the University of Kansas, playing these works: Fantasia and Fugue in G minor; the Christian year as treated by Bach with appropriate chorale preludes—Advent: "Gottes Sohn ist Kommen"; Christmas: "In dulci jubilo"; New Year's Eve: "Das alte Jahr Vergangen ist"; New Year's Day: "In Dir ist Freude"; Good Friday: "O Mensch, bewein' dein' Sünde gross"; Easter: "Christ Lag in Todesbanden"; Ascension: "Heut' Triumphieret Gottes Sohn"; Pentecost: "Komm, Gott Schöpfer, Heiliger Geist"; Trinity Sunday: "Allein Gott in der Höh Sei Ehr"; Prelude in E flat.

Leslie P. Spelman, M. A., A. A. G. O., Raleigh, N. C.—Mr. Spelman gave a recital for the North Carolina A. G. O. chapter in the Village Chapel at Pinehurst, N. C., on the afternoon of Feb. 25 and his offerings consisted of the following: Magnificat, Titelouze; "Agnus Dei," Unknown Composer; "Joseph est Bien Marie," Claude Balbastre; "Canzona in Quarti Toni" and "Toccata per l'Elevazione," Frescobaldi; "Gagliarda," Bernard Schmid; "Vom Himmel hoch," Pachelbel; "Cantilena Anglica Fortunae," Scheidt; Three Chorale Preludes, Bach.

In a recital March 21 at Brenau College, Gainesville, Ga., Mr. Spelman played: Chorale Preludes ("Herzlich thut mich verlangen," "In dulci jubilo" and "Wir glauben all' an einen Gott"), Bach; Gavotta, Martini; "Toccata per l'Elevazione" and "Canzona in Quarti Toni," Frescobaldi; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Will-o'-the-Wisp," Nevin; Chorale in A minor, Franck; "Romance sans Paroles," Berceuse and "Rhapsodie Catalane," Bonnet.

Ralph A. Harris, F. A. G. O., New York—Mr. Harris, organist and choirmaster of St. Paul's Church, Brooklyn, gave a recital at Trinity Church, Cliffside Park, N. J., March 16, playing this program: Allegro Appassionato (Sonata 5), Guilmant; Air for the G String and Loure, Bach; Gavotta, Martini; "Prize Song" ("Die Meistersinger"), Wagner; Introduction to Act 3 ("Lohengrin"), Wagner; "The Pipes of Pan," Clokey; Toccata, Fletcher.

Edward Eigenschenk, Chicago—In his recital before the Wiesemann Club at St. Matthew's Cathedral, Dallas, Tex., Feb. 21 Mr. Eigenschenk presented a program made up as follows: Concert Overture in C minor, Hollins; Fifth Symphony (Allegro Vivace, Allegro Cantabile and Toccata), Widor; Prelude in B minor, Bach; "Canyon Walls," Clokey; Andante (Symphony in D major), Haydn; Reverie, Dickinson; Scherzo (Symphony 2), Vierne; "Carillon de Westminster," Vierne.

Alexander Schreiner, Los Angeles, Cal.—In his recital at the University of California, Los Angeles, Sunday afternoon, March 5, Mr. Schreiner, the university organist, played: Prelude and Siciliana from "Cavalleria Rusticana," Mascagni; Toccata, Adagio and Fugue in C major, Bach; Larghetto from Second Symphony, Beethoven; Fugue in C major, Buxtehude; "The Nightingale," Nevin; Slavonic Dance in E minor, Dvorak; Finale from First Symphony, Vierne.

For his recital March 19 Mr. Schreiner prepared this program: Allegro from Sixth Symphony, Widor; Prelude and Fugue in A minor, Bach; "Pilgrim's Song of Hope," Batiste; "The Kettle Boils," Clokey; Serenade, Widor; Improvisation on "Rock of Ages"; Finale from "Symphony Pathetique," Tschaikowsky.

Parvin Titus, F. A. G. O., Cincinnati, Ohio—In his half-hour programs Tuesday and Friday at noon during Lent Mr. Titus at Christ Church has presented these offerings in March:

March 7—Tempo moderato, Sonata in A minor, Rheinberger; Allegro, Trio-Sonata 5, Bach; "Moonlight," Karg-Elert; Fugue in C sharp minor, Honegger; "Divertissement" and "Carillon," Vierne.

March 21—Prelude, Dethier; Adagio, Symphony 3, Saint-Saens; Scherzo in E, Widor; Finale, Franck.

Eugene L. Nordgren, Freeport, Ill.—At his vesper hour of music in the First Presbyterian Church March 19 Mr. Nordgren was assisted by his choir. The offerings consisted of the following: Sonata No. 1 (Allegro moderato e serioso and Adagio), Mendelssohn; "Hallelujah," from "The Mount of Olives," Beethoven, and "Soft Are the Dews of God," Dickinson (Choir); A Southland Song ("Deep River"), Lester; "Within a Chinese Garden," Stoughton; "In Moonlight," Kinder; "The Lee Shore," Coleridge-Taylor; "Swing Low, Sweet Chariot," arranged by Huntley, and "The Angel's Song," Camp (Choir); Toccata from "Suite Gothique," Boellmann.

Verne R. Stilwell, Grand Rapids, Mich.—In his "half-hour of organ music" at Grace Episcopal Church March 19 Mr. Stilwell played: Fugue in E flat ("St. Ann's"), Bach; Evensong, Schumann; Caprice in B flat, Guilmant; Concert Overture in C major, Hollins.

Vernon de Tar, F. A. G. O., New York City.—Mr. de Tar has been giving a series of Lenten recitals at Calvary Church, Fourth avenue and Twenty-first street, on Mondays from 12:25 to 12:55 noon. The last of these will be played April 3. Mr. de Tar's offerings have consisted of the following selections:

March 6—Andante from First Sonata, Borowski; Scherzo from Fifth Sonata, Guilmant; Andante from Fourth Sonata, Mendelssohn; Chorale Prelude on "Rockingham," Parry; Allegro from First Symphony, Maquaire.

March 13—"The Nave" (from "Byzantine Sketches"), Mulet; Chorale Prelude, "When on the Cross the Saviour Hung," Bach; Toccata and Fugue in D minor, Bach; Psalm-Prelude No. 2, Howells; Toccata, Gigout.

March 20—Prelude, Fugue and Variation, Franck; Chorale Prelude, "O Man, Thy Grievous Sin Bemoan," Bach; Allegro Vivace from Third Trio-Sonata, Bach; "In Paradisum," Dubois; "Thou Art the Rock" (from "Byzantine Sketches"), Mulet.

March 27—Chorale in B minor, Franck; Fugue in G minor, Psalm Verset, "Negra sum," and "Cortege and Litany," Dupre.

Frederick C. Feringer, Seattle, Wash.—Mr. Feringer's Sunday afternoon recitals at the large First Presbyterian Church were marked by the following programs in March:

March 5—"William Tell" Overture, Rossini-Lemare; "A Chassidic Song" (ancient Hebrew), arranged by Beymer; "Carillon," Sowerby; Scherzino (new), Vibbard; "Estrellita," Ponce-Nevin; Prelude and Fugue in B minor, Bach.

March 12—Sonata in A minor, Andrews; Prelude from Suite, Op. 14, Maleingreau; "Air a la Bourree," Handel-Ward; "Plegaria," Torres; Toccata in F, Muffat; Caprice (new), W. R. Voris; "Coriolanus" Overture, Beethoven-Ellingford.

March 19—Sonata Prima, Yon; Canzonetta, Carl Paige Wood; "Clair de Lune," Karg-Elert; Aria (new), Tenaglia-James; Prelude, Clerambault; "Fingal's Cave" Overture, Mendelssohn-Lemare.

These recitals were broadcast from station KTW.

Ernest Mitchell, New York City—Mr. Mitchell's monthly Sunday afternoon recital March 12 at Grace Church was marked by this program: "The Mystic Organ," Book 30 (Prelude, Elevation, Communion and "Alleluia"), Tournemire; Fugue in E flat, Bach; "L'Heure Exquise," Jepson; Chorale in E, Franck; Scherzo (Second Symphony), Vierne; "Calme du Soir," Quef; Toccata, Widor.

Alexander D. Richardson, New York City—The following are some of the noon programs played at Carnegie Hall by Mr. Richardson and broadcast by station WOR in March:

March 1—Fugue in C major, Buxtehude; "Poeme," Drdla; "Menuett," Marx; Chorale in A minor, Franck.

March 2—"Nutcracker" Suite (Overture, "Dance of the Reed Flutes" and "Waltz of the Flowers"), Tschaikowsky; "At Eventide," Johnston; "The Bee" ("Summer Sketches"), Lemare; Fugue a la Gigue, Bach.

March 3—"Angelus" ("Scenes Pittoresques"), Massenet; "Suite Africaine" ("Hour Mohal's Song" and "Moorish Dance"), Coleridge-Taylor; Gigue in G, Godard; March from "Leonore" Symphony, Raff.

March 22—Pastorale in E, Lemare; "Dedication" ("Through the Looking-glass"), Deems Taylor; Sea Sketches, Stoughton.

March 23—Melodie, Paderewski; "Song of Sorrow," Nevin; Gavotte, Rameau; Sixth Symphony (Pastorale), Beethoven.

March 24—"Sunset Meditation," Biggs; Concerto for Flute, Rinck; Grand Chorus in A, Kinder.

Adolph Steuterman, Memphis, Tenn.—In his eighty-second recital at Calvary Episcopal Church, played Sunday afternoon, Feb. 26, Mr. Steuterman presented the following program: Suite from "Water Music," Handel; "Kamennoi-Ostrow," Rubinstein; Caprice, Kinder; Chorale Preludes, "Wachet auf, ruft uns die Stimme" and "In dulci jubilo," Bach; "On a Rainy Day," Walter P. Zimmerman; Scherzo, "Sportive Fauns," d'Antaliffy; "Dreams," Stoughton.

Ernest Prang Stamm, St. Louis, Mo.—Works by notable composers were played by Ernest Prang Stamm in his fifteen-minute recitals preceding the services on the following Sundays at the Church of the Holy Communion (Episcopal):

Feb. 12—Grand Fantasia in E minor, Lemmens; "Invocation," Kroeger; "Proclamation," Diggle.

Feb. 19—Concert Etude, Bonnet; "Cortege Japonais," Gaul; International Fantasy, Rogers.

Feb. 26—"Grand Choeur Dialogue," Gigout; "Pizzicati," Delibes; "Marche Triomphale," Karg-Elert.

March 5—Lenten Prelude, Selby; Meditation, Truette; Fugue in G, Truette; Solemn March, Faulkes.

March 12—"Entree" and Cantabile, from Seventh Sonata, Guilmant; Postlude in E, Best.

March 19—"Laus Deo," Dubois; "Soeur Monique," Couperin; Lenten Meditation, Gaul; Fanfare, Lemmens.

March 26—Allegro Maestoso, Guilmant; Adagio, Lemmens; "Marche Pontificale," Lemmens; "Cujus Animam," from "Stabat Mater," Rossini (arranged for organ by Mr. Stamm).

[*Continued on Page 28.*]

SELECTED A CAPPELLA ANTHEMS

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ALFRED WHITEHEAD	
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FIRMIN SWINNEN	
The Lord's Prayer	.10

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Programs of Organ Recitals of the Month

Frederick Chapman, M. S. M., Richmond, Va.—At the monthly recital in All Saints' Church Mr. Chapman was assisted by William Troxell, oboist, of the Richmond Symphony Orchestra. The program was as follows: "Psalm XIX," Marcello; Preludio, Corelli; Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Chorale in A minor, Franck; "Cotswold Air," Matthews; Allegro Cantabile and Toccata, Widor.

Caspar Koch, Pittsburgh, Pa. — Dr. Koch's Sunday afternoon recitals at North Side Carnegie Hall have been marked by these recent programs:

Feb. 19—"Solemn Processional," Strauss; Toccata and Fugue in D minor, Bach; "The Little Bells of Our Lady of Lourdes," Gaul; Serenade, Haydn; "Liebestraum," Liszt; "Carillon de Westminster," Vierne.

Feb. 5—Overture to "Don Giovanni," Mozart; "In Elysian Fields," Gluck; Gavotte in B flat major, Handel; "Angelus du Soir," Bonnet; American Fantasia, Herbert.

Albert Riemenschneider, Cleveland, Ohio—In his Sunday afternoon recital at Baldwin-Wallace College, Berea, Ohio, March 5 Mr. Riemenschneider played: "Praeludium" and "Benedictus," Reger; Chorale Preludes, "O Lamm Gottes" and "Christ, Du Lamm Gottes," Bach; "Suite Bretonne," Dupre; Andantino, Chauvet-Guilmant; First Concert Study, Yon.

Elmer A. Tidmarsh, Schenectady, N. Y.—A program of American music was played by Professor Tidmarsh at his Union College recital Sunday afternoon, March 12. The following selections were played: "Fireside Fancies," Clokey; "Lagoon," "Twilight" and "Contemplation," Friml; Rhapsody, Cole; "Carillon," Eric DeLamarter; "Dedication," from Suite, "Through the Looking-Glass," Taylor; "Rhapsody in Blue," Gershwin.

On March 19 Mr. Tidmarsh's program was as follows: Chorale in D minor, Hendrik Andriessen; Prelude in G flat, Scriabine; Prelude to "L'Apres-Midi d'un Faune," Debussy; Berceuse and Finale, "Firebird" Suite, Stravinsky; Sonata on the Ninety-fourth Psalm, Reubke.

Ann Elizabeth Hopkins, A. A. G. O., Lawrence, L. I., N. Y.—In a recital at the residence of William F. Lowe Feb. 25 Miss Hopkins played a program made up of these offerings: Fantasie and Fugue in G minor, Bach; "An Indian Legend," Candlyn; Scherzo (Symphony 2), Vierne; "Piece Heroique," Franck; "Au Couvent," Borodin; Byzantine Sketch No. 10, Mulet.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming, who played the Sunday afternoon recital at the University of Illinois March 12, used these compositions: Chorale Variation, "Sei gegrüsset, Jesu gütig," Bach; Sonata in D minor, Mendelssohn; "The Old Castle," Moussorgsky; "Carillon," Sowerby; Paraphrase on "Het onde Wilhelmus," Intermezzo and Toccata, Bonset.

Florence Ames Austin, Miami, Fla.—Mrs. Austin was guest organist at Rollins College, Winter Park, Fla., March 6 and played the following program: "Sonata Cromatica," Yon; "Introspection," F. Stanley Smith; "Legende," Clokey; "The Squirrel," Weaver; "Preghiera," Ravanello; "The French Clock," Bornschein; "In Springtime," Chaffin; Festival Toccata, Fletcher.

At the Robertson Memorial Church Sunday evening, Feb. 27, Mrs. Austin was assisted by Janet Scott Bon, mezzo-soprano, a graduate of the Eastman School of Music. The organ selections included: Sonata in C minor (Allegro and Adagio), Guilmant; Chorale Prelude on "Dundee," T. Tertius Noble; Chorale and "Wiegenlied," Janet Scott Bon (manuscript); "The Squirrel," Weaver; "The French Clock," Bornschein; Festival Toccata, Fletcher.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon has been in demand for recitals in various cities on the north Pacific coast this season. Feb. 17 he played on a new three-manual Casavant organ at the First United Church of Victoria, B. C. Feb. 23 he gave a recital at the College of Puget Sound, Tacoma, and March 5 he was heard at Mount Vernon, Wash., on a three-manual Möller organ, giving the following program: "Offerte sur 'Vive le Roi,'" Andre Raison; "Earl of Salisbury" (Pavane from "Parthenia"), Byrd-Farnam; Chorale Prelude, "O Mensch, bewein dein Sünde Gross," Bach; Prelude and Fugue (Cathedral) in E minor, Bach; Pastorale, Franck; Adagio (from First Sonata), Mendelssohn; Toccata (from Fifth Symphony), Widor; "Nef," Mulet; Andantino, Vierne; "Cortege et Litanie," Dupre.

William H. Barnes, Evanston, Ill.—In his six Lenten vesper musicales at the First Baptist Church on Sunday afternoons Dr. Barnes has had the assistance of soloists and his choir. The organ programs have included the following:

March 12—"Marche Gothique," Foote; Andante ("Grande Piece Symphonique"), Franck; "St. Ann's" Fugue, Bach; Scherzo (Fifth Sonata), Guilmant.

March 19—Suite in F, Corelli; "Cometh Earth's Latest Hour," Parker (the choir); Andante (Sixth Symphony), Tschaikowsky; Scherzo (Second Sonata), Rogers; "Rejoice, Ye Pure in Heart," Diggle; "Hear My Prayer," Mendelssohn (Ruby Spencer Lyon, soprano, and the choir).

March 26—"Caprice Heroique," Bonnet; Prelude to "The Deluge," Saint-Saens; "Dreams," McAmis; "Pantomime," De Falla; "The Twilight Moth," Clokey; Toccata and Fugue in D minor, Bach.

Claude L. Murphree, Gainesville, Fla.—In his recital at the University of Florida Sunday afternoon, March 13, Mr. Murphree played: Prelude and Fugue in A minor, Bach; Suite, "Harmonies of Florence," Seth Bingham; Chorale in E major, Franck; Scherzo from Fourth Symphony, Widor; "Isthar" (a tone-poem of ancient Assyro-Babylonia), Stoughton; Variations on a Noel, Dupre.

Ernest H. Sheppard, Flushing, N. Y.—At six special musical services during Lent in St. John's Church Mr. Sheppard plays the following organ numbers in addition to anthems and solos by the choir: March on a Theme of Handel, Guilmant; Idyl, Stoughton; "Repose," Kerns; Symphonic Poem on "Ellers," Vincent; Andante sostenuto, Thompson; "Prayer," Harker; Meditation-Elegie, Borowski; "In Moonlight," Kinder; Melody, Guilmant; "Marche Religieuse," Chadwick; "Evening," Keller; "Hora Mystica," Bossi; Evensong, Bairstow; A Lenten Meditation, Ketelbey; "Gethsemane," Malling. Palm Sunday Maunder's cantata "Penitence, Pardon and Peace" will be sung, and on Good Friday evening Mr. Sheppard's new cantata "Calvary" will be the special attraction.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's program at the South Congregational Church March 22, when he was assisted in his recital by Mrs. Mabel Armstrong, contralto, was as follows: Fugue (C major), Buxtehude; Two Chorale Preludes on "Out of the Deep," Bach; Fugue (A flat minor), Brahms; Psalm-Prelude, No. 2, Howells; Chorale, Honegger; Prelude and "Liebestod" ("Tristan and Isolde"), Wagner.

Albert W. Harned, Mus. D., Washington, D. C.—Following are the programs of the Lenten recitals played in March at the Universalist National Memorial Church by Dr. Harned:

March 1—First Organ Sonata, Mendelssohn; Elegy, Noble; "Le Secret d'Amour," Klein; Berceuse, Godard; Moderato, E flat, Merkel; "The Angelus," C. J. Grey.

March 8—Sonata No. 2, in A minor, Faulkes; Prelude, G minor, Richter; "The Lost Chord," Sullivan; Madrigal, Simonetti; "In Moonlight," Kinder.

March 15—Sonata No. 2, Rheinberger; Berceuse, Spinney; "Träumerei," Schumann; "Will-o'-the-Wisp," Nevin; Larghetto from Third Sonata, Capocci.

March 22—"Peer Gynt" Suite, No. 1, Grieg; "Notturno," Mendelssohn; Minuetto, Beethoven; Andante Religioso, Liszt; Melody in F, Rubinstein; "Abendlied," Schumann.

March 29—Fifth Sonata, Mendelssohn; Cantilena, Matthews; Serenade, Pierne; Largo from "New World" Symphony, Dvorak; "Pres la Mer," Arensky; Andante Cantabile, Tschaikowsky.

Rev. Gerhard Bunge, A. A. G. O., Garnavillo, Iowa—In a recital at the Methodist Episcopal Church of McGregor, Iowa, Sunday evening, Feb. 26, Mr. Bunge played this program: Prelude and Fugue in D minor, Bach; Andante, First Sonata, Borowski; Scherzo, Sonata in E minor, Rogers; Larghetto from Second Symphony, Beethoven; "Water Sprites," Nash; "Hymnus," Cole; Preludio and Adagio molto from C minor Sonata, Guilmant; "To a Wild Rose," MacDowell; Variations on Heber's Missionary Hymn, Bunge; "A Vesper Prayer," Diggle.

Gerald Foster Frazee, Auburndale, Mass.—A musicale by the senior choir of the Auburndale Congregational Church March 3 was marked by three selections by the choir, while Mr. Frazee, organist and director, played these organ selections: Allegro con Spirito from Third Sonata, Borowski; Sketch in D flat, Schumann; "Chimes o'er the Lake," Frazee; Scherzo from Second Symphony, Vierne; "Piece Heroique," Franck; Suite, "Fireside Fancies," Clokey.

Marcus Naylor, Warren, Pa.—Mr. Naylor, who gives a recital every Sunday evening preceding the service at the First Presbyterian Church, has played these selections in March:

March 5—Toccata in F major, Bach; "By the Brook," Boisdeffre; Canon in B minor, Schumann; Finale from "Water Music" Suite, Handel.

March 12—"Grand Choeur" in D, Guilmant; Prelude in D flat, Chopin; "Caprice Viennois," Kreisler; "Liebesfreud," Kreisler.

March 19—Scherzo in G minor, Bossi; Evening Song, Bairstow; Minuet in D, Mozart; Finale from First Symphony, Vierne.

William E. Zeuch, Boston, Mass.—The third in a series of recitals by Mr. Zeuch at the First Church in Boston Feb. 19 attracted more than 1,500 persons. The program included: "St. Anne's" Fugue, Bach; "Stella Matutina," Dallier; "Bells of St. Anne," Russell; "Finlandia," Sibelius; "Gesu Bambino," Yon; Intermezzo, First Symphony, Widor; Londonderry Air; Serenade, Rachmaninoff; Overture, "1812," Tschaikowsky.

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

March 5—"Fantasia Siciliana," Raffaele Manari.

March 12—"Ite Missa est" ("Suite de Morceaux"), Tournemire; "Adoration," Matthews; "Grand Choeur," Jawelak.

March 19—Introduction, Passacaglia and Fugue, Healey Willan.

March 26—"Choralsonate," Heinrich Kaminski.

Russell H. Miles, Urbana, Ill.—Professor Miles, who played the University of Illinois Sunday afternoon recital March 5, made use of the following compositions: "Water Music" Suite, Handel; "Benedictus," Reger; "Sonata Cromatica," R. H. Miles; "Clair de Lune," Karg-Elert; "Prelude et Fughetta," Roussel; Prayer and Cradle Song, Guilmant.

Carl Wiesemann, Dallas, Tex.—In a recital Feb. 28 at Southwestern Baptist Theological Seminary, Fort Worth, Tex., under the auspices of the Fort Worth A. G. O. chapter, Mr. Wiesemann played: Concert Overture, Faulkes; "Benediction Nuptiale," Frysinger; "In the Church," Novak; Fugue in D minor, Guilmant; Pastorale, Franck; Prelude in G minor, Bach; "Clair de Lune," Lemare; Serenade, Rachmaninoff; Finale, Maquaire.

Adelaide M. Lee, F. A. G. O., Tallahassee, Fla.—In a vesper recital at the Florida State College for Women March 5 Miss Lee played: Suite in F, Corelli; "Jesu, Joy of Man's Desiring," Bach; Concert Overture, Hollins; "Forgotten Fairy Tales," Edgar Thorn; "Cantilena e Musetta," Mauro-Cottone; "Hymn of Glory," Yon.

C. H. Trevor, London, England—In a recital at St. Peter's, Eaton Square, on a recent Saturday afternoon Mr. Trevor played: Rhapsody No. 1 on Breton Themes and Paraphrase of a Carol Tune, Quef; Four Christmas Preludes from the "Orgelbüchlein," Bach; "Fantaisie Polonaise," Nowowiejski; Scherzo from Second Symphony, Vierne; "Christmas" and Fugue in D, Reger; Allegretto Pastorale, Bottazzo; "Paraphrase-Carillon," Tournemire.

Frederic T. Egener, London, Ont.—In his twilight recital at the Cronyn Memorial Anglican Church Saturday afternoon, March 18, Dr. Egener played: Overture to "William Tell," Rossini; Suite, "A Day in Venice," Nevin; Sonata No. 6 in D minor, Mendelssohn; Hungarian Dance No. 5, Brahms; Chorale Prelude, "Behold, a Rose Is Blooming," Brahms; "The Bee" and "The Cuckoo" (from "Summer Sketches"), Lemare; Toccata in F, Crawford.

Ray Berry, Sioux Falls, S. D.—Among Mr. Berry's programs for his "cathedral echoes" series of recitals from station KSOO in February were these:

Feb. 5—Chorale, "Vom Himmel hoch," Pachelbel; Chorale, "Ach Herr, mich armen Sünder," Kuhnau; Prelude and Fugue in F minor, Handel; Short Prelude and Fugue in C major, Krebs; Prelude on the Gregorian Song "Pange Lingua," Boely; Canon in B major, Schumann; Fugue on the name "B-A-C-H," No. 3, Schumann.

Feb. 12—Fantasie in G minor, Bach; Chorale in B minor, Franck; "The Mirrored Moon," Karg-Elert; Largo ("Xerxes"), Handel.

Feb. 19—"Suite Gothique," Boellmann; "Idylle," Maestoso, "To a Water-Lily" and "In Nomine Domini," MacDowell; "Told by the Camp-fire," Goodwin; Offertoire in D minor, Batiste; "Clair de Lune," Debussy; "Carillon de Westminster," Vierne.

Feb. 26—Concert Overture in B minor, Rogers; Gavotte, Wesley; Three Mountain Sketches, Clokey.

Ray Hastings, Los Angeles, Cal.—Numbers played in his popular programs at the Philharmonic Auditorium by Dr. Hastings in February were: Sarabande from Oboe Concerto, Handel; Andante con moto from Fifth Symphony, Beethoven; "Echo," Tombelle; Prelude to "The Deluge," Saint-Saens; Prelude to "Faust," Gounod; Intermezzo, Bizet; Humming Chorus from "Madame Butterfly," Puccini; Chorus from "I Lombardi," Verdi; "Estrellita," Ponce; Symphonic Prelude, "Immortality," Hastings.

Fred Faassen, Zion, Ill.—Mr. Faassen broadcast the following programs from Shiloh Tabernacle:

Feb. 5—Passion Chorale, "O Sacred Head Once Wounded," Reger; Impromptu No. 1, Coleridge-Taylor; "Elizabeth's Prayer," from "Lohengrin," Wagner; Communion in G, Batiste; Andantino in D flat, Lemare.

Feb. 12—"Dreams," from "Tristan and Isolde," Wagner; Prelude to "The Deluge," Saint-Saens; "Legend," Friml; Andante Cantabile from Quartet in D major, Tschaikowsky; Sea Sketch, Warner.

Herman F. Siewert, F. A. G. O., Winter Park, Fla.—In his recital at Knowles Chapel, Rollins College, March 10 Mr. Siewert played: March, Rogers; Fantasie on Motives from "Parsifal," Wagner; "Praeludium," Järnefelt; "To Spring," Grieg; Toccata from Fifth Symphony, Widor.

Bertram T. Wheatley, Dallas, Tex.—Mr. Wheatley was presented by the Oak Cliff Oratorio Society in a recital at Christ Church March 17 at which he played: March, "Pomp and Circumstance," Elgar; "Le Cygne," Saint-Saens; Menuet in G, Beethoven; Andante from Symphony No. 1, Beethoven; Concert Variations on "Ewing," Spark; Overture, "Alceste," Gluck; "Will-o'-the-Wisp," Nevin; Air for G string, Bach; Largo in B flat, Chopin; Wedding March, Wheatley.

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Noble, Carl, McKenzie, Heinroth, Milligan and Miss Darnell Speakers at Union Seminary in New York City.

One of the outstanding events of the N. A. O. at headquarters was a dinner and symposium of church choral music held at Union Theological Seminary, New York, on the evening of March 22. After a few introductory remarks by Dr. Charles Heinroth, president of the N. A. O., in which he emphasized the high calling of choirmasters, he presented the first speaker of the evening, Dr. William C. Carl. Widely known for the high musical standard he has maintained for many years at the First Presbyterian Church in New York, Dr. Carl was able to give his hearers much food for thought on the topic of choir training. He spoke particularly of the notable work done in the choir training classes under the direction of Hugh Ross at the Guilmant Organ School. Among the numerous problems Dr. Carl mentioned rehearsal methods, tone control and the problem of paid versus volunteer choirs.

Following Dr. Carl's discussion came a talk by Dr. T. Tertius Noble of St. Thomas' Church on "Greater Efficiency at Choir Rehearsals." He urged his hearers to maintain a serene and calm demeanor at rehearsals regardless of how poorly the choir may respond to the director's wishes. The morale and interest of the choir must always be kept up, he said. The director must inspire his choir, be sympathetic and put faith in the ability of its members. Though discipline should always be maintained, it should be through love rather than force. Absolute knowledge of the music by the choirmaster is of paramount importance for a successful rehearsal, said Dr. Noble. Never try to learn the music with the choir, he declared. Vocalizing on all the vowels and clarity of diction should be the aim of every choir.

"The Church Music of Present-day American Composers" was the topic of a short talk by Harold V. Milligan, organist of the Riverside Church. In his concise and fascinating manner Mr. Milligan brought out interesting points concerning American composers of church music whom he considered as having been strongly influenced by the English writers. Buck, Shelley, Foote and Chadwick were mentioned as probably the four outstanding writers of music for quartets, with Foote's "Still, Still with Thee" as an example of fine writing. *A cappella* singing and the music of the negro spirituals has been having an ascendency, according to Mr. Milligan.

"Church Music by the Younger English Composers" was presented by Duncan McKenzie. He admirably compressed the large scope of this topic into the short space of ten minutes allotted him. He supplemented his address with a mimeographed list of selections which were distributed among the audience. Mr. McKenzie made note of the fact that many of the composers represented in the younger English school are or have been organists in cathedrals and churches.

A topic of particular interest to those having to do with junior choirs was ably handled by the last speaker of the evening, Miss Grace Leeds Darnell. She touched upon the great interest and enjoyment children get out of being junior choir members. The ceremony of induction into the choir and the desirability of having a vested choir were considered. The treatment of a monotone and the relation of the junior choir to the senior choir also were mentioned.

Appointed to Reading Church.

After serving temporarily since the death of Miss Emilie M. Strause, Willy Richter was elected organist and choirmaster of St. Paul's Reformed Church, Reading, Pa., at the annual meeting of the consistory. Mr. Richter, who came from Germany several years ago, was formerly organist and choirmaster of St. John's Lutheran Church.

Marcel Dupre

MARCEL DUPRE PLAYED his "Le Chemin de la Croix" for the second time in Paris on Sunday afternoon, Feb. 26. The performance was given at the American Church and attracted not only many Paris organists, but the large number of American organ students who are at work in the French capital this season. Word of the recital is sent to THE DIAPASON by Virgil Fox, the young American recitalist who is passing the winter in study in Paris.

The work of M. Dupre, "The Fourteen Stations of the Cross," is becoming well known on this side of the ocean and is being played by some of the leading recitalists, especially during the Lenten season. M. Dupre gave his first performance of this suite of compositions last March in a sacred concert at the Palace of the Trocadero before an audience of 4,500. This was probably the outstanding concert performance of his career. During the playing, which occupied forty-five minutes, the audience sat perfectly still, as at a religious service.

M. Dupre recently returned from Italy, where he played his "Cortege et Litanie" with the Philharmonic Orchestra of Florence. In the symphony hall at Florence he found what he considers the solution of the problem of proper placing of an organ. Here, in a municipal auditorium which must house opera half the season and symphony concerts the other half, the organ is on an immense steel track that leads from a great case backstage to the center of the platform. A touch of an electric button and the whole thing rides into ideal position on the stage. It also can be played from its case backstage when it is desired for the operas. The console is detachable and can be placed anywhere on the stage or in the pit. Incidentally the Florence orchestra rehearses ten times a week.

Of note were Dupre's inauguration programs for what is Paris' most modern and ideal concert organ—that of the Salle Pigaille. Upon turning away hundreds from the first concert, a second was demanded and given several days later. At these recitals Dupre's latest work, a "Ballade" for piano and organ, was brought out for the first time with Dupre's daughter, Marguerite, at the piano. The work really has its forte in the piano, although much opportunity is afforded in the organ score for both technique and feeling. The composition is dedicated to Mlle. Marguerite, and both she and the "Ballade" made their Paris debut and won an ovation which demanded an encore—the second movement from Dupre's Symphony for Organ and Orchestra, reduced to piano and organ.

Jewish Music in Philadelphia.

A recital of Jewish music took place March 15 at Rodeph Shalom Synagogue, Philadelphia, with a very large and unusually interested audience in attendance. The music was presented by the synagogue's cantor, David Berkowitz, and the choir. N. Lindsay Norden, the choirmaster, conducted and officiated at the organ. The first part of the program included music for the atonement services, as well as old chants and melodies. The second half included excerpts from the festival music and from the Sabbath services. Rabbi Louis Wolsey, introducing the numbers of the first half, delivered a concise and comprehensible address on Jewish music, covering the scope, the instrument and the architecture of the music.

Fire Razes Miss Deal's Church.

Fire destroyed the Austin Presbyterian Church, Chicago, on March 24, wrecking the organ, over which Miss Alice R. Deal had presided for a number of years. It is announced that the church will be rebuilt and this will mean the installation of a modern instrument to replace the one destroyed. Meanwhile services are being held in the Austin Masonic Temple.

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By GEORGE WILLIAM VOLKEL

Oft-times in our quest for well-recorded music our attention is prone to center more on the twelve-inch discs, disregarding unjustly the many fine ten-inch ones. One case in question is a set of two ten-inch records, Victor numbers 4219 and 4220, giving us the Handel Organ Concerto in B flat played by Dr. E. Bullock on the organ of Westminster Abbey, accompanied by a string orchestra. Though not a particularly recent recording, it is given notice in these columns for the first time and mentioned for the sake of those wishing to have as complete a library of organ discs as possible. Dr. Bullock gives a very spirited performance of the Handel work and the orchestra provides a good accompaniment. The "B" side of the second record is used for the final number of Handel's charming "Water Music" Suite, played by Dr. Bullock.

The Palestrina Choir, under the leadership of Nicola A. Montani, presents an interesting record of Palestrina's "Adoramus Te" and the "Ave Maria," by Arkadelt, the music of both of these numbers being taken from the "St. Gregory Hymnal." The choir, unaccompanied, sings with good tone and precision. This is a Victor record, No. 21622.

A fine companion record to the foregoing is Victor No. 35813, giving us two selections sung by the St. Olaf Choir under the direction of F. M. Christiansen. The first is Mr. Christiansen's famous arrangement of the old Crusaders' hymn, "Beautiful Saviour." The music as a hymn is used much in the Lutheran Church and appears also in the Presbyterian Hymnal. The present arrangement adds much to the beauty of the music. Mr. Christiansen's own composition, "From Heaven Above," takes up the reverse side of this disc. The music is very effective and not at all easy to sing.

Choral Lecture Recital by Sanford.

A lecture of unusual interest was given by Luis Harold Sanford, M. S. M., with the assistance of his Sunday choir of Union Theological Seminary, New York, on Sunday evening, March 5, at the Madison Avenue Methodist Church. This event was under the auspices of the Sunday Evening Club, as part of its schedule of varied programs for the season. Mr. Sanford's subject was "Some Aspects of Sacred Choral Music," which he treated in two sections—music relating to the Trinity and the three essential beliefs of Christianity. The choir and its director gave generous evidence of a deep interest in the preparation of the program, which was rigid in its musical requirements and admirable in its illustrative values. The combination of lecture material expertly handled, and of anthems soundly interpreted and beautifully sung, made this event one of genuine artistic merit and high educational value. M. W. W.

Recitals at Los Angeles Cathedral.

Lenten recitals have been played every day since March 2 from 11:25 to 11:55 a. m. at St. Paul's Cathedral, Los Angeles, under the direction of Dudley Warner Fitch, the cathedral organist, who has invited several other California organists to assist him. The organ programs precede the regular noonday Lenten services. On Mondays Glyn Smith, a young blind organist and composer, has been playing. Tuesdays Alice McMichael is at the console and Wednesdays Betty Bradfield. Mr. Fitch plays Thursdays and Elizabeth Rohns Davis on Fridays. The programs are made up of works of Bach, Franck and American composers.

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Churches Damaged by the Earthquake in Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 23.—The earthquake which struck southern California and caused heavy loss of life and damage, as everyone has learned from the newspapers, did not number any of the organ fraternity among its victims, but a number of churches were badly damaged, including St. Luke's Episcopal in Long Beach, where William Ripley Dorr was organist and choirmaster. Churches in Huntington Park, Compton, Watts and San Pedro were all more or less damaged, but St. Luke's was the most important musically. Los Angeles really escaped very luckily and relatively little damage was done. Other places, especially Long Beach, were hard hit and the ruin is appalling.

—

The March Guild meeting was held at the First Congregational Church March 6. After the dinner a public recital was given in the church. Clarence D. Kellogg, organist of the church, played the First Sonata of Karg-Elert, "Springtime Mood," by Voris, and the rather charming Nocturne of Ferrata. I confess I do not care for the Karg-Elert. It starts out well, but seems to get nowhere. It goes on and on and says nothing. Surely it must be a very early work. The choir of the church under the direction of John Smallman sang numbers by Brahms, Roberton, Snow and Jones. The choir sings well, with good taste and expression. The program closed with a fine performance of Joseph W. Clokey's Symphonic Piece for piano and organ. In this number both Mr. Kellogg and Miss Hillen Burton did some fine work and we all went home feeling that the evening had been well spent.

—

Mr. Clokey's new Easter cantata will have its first performance at the Congregational Church in Long Beach on Easter evening. Mr. Clokey's choir of seventy voices will have the assistance of St. Luke's choir of men and boys under the direction of William Ripley Dorr. The following Sunday it will be repeated in St. Luke's and it is hoped that it will be given in Los Angeles at the May meeting of the Guild. From all accounts Mr. Clokey has done some of his best work in this new opus and we are all looking forward to hearing it.

—

The usual Lenten recitals and cantatas are being given in the usual churches and the usual small audiences are in attendance. Some day we shall wake up to the fact that the Lenten cantata was written for a generation as different from this as Bach from Scotson Clark. In that day there will be a glorious bonfire of copies of the "Seven Last Words," the "Crucifixion," "Olivet to Calvary," etc., etc., and choirmasters and congregations will breathe a sigh of relief.

Special Program by Ringgenberg.

In a musical service Sunday evening, Feb. 5, at St. Peter's Episcopal Church, St. Louis, Mo., Mr. Ringgenberg played as organ selections: Finale from First Symphony, Vierne; "Romance," from Fourth Symphony, Vierne, and Toccata and Fugue in D minor, Bach. The choir under his direction sang: "How Lovely Is Thy Dwelling-Place," Brahms; "Gallia," Gounod; "Still, Still with Thee," Foote; "Recessional," Matthews.

Jamesburg, N. J., Choirs Unite.

The combined choirs of the Presbyterian and Methodist Churches of Jamesburg, N. J., gave a union service of sacred music at the Presbyterian Church March 12. One of the choral numbers was the anthem "The Twilight Shadows Fall," by David D. Wood. Ralph E. Marryott, organist and director at the Presbyterian Church, played these organ selections: Air from "Water Music," Handel; "Dreams," McAmis; "The Swan," Saint-Saens; "Retrospection," Parke V. Hogan; Fugue in A, Albrechtsberger.

Herman F. Siewert

IT IS NOT OFTEN that THE DIAPASON is able to present an organist behind the bars, and so this picture of Herman F. Siewert, F. A. G. O., the Florida organist with a reputation extending far beyond the orange belt, is of more than ordinary interest. Mr. Siewert is sitting at the console of the new Aeolian-Skinner organ in Knowles Memorial Chapel of Rollins College at Winter Park, Fla. This instrument is a gift to the college from Mrs. Homer Gage of Worcester, Mass. Services are held every Sunday morning in the chapel and are well attended by townspeople and students. Mr. Siewert has a choir of thirty-five student voices. He also plays three vesper recitals every week—Monday, Wednesday and Friday at 6 o'clock. These recitals are half an hour long. The attendance runs from 150 to 300, though on special occasions, such as when he played a Wagner program Feb. 13, the main chapel, seating 600, is filled. The chapel was designed by Cram & Ferguson and is considered by many the most beautiful building of its kind in the South.

Mr. Siewert is a native of Puyallup, Wash., and received his first musical training at Kalamazoo, Mich. Later he continued musical study in New York City under Dr. William C. Carl in organ; Ella Bachus Behr, piano, and Clement R. Gale, Warren R. Hedden and Percy Goetschius, theory. He was graduated from the Guilmant Organ School and received the associate degree of the A. G. O., making the highest marks in paper work of any candidate that year. Then he served in the world war, playing saxophone in a military band abroad one year. He took the fellowship degree of the A. G. O. in 1923.

For several years Mr. Siewert played in the "movies" in New York, in such houses as the Strand, New Colony and Capitol. He was organist at the Pennsylvania Hotel one year, playing twice weekly over WEAF. He has composed numbers for orchestra which were published and used throughout the country in "movie" houses.

In more recent years he has been affiliated with Rollins College, Winter Park, as teacher of organ, and has been organist of Knowles Memorial Chapel since its completion in March, 1932, giving three vesper (one-half hour) organ programs weekly on the Skinner organ. He studied in the summer of 1930 with Dupre at Fontainebleau, France.

Mr. Siewert has been elected dean of the Florida chapter, A. G. O., four times. For two years he was municipal organist of Orlando, playing the large four-manual Estey organ.

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HUGH ALDERMAN'S RECITALS

All-American Program a Feature of Vespers at Jacksonville, Fla.

Hugh Alderman, organist and director of music at the Springfield Presbyterian Church, Jacksonville, Fla., throughout the 1932-33 season is presenting a series of vesper recitals on the fourth Sunday afternoon of each month, assisted by leading vocal soloists of the city. These programs are attracting many music-lovers. It is his aim to make the programs only forty-five to fifty minutes long, and on each program to include works of the masters, as well as works of modern composers. In this manner he is making the public acquainted with a large repertoire of the best in organ music.

Early in the fall Mr. Alderman conceived the idea of presenting an all-American program of compositions of leading organists throughout the country. After correspondence with various organists the manuscripts were assembled and then the Jacksonville branch of the Florida chapter, A. G. O., requested Mr. Alderman to present this program as the closing recital of the series sponsored each year by the chapter. This series extended through February, and the all-American program was presented on the second Sunday of March. The program included works from the pens of Hugh Porter of New York City; Herman F. Siewert, Rollins Conservatory, Winter Park, Fla.; Harry Edward Mueller, organist of the First Presbyterian Church and Jewish Temple, and professor of organ at Marshall College, Huntington, W. Va.; Homer C. Nearing of the Homer Nearing School of Music, Allentown, Pa.; Dr. R. Deane Shure, organist of the Mount Vernon Place M. E. Church, Washington, D. C., and Dr. Roland Diggle, organist of St. John's Church, Los Angeles, Cal. It was interesting that Mr. Alderman was able to include on the program numbers from the pens of two of his former teachers, Mr. Siewert and Mr. Mueller. In this American program Mr. Alderman was assisted by Aubrey Peters, tenor.

The programs which Mr. Alderman has presented this year have included the following:

Dec. 25—"The Holy Night," Buck; Christmas Slumber Song, Whitehead; "O Little Town of Bethlehem," Redner-Reynolds; "Gesu Bambino," Yon; Lullaby, Brahms.

Jan. 22—Fanfare, Dubois; "Shepherd's Pipes," Harris; Berceuse in A, Delbruck; "The Lost Chord," Sullivan; "Am Meer," Schubert; Allegro Risoluto, Wagner.

March 12—All-American program: Prelude, "Suite Antique," Hugh Porter; "A Florida Dawn," Herman F. Siewert; Fantasie in D minor, Harry Edward Mueller; "Through the Mists," Homer C. Nearing; "Wailing Wall," R. Deane Shure; "Rejoice, Ye Pure in Heart," Roland Diggle.

March 26—Prelude, Lemmens; Adagietto Cantabile, from Pastorale in F major, Bach; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Andantino, Franck; Largo from "Xerxes," Handel; "Narcissus," from "Water Scenes," Nevin; "Danny Boy," Old Irish Air.

Directed by Miss Fergusson.

The Oak Cliff Oratorio Society of Dallas, Tex., was sponsor for a presentation of Gaul's "Holy City" at Christ Church March 3, with Miss Alice Knox Fergusson directing the performance. Maury C. Jones was guest organist and played a group of selections at the opening of the service.

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Acoustic Perils in Placing of Organs; Word to Architects

[Text of an address at North American conference on church architecture, sponsored by The Christian Herald Association and held in Chicago Feb. 17, by head of organ department of the W. W. Kimball Company.]

By WILLIAM WALLACE KIMBALL

"Architectural considerations in connection with the organ."

That is the subject which I have been asked to discuss, and I welcome this opportunity to bring before this convention of architects the position of every reputable organ builder in the country, for what I have to say is not just my own personal opinion, because the topics I am going to mention have caused heartaches for every organ builder in the country, so that my remarks may be taken to represent the feeling of the industry as a whole.

To begin with, there is one elemental truth which I wish to impress on this audience, and that is: In planning churches or auditoriums it must not be forgotten that there are only two things that happen in them after they are built—the spoken word and music. It makes no difference whether it be a cathedral or a modest country church—a tremendous auditorium or small recital hall—after the foundation, walls, floor and ceiling are built, after the installation of all the heating, plumbing and lighting, after all the decorations are finished, there are but two things that happen in that building—only two things that give it life and a soul—and these two things are the spoken word and music.

Now, as far as the architect's consideration for the spoken word is concerned, there seems to be little complaint, because efforts are made to have the speakers both seen and heard—but this consideration is seldom given to music. As a matter of fact it would seem that a majority of architects are either completely uninformed concerning the musical requirements of churches and auditoriums, or they seem to lack any lively interest in the subject. These may seem to be harsh words to this audience, but I have courage enough to risk your displeasure, if by speaking to you frankly some of the errors of the past may be avoided in the future. This would certainly be to the architect's advantage as well as to that of the organ builders, because a successful organ installation will reflect credit on both.

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Now to get down to particulars. First, no organ installation will achieve its maximum effect if adequate tone openings are lacking. As a general statement for your guidance, tone openings can never be too large. It is obviously idle to plan large, roomy organ chambers and then choke up the tone delivery through the use of small tone openings, so that this tone cannot be completely delivered to the auditorium. It is like building a Boulder Dam, with a large supply of water back of it, and endeavoring to deliver the water to the countryside by means of a garden hose. So be generous in laying out tone openings. Do not have more than two or three feet masked off at each side of the chamber, do not bring the bottom masking up higher than three or four feet above the floor and do not bring down the top of the tone opening more than two or three feet from the ceiling, otherwise you will create a tone pocket inside of the chamber by the low overhang of the tone opening. If ornamental pipe fronts are being considered do not design the pipe front too "tight," and if grilles are to be installed in the tone openings, design them so that they are at least 60 per cent open.

The second point: Keep the organ chambers free from steam pipes, soil pipes, ventilating ducts and electrical conduits. While it is true that the organ builder can make his pipes like pretzels, if he has to do so, it is not fair to the purchaser of the instrument for the architect to impose upon the organ builder such chamber conditions as make this kind of installation necessary. Often when mechanical engineers overlook certain items, and when there seems to be no other place to run ducts or pipes, they are run through the organ chamber, as being the most convenient and likely place, forgetting completely what such practices might do to the success of the organ installation. It is not fair to the owner of the building to impose conditions such as these upon the organ builder.

The third point is the location of the chambers. This is just as important as any of the other topics I have mentioned. I know of one case in which a very large organ is installed, the effect of which is practically killed because of the location of the chambers. In this case the instrument is installed in a public auditorium. The organ chamber is on one side of the stage, located in the fly gallery. The floor level of the organ chamber is above the proscenium arch and the tone openings of the organ are directed into a mass of scenery hanging in front of them. The organ is just about 25 per cent effective in the auditorium. Isn't it foolish to spend so much money for an instrument if it is not going to have more chance than that to be effective?

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The fourth point is: Acoustical treatment of auditoriums and churches. Of all the complaints the organ builder has to make this is the most important. This acoustical treatment seems to have developed into more or less of a fad, so that no room now seems to be considered good unless it has been "thoroughly treated." Acoustic treatment in the minds of most individuals seems to mean the complete elimination of all reverberation and echo, and until this total absence of reverberation has been achieved, the acoustic engineers do not seem completely happy. This audience undoubtedly knows that it is the harmonics and overtones which give to any sound its varying characteristics and individuality. The reason my voice sounds different than yours is not so much the difference in the fundamental notes, but the harmonic quality of it, which is built up in the resonating areas in my head. A beautiful voice is one rich in harmonics and overtones, and the same condition exists with regard to organs. Now the strange thing about acoustic treatment is the fact that the very first things to be affected and eliminated by this treatment are the upper partials and harmonics—the very qualities which give tone its beauty and individuality. Why this is done so persistently in modern buildings is beyond my powers of comprehension.

If a room has too much reverberation it is always possible to slow it down later by installing sound-absorbing material, and to get the room just right with two or three seconds' reverberation in it. The thing that I cannot understand is why so much acoustical material is specified in building contracts—why so much money is spent to be sure that rooms will be so completely dead. It seems to me that it might be possible to save some of this money by waiting until the building is completed and then finding out exactly the acoustic qualities of the hall, when upon examination it might be found entirely unnecessary to spend money on much acoustic treatment. In other words, why spend so much money to be absolutely sure that the auditorium or church will be ruined tonally? The acoustic engineers will undoubtedly object strenuously to these statements, but the fact remains that more auditoriums and churches are spoiled acoustically than are improved by the treatment. To confirm my complaint on this point I need only to refer to the Chicago Auditorium, the perfect acoustics of which are known everywhere. If any of you are not familiar with the acoustic qualities of this room it will pay you to investigate them and, strange as it may seem, you will find a very perceptible reverberation there.

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Now it is all very well for me to stand up here and complain about conditions as we find them in buildings in which we are asked to install our instruments, and my complaint would be very much out of place if I did not at the same time have something constructive to suggest. Every organ builder in this country stands ready to cooperate with the architects in every degree and in every particular on the points which I have just mentioned. There isn't a builder in the country today, I am sure, who is not willing and glad to offer the services of his engineering department and the benefit of his experience, and to place all of this practical knowledge at the disposal of any architect who desires to obtain this information. Certainly no builder in the country would think of charging an architect for this service and advice.

The difficulty seems to be in getting the architects to consult the organ builders early enough in the preparation of plans. Usually the organ builders do not get in touch with the situation until the building is well under way, or at least until the organ committee decides who the organ builder is to be. Unfortunately, too, this decision is usually left until the last possible minute. By this time construction is so far advanced that any changes and alterations are costly, difficult and usually made at the expense of the architect's even disposition. It is far easier to change a line on a blue-print than it is to change a brick in a wall, and if we as organ builders could persuade you as architects to bring your problems to us early in the preparation of your drawings a lot of grief for both of us would be avoided.

To sum up these remarks, make the tone openings generous, keep the chambers free from pipes, ducts and conduits, locate the chambers so that the maximum amount of tone may be delivered direct to the ears of the audience and, lastly, do not be afraid of a two or three-second reverberation (four is still better) in the churches and auditoriums you build, for by allowing that much you certainly will increase the beauty of any sound that is heard in the building.

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Young People's Choirs in Concerts.

A concert was given by the high school and junior girls' choirs of the First Presbyterian Church of Bridgeport, Conn., and the senior and juvenile choirs of the Summerfield Methodist Church of Port Chester, N. Y., March 3 at the Bridgeport church and March 10 at Port Chester. The program, which consisted of groups of appealing and beautiful selections, was under the joint direction of Miss Florence Haskin of the Bridgeport church and of Miss Anne W. Merritt of the Port Chester church. Both Miss Merritt and Miss Haskin have studied for the last two summers at the Westminster Choir School.

Annual Concert of Kalamazoo Choir.

St. Luke's Choristers of Kalamazoo, Mich., a body of singers which has made a reputation in its home city through its church work and concerts under the direction of Henry Overley, gave its twelfth annual concert Feb. 24 in the auditorium of the Central High School. According to the critics of the press the choir set a new standard of excellence in its *a cappella* work. In spite of the depression and the state banking holiday, declared just as the ticket sale was getting under way, an audience of over 1,400 people attended the concert, enabling between forty and fifty boys to attend next summer's camp-outing.

Works of Sowerby; Two Preludes Form Subject of Analysis

By ALBERT RIEMENSCHNEIDER

Third Article.

Prelude on the Benediction, "Ite Missa Est"

Whenever one faces the analysis of an organ composition by Mr. Sowerby, one is sure of encountering problems of real interest concerned with ideas full of merit. On the title page of this piece the composer has wisely had printed the beautiful "Ite Missa Est" in Gregorian form, so that the player may have a birdseye view of the materials used. This is indeed necessary in order to find one's way through the maze of polyphonic development into which he leads us.

The application and use of this material show a master hand. One is a bit hard pressed at first glance to discern the inner connection which exists in the complicated score, but if one examines in detail measure 57 one is furnished with the key to the solution. Here in this one measure is found in condensed form the essence of the whole material used in the introduction, which continues for ninety-four measures. The tenor voice of this measure carries (1) the first five notes of the theme while the soprano has (2) the same melody inverted. The alto presents (3) the reversion of this theme and the bass (4) the inversion of this reversion. All of these are presented simultaneously in the same measure! It is upon these four forms of the theme, presented in a manifold variety of rhythmic changes, but also in melodic changes and in diminution, augmentation and, in fact, almost every conceivable manner, that the introduction is welded together into an organic and unified whole. It occurs often that all four voices contain some form of this theme at the same time. The difficulty in mastering this composition for performance lies in the fact that one must at all times have a proper perspective of the relative value of each theme as it appears in its complex combination with other related themes. This is no work for a careless player and should not be undertaken unless approached with seriousness, as otherwise the result would be a total loss. But what a wealth of gold lies buried underneath the surface for him who will dig!

Noting a few of the high spots might assist the performer in clarifying the composer's intentions. Let us number the measures and use the numbers indicated above for the different aspects of the theme.

The prelude opens with a stately presentation of No. 3 in the soprano and No. 4 in the bass, followed by numbers 4 and 3 in the pedal. Then follows one of the most amazing examples of thematic development in all organ music. It opens over a pedal note on B with an ostinato figure (so beloved of the composer) in the upper middle voice based upon No. 4. This is accompanied in the lower middle voice by No. 4 in double augmentation. The upper voice meanwhile begins No. 3 in the same long-note values.

In measure 20 the upper voice begins No. 4 in double augmentation, the upper middle voice carries No. 3 in ostinato form, the lower middle voice No. 4 in double augmentation and the bass No. 4 in augmentation. In similar manner proceeds the remainder of the introduction, until we arrive at measure 60. An interesting appearance is a figure consisting of the combination of numbers 3 and 4 set in juxtaposition as continuous eighth notes in measure 35. The first suggestion of the melody in normal position appears in the tenor of measure 57, as mentioned above, and in the two following measures. This serves to introduce the appearance of the first division of the melody of the chant in the tenor, inverted and in double augmentation. This is followed by an appearance of the same in the soprano in augmentation and leads into a climax built upon 3 and 4. A diminuendo built upon 1 in the soprano, accompanied by 3 in the alto and 2 in the tenor, serves as the connecting link to the fugue, which is built upon the first division of the melody of the chant as a subject. During the course of the exposition of the fugue the subject is always accompanied by a counter subject. The fugue is as rich in thematic development as is the introduction, and the treatment presents an infinite variety which must be traced out in its entirety to be fully appreciated. For instance, while the pedal takes the theme in augmentation in measure 150, the theme itself and its answer appear above it in the alto and the soprano. In measure 185 a canonic stretto of the theme appears, and in measure 193 a canonic stretto of the theme in inversion. In measure 222 the theme in the pedal accompanied by a carillon figure built up of thematic material leads into a stretto of all four voices. This stretto is repeated an octave lower and leads into the introductory measures of the prelude. The material found in measures 60 to 75 is now repeated and is followed by a coda built upon the main theme, shortened and somewhat changed. This coda forms a brilliant and festal conclusion to the splendid work.

The mastery of materials which Mr. Sowerby shows in this and other works and the ability to create real atmosphere within such complex situations stamp him as one of the leading composers of the day. His work is certainly not destined as a medium for the uninitiated or indifferent, but rather for those of high spiritual insight and unusual development in musicianship. It is a splendid thing for music that there still exist composers whose ideal stands so high that their work is of tomorrow rather than today.

Chorale Prelude on a Calvinist Hymn-Tune

This composition is prefaced with the hymn-tune upon which it has been based as an aid in arriving at a more thorough understanding of the intentions of the composer. Those who are in any measure acquainted with the methods Mr. Sowerby employs in his creative work will recognize at once the fertile field this hymn-tune offers to him. It is a Good Friday hymn and deals in a reflective manner with the sufferings and death of the Saviour. The mystic side of the composer is here shown at its best as the full sway of his imagination is concentrated upon a subject of a kind which seems to suit him perfectly. The result is a composition which presents the theme in a great variety of aspects. Unlike most of his other works, the architecture of the piece has taken a secondary place in order that his imagination might have free play in the presentation of his subject matter. The result is that instead of a formal piece we have a very free fantasy proceeding as the imagination dictates. To give coherence and unity to the work a part of the theme in one form or another is almost constantly employed and Mr. Sowerby's well-known penchant for coloring his thematic material is shown here to good advantage.

There are evident a series of clearly marked divisions and a consideration of the aspects of these will assist materially in arriving at a clearer comprehension of the composer's intentions.

The first eighteen measures form an introduction in which the opening part of the tune is used as a motive. The atmosphere created seems to be permeated with grief and tenderness and a certain searching quality. With the nineteenth measure and continuing to the fiftieth, the melody of the whole hymn-tune is presented as a solo in the left hand, while over it proceeds a tracery of notes suggesting the delicate stone tracery found in many French cathedrals. To bring out the imagery this part should not be allowed to lag, but must be taken at a good pace. A notable feature is that the solo is presented in three-one meter and each measure of the solo carries two measures of six-four meter in the other parts with it. Then follows an interlude which presents fragments of the theme in their most mystical form. Measures of six-four meter alternate with measures of four-two meter, the latter being presented in an atmosphere of most ethereal beauty. This interlude prepares for the antiphonal appearance of a portion of the theme as statements and answers. This section opens in measure 64 with an ostinato pedal figure built upon the opening notes of the hymn-tune. The pedal and the left hand parts appear in six-four meter and over these parts the theme as stated above appears in four-two meter.

It will be noticed that in the course of the piece the first note of the theme is usually omitted when used as a motive for development. At measure 79 begins a development which rises to a magnificent climax and recedes again in Mr. Sowerby's best manner, with a continuous employment of the theme.

An entirely new aspect is created beginning with measure 113. Here the opening notes of the hymn-tune are presented in inverted form in a colorful manner. From this point the inverted form of the theme dominates the composition, but not to the entire exclusion of the original form, and in measure 132 both forms combine to build up an effective climax. The material which the composer uses to effect a return to normal after the climax is the same as that mentioned in the consideration of measures 64 to 78. This time the material is more elaborated, the whole is in four-four meter, and the inverted form of the theme is embodied in the structure. In measure 177 there is a return to the introduction for eight measures. This in turn leads into the simple and naive harmonization of the hymn-tune as presented on the opening page of the music. A reflective coda begins in the 201st measure, which presents both aspects of the theme, but showing the inversion still dominant in the thought. This gives rise to the conjecture that Mr. Sowerby must have had a symbolical meaning in mind in its employment in this manner.

Schuetz "Passion" in New York.

"The Passion According to St. John," by Heinrich Schuetz (1585-1672), will be sung in German on Palm Sunday evening, April 9, at 8:15 o'clock, by a chorus of thirty-five adults and fifteen parish school boys at St. Matthew's Lutheran Church, West One Hundred and Forty-fifth street and Convent avenue, New York. This interesting work, remarkable for its great dramatic power in both solo and chorus sections, as well as astonishing development from a paucity of material, has been rehearsed under the general direction of the pastor of the church, the Rev. A. Wismar, Ph. D., with Herbert D. Bruening, organist of St. Matthew's, assisting. Interest also attaches to the coming rendition because it is not known whether or not the "St. John Passion" has been given in this country since 1899. In that year a Lutheran chorus of over 100 voices, half of which consisted of man teachers from Milwaukee Lutheran parochial schools, sang the Schuetz "Passion" under the direction of the late William Boeppler in four of the largest Milwaukee churches.

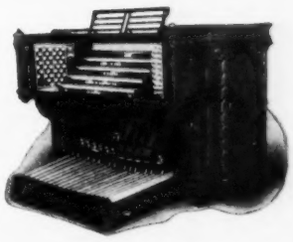
Pupils of Miss Scheifele in Recitals.

Marguerite A. Scheifele, organist and choir director of Holy Spirit Lutheran Church, Reading, Pa., presented Miss Iva A. Spacht in an organ recital Feb. 21 at the Lutheran Church of the Nativity, of which church Miss Spacht has been organist for the last five years. She was assisted by her choir. The following compositions were played: First Sonata, Mendelssohn; "In Springtime," Kinder; Air for G string, Bach; Concert Scherzo, Mansfield; Festival Prelude on "Ein' Feste Burg," Faulkes; "Will-o'-the-Wisp," Nevin; Andante Cantabile, Tschaikowsky; Triumphal March ("Naaman"), Costa.

On Friday evening, Feb. 24, Miss Scheifele presented Wilbert L. Stoner in a recital at Holy Spirit Lutheran Church, assisted by the choir of the church. Mr. Stoner is the assistant organist of this church. The following program was given: "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Slavonic Cradle Song," Neruda; "List to the Lark," Dickinson; Fanfare, Dubois; "Marche Romaine," Gounod; "Will-o'-the-Wisp," Nevin; Cantilena, Salome; Largo ("New World" Symphony), Dvorak; Serenade, Schubert; Festive March, Blackmore.

Memorial at Newton, Kan.

The Reuter Organ Company of Lawrence, Kan., has received an order to build a two-manual organ of thirteen stops for Zion Lutheran Church, Newton, Kan. The organ is to be a memorial, a gift to the congregation from a member of the church.



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LENTEN SERIES IN DALLAS

Organists Heard in Weekly Recitals at St. Matthew's Cathedral.

The ninth series of Lenten recitals at St. Matthew's Cathedral, Dallas, Tex., is being given on Monday evenings on the large Pilcher organ, under the direction of Carl Wiesemann, organist and choirmaster of the cathedral. Maude Palmer McElvaney, organist of the Waples Memorial M. E. Church of Denison, Tex., played March 6, making use of the following compositions: "Sicilienne," Bach; Allegretto Grazioso, Hollins; Reverie, Dickinson; Sonata No. 6, Mendelssohn; "Solitude," Stcherbatcheff; Scherzo, Symphony I, Vierne; "The Words of Victory" and "Epilogue," Malling; Grand Chorus in D, Guilmant.

Claude M. Simpson, Jr., of the First M. E. Church South of Dallas was the recitalist March 13 and Dora Poteet of the First M. E. Church played March 20. William Barclay of the Baptist Seminary, Dallas, gave the following program March 27: "Sonata Cromatica," Miles; Chorale in B minor, Franck; Pastorale, Guilmant; "Ave Maria," Arkadelt-Liszt; "Will-o'-the-Wisp," Nevin; "Chant de May," Jongen; "Heroic Piece," Franck.

On April 3 Mrs. H. M. Whaling, Jr., of the Southern Methodist University will present this program: "Matthaeus Finale," Bach; Cantilena, Bach; "How Brightly Gleams the Morning Star," Bach; "O World, I E'en Must Leave Thee," Brahms; "Gethsemane," Malling; "I Am the Resurrection and the Life," de la Tombelle; Springtime Sketch, Brewer; "Mist," Gaul; "Sunshine," Swinnen.

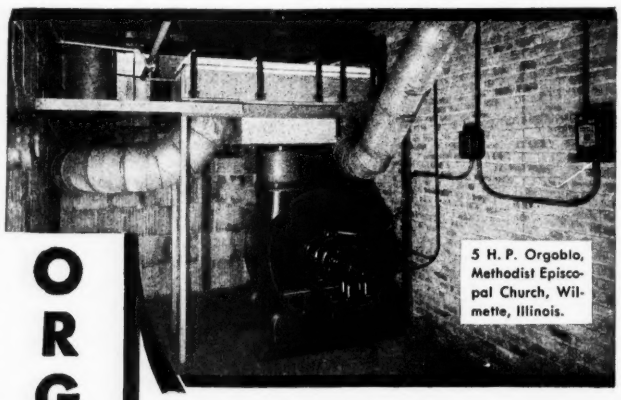
The series will close with a Bach program by Mr. Wiesemann April 10.

Death of Arthur W. Pollitt.

Arthur W. Pollitt, an English organist and composer of high reputation, died in Liverpool Feb. 3. Dr. Pollitt began his career as a church musician as a choir boy at Manchester Cathedral and later was sub-organist of the cathedral. For seventeen years he was organist of the Church of the Blind, Liverpool, and later was at the Hope Street Unitarian Church. For eleven years prior to 1929 he was chorus master of the Liverpool Philharmonic Society, and at the time of his death he was organist of that body.

Car Kills Chicago Organist.

Bernard Harks, 75 years old, of 4238 North Paulina street, Chicago, an accountant, was fatally injured March 10 when he was struck by an automobile. For thirty-five years he had been organist of St. Peter's Catholic Church and had been active in Catholic affairs.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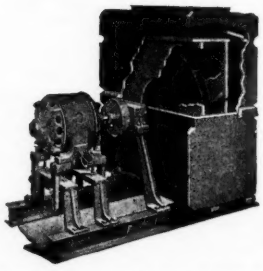

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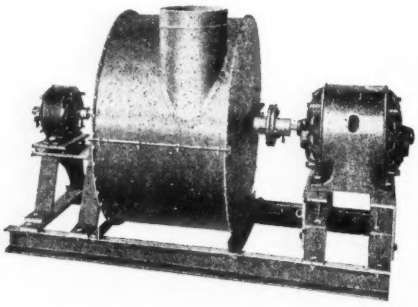

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MUSIC IN SYNAGOGUE SUBJECT OF LECTURE

FINE PROGRAM IN ST. LOUIS

Missouri Guild Hears Jewish Religious Songs and Interesting Talk by Mrs. David Kriegshaber, Temple Organist.

Featuring the activities of the Missouri chapter, a splendid rendition of Hebrew music was given in Temple Israel, St. Louis, Feb. 27 by a double quartet under the direction of the talented organist of the temple, Mrs. David Kriegshaber, who also officiated as accompanist. Prefacing the program with comments on the music used in the services of the synagogue, Mrs. Kriegshaber said in part:

"I have not prepared the various selections in any chronological order—rather have I chosen groups of songs which will illustrate the different types of prayers as they are chanted in the weekly as well as holy day worship. In ages past the services were presided over by a cantor, a man chosen for his pleasing personality, his beautiful voice and his moral and religious code of living. He chanted the prayers, assisted sometimes by a chorus of boys and men, but never women, no members of the feminine sex being even allowed on the main floor of the synagogue, but taking part in the worship seated in a gallery behind a screen. The mixed choir did not appear until the middle of the nineteenth century. The cantor also sang without the accompaniment of organ or any instrument. Organs were not used in worship till about 1840. As the Jews began to enjoy greater social freedom and to mingle more with Gentiles, Hebrew began to wane and in consequence a touch of the reform in service began to appear. This in turn caused a lessening of the duties of the cantor in the synagogue and the reformation in synagogue music was instituted.

"To Solomon Sulzer, a Viennese, whose life covered the span of the nineteenth century, we owe our present form of choral ritual. He transcribed the old modes into presentday notation and harmonized many of the old chants which had been, till then, handed down from father to son and for that reason had appeared in so many variations, according to the musical taste and training of each cantor. Sulzer's was a simple but convincing type of song, filled with spirit and fervor. I have chosen to sing his setting of the 'Kol Nidre' because it is in simple, unadorned beauty which stirs the Jewish heart as no other song in the repertoire of the synagogue. After Sulzer came Samuel Naumburg, who, although born in Bavaria, lived all his life in France, and who was the leading exponent of that school. We are singing his version of the 'Adonoy Adonoy,' a prayer replete with humble confession of sin and begging for forgiveness. In Louis Lewandowski, who followed a little later, and who lived in Berlin and presided over the great synagogue of that city, we have the greatest composer and cantor of northern Europe. His works are manifold and none is more beautiful than the 'Hallelujah.'

"In many synagogues in this country and in all synagogues of Europe of the conservative and reform congregations the singing of the cantor is still a vital part of the choral service."

The program was divided into five divisions: Songs of worship, which included "Schma Yisroel," Spicker; "Vaanachu," Jacoby, and "Kodosch Kodosch," Spicker; Sabbath songs, which included "Veschomru," "Discount," "Toras Adonoy," traditional, and "Scusheorim Schorr; traditional hymns—"God of Might," "Adon Olam" and "Rock of Ages; songs of penitence—"Kol Nidre," Sulzer; "Adonoy, Adonoy," Naumburg, and "Elohenu," Chotonu-traditional; songs of praise—"Hallelujah," from "Psalm 150," by Lewandowski, and Stark's "Shofar." In the last number the trumpet calls were sounded by trumpeters from the St. Louis Symphony Orchestra.

The Missouri chapter held its monthly meeting before the program and dinner was served at the Washington Hotel. From there everyone was invited to Temple Israel.

Henry F. Seibert

HENRY F. SEIBERT, organist and choirmaster of Holy Trinity Lutheran Church, Central Park West at Sixty-fifth street, New York, and organist at the Town Hall, New York, has played a recital on the first Sunday afternoon of every month this winter at his church. At the first recital he played a Bach program. On a number of Friday evenings he has played recitals at the Town Hall. The annual Christmas candle-light service at the church drew a capacity audience. Organ recitals have been played at White Plains, Passaic, N. J., Turners Falls, Mass., Bronxville, N. Y. (residence recitals); New Rochelle (Bach program), South Ozone Park, Long Island (Bach program), St. Matthew's Lutheran Church, Brooklyn (Bach program), Wilkes-Barre, Pa., the Lutheran Church of Flushing (Bach program), the Norwegian Church, Brooklyn, at Greenwich, Conn. (return engagement), Worcester, Mass., and Meriden, N. H.

On Palm Sunday afternoon, April 9, at 4 o'clock, in Holy Trinity Lutheran Church, a Bach program will be presented by the choirs of the Lutheran Church of the Good Shepherd, Mount Vernon, of which Miss Florence Rubner is organist and director, and Mr. Seibert's choir. Miss Rubner will play two chorale preludes and the latter part of the service. Mr. Seibert will play the prelude and the first part of the service.

Recitals in France by Cheney.

At the request of the American Church of Paris, Winslow Cheney, who is in Paris on leave of absence from the Church of the Neighbor, Brooklyn Heights, N. Y., gave a recital there on Jan. 22, playing a program made up entirely of modern works, with the exception of two Bach chorales. Despite the most wintry weather Paris has had in some time, the recital was well attended. There were present a number of the English and American organists who are now in Paris, as well as representatives of the *Brooklyn Daily Eagle* and the Paris edition of the *Chicago Tribune*. Mr. Cheney made his official European debut with a recital at the Salle Pleyel, Paris, March 2, and on March 12 went to England for concert engagements.

Bryn Mawr Choir in "Parsifal."

One of Dr. Stokowski's ambitions has been to give a concert version of "Parsifal" in its entirety, without cuts. In this connection "Parsifal" will be given at the Academy of Music, Philadelphia, Friday, March 31, Saturday, April 1, and Monday, April 3, by the Philadelphia Orchestra with members of choral societies of Philadelphia and various groups drawn from nearby colleges. In order that the complete work may be presented, each concert will be devoted to a different act. The whole of the Bryn Mawr College choir of fifty-four members has been invited to take part and will sing the chorus of "Flower Maidens" at the concert April 1 when the entire second act will be given. Ernest Willoughby, A. R. C. M., associate in music at Bryn Mawr College, is conductor of the college choir.

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN

St. Louis, Mo., March 18.—An interesting program was given at Bethel Evangelical Church March 1 by Edward Eigenschenk of Chicago, who was on his way home from a Southern concert tour, affording many of his friends further demonstration of his ability as an organist. His program included numbers by Bach, Dickinson, Handel (Fourth Organ Concerto and Largo), Haydn, Hollins, Russell, Vierne and Widor, all played from memory. Due to the fact that the date marked the first day of Lent, many organists had services of their own and thus missed the first part of the program; but enough was heard to strengthen the opinion that this gifted young organist is a true artist, ranking with America's leading concert organists.

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The music commission for the Catholic archdiocese held a called meeting at Cathedral Hall on the afternoon of Sunday, March 12, for the purpose of forming an organists' guild composed of organists in Catholic churches and institutions. Officers were elected as follows: William T. Diebels, cathedral organist, president; Sister Rose Margaret, St. Joseph Order, vice-president; Brother Lawrence of the Brothers of Mary, secretary; Father Mix, of the Resurrectionist Fathers, treasurer. The purpose of the guild is to carry out the principles recommended in encyclicals with regard to "churchly music in the church."

—

A service commemorating the death of the late Charles Galloway, who died March 9, 1931, was held at St. Peter's Episcopal Church, the church so faithfully served by him for so many years, on the evening of Sunday, March 5, under the direction of his successor, G. Calvin Ringgenberg.

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The organ at the Second Presbyterian has had a thorough overhauling by its original builders, Hillgreen, Lane & Co., and the organist, Albert Scholin, is correspondingly grateful.

—

Organ programs are broadcast by St. Louis organists every Sunday afternoon from 5 to 5:35 from KMOX, "The Voice of St. Louis," and lovers of organ music are invited to address their comments to the organist giving the program.

—

A former St. Louis organist, Walter Eichinger, now of Chicago, where he obtained his bachelor of music degree at Northwestern, delighted his friends with the following program at the First Presbyterian Church, Belleville, on the evening of March 14: "Carillon de Westminster," Vierne; Adagio (First Symphony), Widor; Prelude and Fugue in B minor, Bach; "Harmonies du Soir," Karg-Elert; "Priere a Notre Dame," Boellmann; "Meditation a Ste. Clotilde," James, and Finale in B flat, Franck.

—

Mrs. Lillian DeWitt, after many years of faithful service as organist at Fourth Church of Christ, Scientist, has resigned, her place being filled by a pupil.

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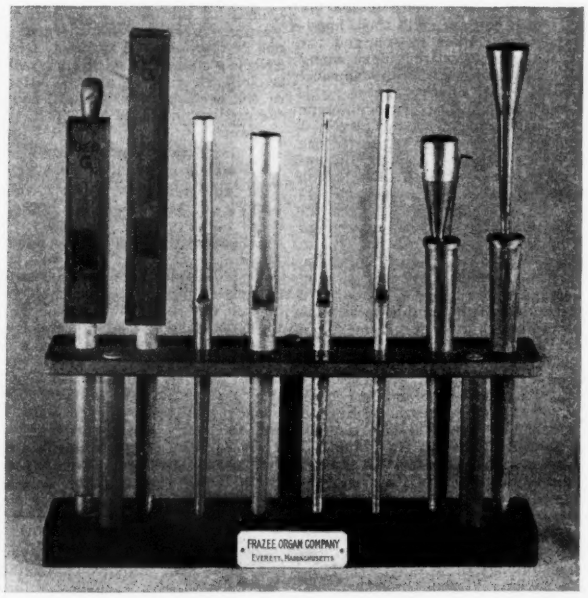

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