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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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JOHN A. BELL AND WIFE KILLED IN A COLLISION

TRAGEDY NEAR PITTSBURGH

Automobile Accident Costs Three Lives —Dr. Bell Was Organist of First Presbyterian Church Over Half of a Century.

An automobile tragedy on April 6 which cost three lives resulted in the death of Dr. John A. Bell, dean of Pittsburgh organists; Mrs. Bell and Miss Alice Benning, a friend of the Bell family. Mr. and Mrs. Bell were riding in an automobile with Miss Benning and Daniel L. Healey, tenor in the First Presbyterian choir, near Greensburg, Pa., when it collided with a machine driven by John A. Dillon. Mr. Bell died April 8 and Mrs. Bell two days later. Miss Benning died the day of the accident. Besides Mr. and Mrs. Bell, the injured included Mrs. Elizabeth Donohue, mother-in-law of Dillon. Dillon, his wife and Healey escaped with minor bruises.

For more than fifty years Mr. Bell had been organist of the First Presbyterian Church of Pittsburgh. He was also active for many years as a designer of organs and supervised the construction of hundreds of instruments now standing in churches throughout the country, and especially in the East.

The funeral of Mr. Bell was held April 10 in the First Presbyterian Church, and since Mrs. Bell died early that morning, it became a double funeral. The large church was filled with hundreds of those who had been friends of the Bells for years and members of the church of which he had been organist so long and also a ruling elder for a number of years. A large number of the members of the Western Pennsylvania Guild Chapter were in attendance.

Dr. Marshall Bidwell, organist of Carnegie Institute and of the Third Presbyterian Church, played the service. Dr. Clarence E. Macartney, pastor of the church, delivered a splendid eulogy.

A daughter of the Bells, informed of the tragedy, flew from California, where she holds a teaching position.

Mr. Bell was born July 6, 1864, near Perrysville, Pa. His father was a farmer, but subsequently went to Pittsburgh and became a merchant, which he was till his death in 1917. Mr. Bell's musical education was obtained in Pittsburgh, principally under Joseph H. Gittings, one of Pittsburgh's prominent teachers. He also had special work with Sherwood in piano.

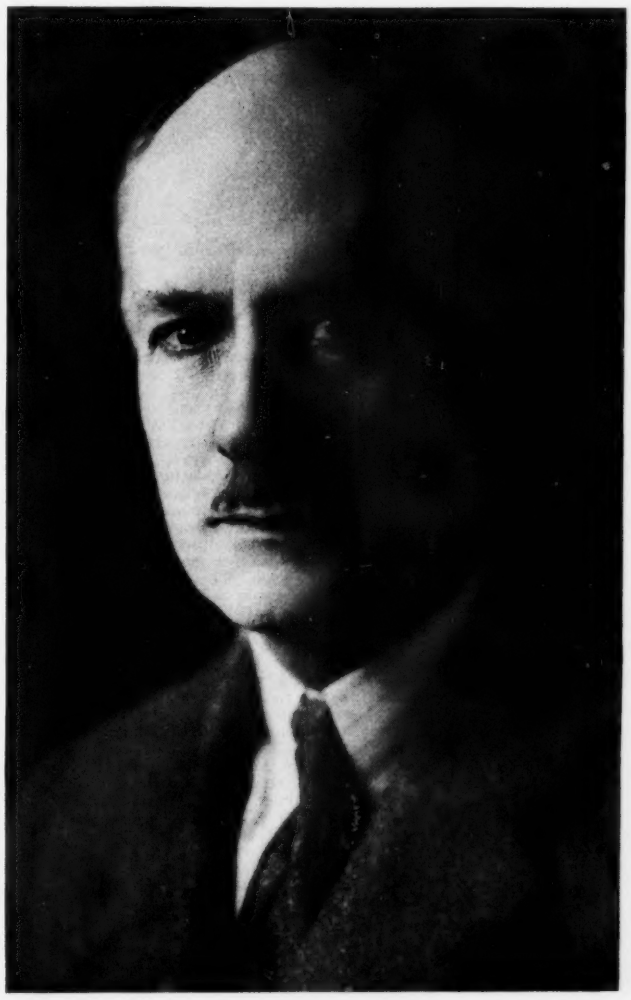
Mr. Bell was the dean of Pittsburgh organists in Protestant churches. As a boy he played at the North Avenue M. E. Church for a year. Then he went to the First Presbyterian, where he remained until his death. The music provided by Mr. Bell and his quartet was an important factor in attracting the large congregations for which this downtown church is noted.

About thirty years ago Mr. Bell began the work of an organ architect in a small way, and gradually increased this service until he became nationally prominent in it. All told, Mr. Bell drew the specifications for and supervised the building of more than 500 organs in the Eastern part of this country, and about thirty of these are in Pittsburgh.

On Dec. 17, 1934, the Guild chapter held a dinner in honor of Dr. Bell's long service at the First Presbyterian Church, and in February he was honored with the degree of doctor of music by the University of Pittsburgh.

Harold Moore's cantata "The Darkest Hour" was sung at Trinity Episcopal Church, Chicago, on Good Friday evening under the direction of James F. Millerd, organist and choirmaster.

CLARENCE DICKINSON TO BE HONORED AT FESTIVAL



ROCKFORD HEARS YON WORK

St. Patrick Makes Triumphant Musical Invasion of Middle West.

St. Patrick and his musical spokesman, Pietro A. Yon, world-famed organist, made a conquest of the Central West as beneficent as was the saint's invasion of Ireland when Mr. Yon visited Rockford, Ill., March 28 on the occasion of the presentation of his new oratorio, "The Triumph of St. Patrick," by the Rockford Mendelssohn Club. The large Court Street Methodist Church was filled for the performance, which was directed by Ernest Swenson, with Mr. Yon at the organ. It spoke well for the enterprise of the musical patrons and singers of the city that Rockford should have the second performance of the work, which had its premiere at Carnegie Hall in New York April 29 of last year. There was excellent singing by the chorus and by the soloists, all Rockford talent, except for Eugene Dressler, who came on from Chicago. A lullaby, a men's chorus and an alto solo stood out in their beauty and the organ parts, as might be expected, were elaborate and brilliant. Some of them should lend themselves to arrangements for organ solos in the clever hands of Mr. Yon. In response to the ovation which followed the performance Mr. Yon played his own "Hymn of Glory" and "Gesu Bambino."

The Morning Star of Rockford on March 29 said: "It was a thrilled and excited audience that left the Court Street M. E. Church after hearing the world's second performance of Pietro Yon's oratorio, 'The Triumph of St. Patrick.' And even Mr. Yon himself, as he left the console, must have been a little thrilled too, for so sensitive and perceptive an artist must certainly have been aware of his audience's delighted approval of his virtuosity as well as of his well-constructed, melodic and satisfying musical creation."

The *Rockford Register Republic* said: "To express in mere words music of such transcendent loveliness as that in which Pietro Yon has interpreted the text of Armando Romano's story of 'The Triumph of St. Patrick' is too difficult to undertake."

RECHLIN ON RECITAL TOURS

Three Extended Trips Precede Departure for European Season.

Edward Rechlin returned to New York City early in April from the Middle West after playing Bach anniversary recitals in Chicago, Fort Wayne, St. Louis, Dundee, Ill., Pekin, Ill., and Hagerstown, Md. On April 10 he opened a series of recitals in Kansas, visiting Kansas City, Topeka, Salina, Newton and Winfield, and he will play the organ program at the Emporia College Bach-Handel festival. During May he will appear in ten recitals in New York State, Wisconsin, Nebraska, and at the Pennsylvania state organists' convention. Mr. Rechlin will sail on his European tour June 5, returning for the American season by Nov. 1.

GREAT MUSICAL EVENT TO HONOR DICKINSON

CHORUS OF 1,200 WILL SING

Festival at Riverside Church in New York May 18 to Mark Seventh Anniversary of the School of Sacred Music.

The large circle of pupils, former pupils, fellow musicians and friends of Dr. Clarence Dickinson is making elaborate plans to honor that eminent organist and trainer of church musicians on the occasion of the "Dickinson festival" announced in THE DIAPASON last month. The event will take place May 18 under the auspices of the students and alumni of the School of Sacred Music of Union Theological Seminary, New York City, who wish to show their esteem for the founder and director of the school. The occasion is the seventh anniversary of the establishment of this, the only graduate school of sacred music, and the fifth anniversary of the graduation of the first class. The program will include a recital by Dr. Dickinson at 4:15 o'clock, which will be open to the public.

In the processional at 8 o'clock and at the concert 1,200 singers will participate, including 700 adults and 500 children, from five states and from as relatively distant points as Worcester, Mass., Harrisburg, Philadelphia and West Chester, Pa., as well as from Connecticut, New Jersey and New York.

It was at first planned to hold the festival in the seminary, but it grew to such proportions that the cooperation of the Riverside Church, whose pastor, Dr. Harry Emerson Fosdick, is a member of the faculty at Union Seminary, was enlisted, and through his courtesy and that of the officers of the church the festival will be held there.

The choirs will be accompanied by violin, 'cello, harp and a quartet of trumpets and trombones in addition to the organ. The service will be played by three graduates of the school who are now on its faculty; the processional by Hugh Porter of the first class to receive the master's degree, the recessional by Luis Harold Sanford, M. S. M., 1932, and the choral accompaniments by Charlotte Lockwood, M. S. M., 1931. Dr. Dickinson will conduct the choral numbers. The soloists will be Corleen Wells of the faculty, soprano soloist of the Brick Church; Rose Bryant, contralto soloist of the Brick Church; Harold Haugh, M. S. M., 1931, tenor soloist of the West End Collegiate Church, and George C. Baker, Jr., of the seminary, bass soloist at the Church of All Nations.

The program, which, it is expected, will be broadcast, will consist entirely of Dickinson compositions, some of which are known in nearly all churches, have been sung throughout Europe and have been translated into Greek, Chinese and Japanese. It will include:

1. Chorale Prelude, "Ah, Dearest Jesus" (played by Clarence Dickinson with brass and strings).
2. "Music When Soft Voices Die."
3. "Great and Glorious Is the Name of the Lord."
4. List to the Lark."
5. "All Hail the Virgin's Son!"
6. "Come Marie, Elisabette."
7. "Away in a Manger."
8. "O Nightingale, Awake."
9. "Nowell" ("The Shepherd's Story").
10. "For All Who Watch."
11. "Beneath the Shadow."
12. "In Joseph's Lovely Garden."
13. "An Easter Litany."
14. The Shadows of Evening."
15. "Father, Give Thy Benediction."

The thirty-seven choirs participating, with their organists and directors are: Westminster Presbyterian, Bloomfield, N. J., Roberta Bitgood; First Presbyterian, Passaic, N. J., Charles Black; Methodist Episcopal, West Chester,

Pa., Marshall Bretz; St. Paul's Episcopal, Riverside, Conn., Mildred Buttrey; First Baptist Church, Waterbury, Conn., Frances Beach Carlson; Washington Park Methodist Episcopal, Bridgeport, Conn., Robert Crandell; First Methodist, Germantown, Pa., Lawrence Curry; Huguenot Reformed, Huguenot Park, Staten Island, New York City, Mildred David; Congregational Church, Rockville Center, L. I., William R. Davis; Brick Presbyterian Church and Union Theological Seminary choir, New York City, Clarence Dickinson; Woodlawn Heights Presbyterian, New York City, Kenneth Eppler; Piedmont Congregational, Worcester, Mass., Hugh Giles; First Presbyterian junior and intermediate choirs, Mount Vernon, N. Y., James Lowell Harris; Central Methodist Episcopal, Brooklyn, Ruth Mabee Harsha; Madison Avenue Presbyterian Junior Church, New York City, Horace M. Hollister; Greenville Reformed, Scarsdale, N. Y., Eunice Kettering; Market Square Presbyterian, Harrisburg, Pa., Donald Kettring; Crescent Avenue Presbyterian, Plainfield, N. J., Charlotte Lockwood; All Saints' Episcopal, Bayside, L. I., W. Leroy Marshall; Church of the Covenant, New York City, Reginald L. McAll; First Baptist, Arlington, N. J., Harry McCord; Fourth Avenue Methodist, Brooklyn, Isa McIlwraith; First Baptist, Montclair, N. J., Wallace McPhee; First Moravian, New York City, Lillian Mecherle; South Park Presbyterian, Newark, N. J., Frederic Miller; St. Michael's Episcopal St. Cecilia Choir, New York City, Mrs. William Neidlinger; St. Thomas' Lutheran, New York City, Sister Ruth Paris; Second Presbyterian, New York City, Hugh Porter; St. Paul's Congregational, Brooklyn, Margrette Powers; Protestant Reformed Dutch Church, Flushing, N. Y., Luis Harold Sanford; St. Paul's Congregational, Nutley, N. J., Irene Ramsay; Evangeline Circle, New York City, Frances Shaw; Bensonhurst Presbyterian, Brooklyn, Edith Lovell Thomas; Christ Church, New York City, Grace French Tooke; Christ Episcopal, Bridgeport, Conn., George Y. Wilson; First Presbyterian, Bloomfield, N. J., Mary Louise Wright.

A new Easter cantata, "The Redeemer," by Clarence Dickinson had its first presentation under his direction at the Brick Church Easter afternoon, with Corleen Wells, Rose Bryant, Harold Haugh and Frederic Baer as soloists and with accompaniment of violin, 'cello, harp and organ. This new Dickinson work was sung Easter in twenty-five churches, from Boston to San Diego.

BIG ORGAN FOR PITTSBURGH

Third Presbyterian Contract Awarded to Aeolian-Skinner.

Announcement comes from Pittsburgh of the award by the Third Presbyterian Church of the contract for its new organ to the Aeolian-Skinner Company. This instrument is to be a four-manual, with echo, and the ensemble is to consist of seventy-one sets of pipes. Dr. Marshall Bidwell, organist of Carnegie Music Hall, is also organist and director at the Third Presbyterian and will preside over the new organ, for which, as announced in THE DIAPASON last month, anonymous donors gave the church a large sum. The stop specification of this instrument will appear in a later issue.

Maitlands Play Bach Organ-Piano.

The final recital of four devoted to organ and clavier compositions of Johann Sebastian Bach was given April 11 by Rollo F. Maitland, organist, and his daughter, S. Marguerite Maitland, pianist (the clavier pieces being played on the modern piano), in the Church of the New Jerusalem, Philadelphia. Presented to commemorate the 250th anniversary of the composer's birth, these recitals were sponsored jointly by the American Organ Players' Club and by the church of which Dr. Maitland is the organist. The first three recitals were played March 21 and 28 and April 4.

The Arion Club of Milwaukee, under the capable direction of Hermann A. Nott, the Milwaukee organist, will celebrate the Bach anniversary with a performance of the Mass in B minor at the Milwaukee Auditorium May 9.

EDWIN STANLEY SEDER ANSWERS SUMMONS

DEATH OF CHICAGO ORGANIST

Prominent Musician Was at First Congregational Church of Oak Park Seventeen Years—Impressive Tribute at the Funeral.

Edwin Stanley Seder, F. A. G. O., one of the most prominent organists of Chicago and the Middle West, died at his home in LaGrange April 11 at the age of 43 years. His passing followed a heart attack. Mr. Seder had been ill for some time and was compelled during the winter to curtail his many musical activities. On Nov. 18, 1933, he was severely injured in an accident near Dwight, Ill., as he was returning home from a recital tour, when his car ran into an unlighted automobile parked on the road. A few months ago he was stricken with pneumonia and when he recovered his physicians ordered him to give up much of his work.

At the time of his death Mr. Seder was organist and director at the First Congregational Church of Oak Park, a post he had held for seventeen years; was a member of the faculty of the Sherwood Music School; had charge of the musical teaching at Wheaton College, and directed the Chicago Bach Chorus, of which he had been conductor for two years. He was also accompanist of the Chicago Bach Singers (women's organization) which Mme. Arendt directs, and was director of the American Quartet. He was busy as a recitalist and had been heard in nearly every city from coast to coast. At the convention of the N. A. O. in Chicago in 1933 he gave one of the recitals at his church and in 1934 he was the choice of the Illinois Guild Chapter for recitalist at the convention held in Rochester. During the seventeen years he had made Chicago the scene of his activities he had held many important positions. For several years he was head of the organ department at the Northwestern University School of Music. For three years he was president of the Chicago Chapter of the National Association of Organists, and was the last president of that chapter, holding office when it was merged with the A. G. O.

Edwin Stanley Seder was born in Tokyo, Japan, Dec. 2, 1891, the son of the Rev. and Mrs. James I. Seder. His father was a missionary and after leaving the Orient was an active minister in Wisconsin. In 1908 Stanley was graduated from the high school at Eau Claire, Wis., and then went to New Mexico, where he spent several years. He was graduated from the University of New Mexico in 1914. From 1914 to 1918 he was director of the music department of the University of New Mexico. In the latter year he came to Chicago and was selected from a large list of candidates to preside over the new Skinner four-manual in the First Congregational Church of Oak Park. At the time this was the largest church organ in the Chicago territory.

From childhood Mr. Seder was devoted to music, especially in its churchly aspects, and when he was graduated from the University of New Mexico he gave up a Rhodes scholarship to continue his music study, going to New York, where he was a pupil of Mark Andrews. At 9 he played hymns in church and at 14 he held a church position. During his college years he was organist and choir director of the First Congregational Church of Albuquerque, N. M. He broadcast a series of 216 recitals (1,155 compositions without repetition, including fifty-two Bach numbers) from station WGN, Chicago, and another series over a National Broadcasting Company coast-to-coast network. He made a number of organ recordings from his large repertoire for leading manufacturers.

As a composer Mr. Seder was coming into prominence. His best-known organ composition is "The Chapel of San Miguel."

Mr. Seder married Else Harthan Arendt, the soprano soloist in his choir and a noted singer and teacher, on Aug. 10, 1921. Mrs. Seder is a daughter of Hans Harthan, also a musician and composer of note. Throughout their married life Mr. and Mrs. Seder were closely associated musically and gave frequent joint recitals.

EDWIN STANLEY SEDER

In addition to the widow, Mr. Seder is survived by his parents, whose home is at Huntington, W. Va., and by two brothers—Raymond of Minneapolis and Willard of Pittsburgh, and a sister, Florence, whose home is in New York.

Funeral services were held at Mr. Seder's church in Oak Park Saturday afternoon, April 13, and the large edifice was filled with members of the church and the organ fraternity of Chicago. The choirs marched into the church in a body in their vestments. The pallbearers were officers of the church. Eric DeLamarter, dean of the Illinois A. G. O. Chapter, presided at the organ and played a number of Bach compositions, including several of the chorale preludes. Daniel Saidenberg, 'cellist of the Chicago Symphony Orchestra, played the Arioso in G. The funeral was conducted by the Rev. Albert Buckner Coe, D. D., pastor of the church, and the Rev. Albert W. Palmer, D. D., president of the Chicago Theological Seminary, former pastor at Oak Park. Both men paid warm tributes to the devotion, the ability and the fine Christian attributes of the late organist.

Father Finn Summer Course.

Announcement is made of an intensive six-day summer course under Father William Finn, the noted church musician and conductor, from July 1 to 6 in New York City. This is expected to attract a number of organists who will attend the A. G. O. convention the preceding week. Father Finn is known throughout the country by virtue of his work with boy choirs and his lectures on church music. The course will include morning and afternoon sessions.

Play at University of Chicago.

The Sunday afternoon half-hour programs, beginning at 4:30, at the University of Chicago Chapel were played by Barrett Spach, Hazel Atherton Quinney, Edward Eigenschenk and Porter Heaps in April. In May the performers will be:

May 5—Ruth Broughton.
May 12—Harold Cobb.
May 19—Harlan Smedley.
May 26—Gertrude Baily.

A Bach program was presented at the Congregational Church of Naugatuck, Conn., on the afternoon of March 25 by the choirs under the direction of Lyman B. Bunnell, organist and director.

IN THIS MONTH'S ISSUE

Death within a month removes a group of prominent organists, including Edgar Priest, E. Stanley Seder and Walter F. Skeele.

John A. Bell, dean of Pittsburgh organists, and Mrs. Bell lose their lives in automobile crash.

Elaborate plans are made for festival this month in New York in honor of Clarence Dickinson, at which combined choirs of 1,200 voices will sing his compositions and he will give an organ recital.

Comprehensive Bach bibliography is prepared by Albert Riemenschneider for the benefit of readers of THE DIAPASON.

"Hammond Organ," a new electrical instrument, makes its debut.

George Kilgen & Son announce newly-designed "baby" organ under the name of the "Petite Ensemble."

Activities of A.G.O. chapters throughout the country are recorded.

Lenten recitals, Bach and Handel commemoration programs and other musical events show activity of organists in every part of the continent in the pre-Easter period.

COMMENCEMENT ON MAY 27

Organ Program at Guilmant School Graduation Exercises.

The thirty-fourth annual commencement of the Guilmant Organ School, directed by Dr. William C. Carl, will be held Monday evening, May 27, at 8 o'clock in the First Presbyterian Church, New York. A brilliant program will be played by the members of the graduating class. The board of examiners, consisting of Professor Samuel A. Baldwin and Dr. Clarence Dickinson, will preside at the final examinations, prior to the commencement season. The class in organ tuning and repairing, under Charles Schlette, meets in May.

Active preparations are rapidly advancing for the intensive courses in organ playing this summer under Willard Irving Nevins during Dr. Carl's absence abroad. A large enrollment is assured.

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HAMMOND ELECTRIC ORGAN MAKES DEBUT

NEW INSTRUMENT ON VIEW

Chicago Inventor's Work, Without Pipes or Wind, Provides Music of Varied Character in Small Space at Low Expense.

An interesting entry into the field of electronic music was announced April 15 when the "Hammond organ" was placed on the market by the Hammond Electric Company of Chicago. This, it is stated, is an entirely new musical instrument, and not a pipe organ. Its designers visualize the opening of its own field through making possible music at a low cost and in spaces too limited for the installation of large or medium-sized organs.

The "Hammond organ" is the invention of Laurens Hammond, who developed it over a period of years in the Hammond Company's plant, devoted to the manufacture of electric clocks.

The operation of the new instrument is entirely electrical, and it contains no pipes or wind. All the mechanism is contained in the console. There is no electrical pick-up such as a microphone. Vacuum tubes are used to amplify but not to create or originate the tones. The music originates as sound at the power cabinet. This is connected to the console by a cable and may be located at any convenient place. The console is forty-eight inches long, twenty-four inches wide and thirty-seven and one-half inches high. It weighs 275 pounds without the pedal clavier.

While the touch of the instrument is the same as that of the organ, registration is achieved by a totally different method. There are above the upper manual nine draw-bars of one group which are called harmonic controls. Each control has nine different positions. These positions are identified by numbers from 0 to 8 inclusive. When a harmonic control is pushed forward as far as it will go, it is in 0 position. When it is drawn out as far as it will go, it is in number 8 position. Each harmonic control regulates the presence or absence and intensity of the harmonic with which it is associated. One control regulates the fundamental tone, another the second harmonic, the next the third harmonic, and so on. The farther out the harmonic control is drawn, the more intense that particular harmonic becomes relative to the other harmonics. Position number 8 is stronger than number 6, and 6 is stronger than 3, etc.

Four groups of harmonic controls are provided, two for each manual. The organist can set up four special combinations or tone mixtures before starting to play.

Nine pre-set keys for each manual, or eighteen in all, are part of the equipment for selecting the tone colors available. The pre-set keys are at the extreme left end of each manual and in shape and size are the same as the regular playing keys but are reversed in color. These pre-set keys perform very much the same function as pistons on a pipe organ, but their electrical operation is quite different because the entire mechanism is different.

The action of the instrument is as instantaneously prompt as that of the best organ. A strong advantage claimed for it is the fact that it cannot get out of tune.

The portability of the Hammond organ is pointed out also as an advantage, making it possible for a performer to take his instrument on tours and to give recitals in places which do not contain organs. The maintenance cost of the instrument is stated as being the same as that of a radio, the operating expense being less than a cent an hour.

The makers of the instrument state in their announcement of it that it "is not made in imitation of anything. It creates new tones under the control of the player in accordance with his fancy. If it is made to imitate a French horn, for example, it is because the player is imitating the horn, in accordance with his own conception of that instrument. He might create a new tone which neither he nor his audience has heard before in classical instruments. The student of organ will usually prefer the tones of the more familiar pipe organ stops, and these are available to him."

A hearing and trial of the instrument impresses one with the possibilities it contains. As developed thus far its usefulness will be limited to small buildings and rooms that are not very large and its strongest appeal will be where at present there are no organs because of lack of space or money. It would not in its present state be considered as a competitor with large organs from the standpoint of tonal ensemble or power. Since the method of achieving tone combinations is different from that of the organ, the organist handling the new instrument will require time to master a new technique of registration.

The Hammond organ has been placed on exhibition in New York City at the Industrial Arts Exposition from April 15 to May 15 and is attracting great attention. It has been examined at the Chicago factory on North Western avenue by many organists and organ men and provides an interesting subject of study to those interested in the field of electrically-created music.

A preview of the instrument was afforded in the forum of Rockefeller Center in New York Saturday afternoon, April 13. Fritz Reiner, music director of the Philadelphia Orchestra Opera, was the guest of honor. Pietro Yon, honorary organist of the Vatican and music director and organist of St. Patrick's Cathedral, was the guest organist.

"HAMMOND ORGAN," WITH SIGMUND ROMBERG AT CONSOLE

Renee Nizan Plays in Cleveland.

Mlle. Renee Nizan, the talented young French organist, gave a recital on the Austin organ of the Euclid Avenue Congregational Church, Cleveland, March 25. Mlle. Nizan's technique is flawless, her rhythm is unfaltering, and she combines with technical excellence an understanding of music which in one of her years can only be ascribed to native genius. Her poise is especially remarkable, and her attitude at the console, which was in full view of the audience, was one of absolute repose. She plays without apparent effort, yet her playing never descends to mere mechanism, and still less to theatrical trickery. The program, which she played from memory, included compositions by Bach, Couperin, d'Aquin, Widor, Dallier, Dupré and Vierne. For the most part the selections were of the brilliant type in which she excels, though she is well able to bring out the most subtle nuances in such numbers as Couperin's "Soeur Monique" and Vierne's Berceuse. Her audience demanded three encores at the end of the program—Rimsky-Korsakoff's "The Flight of the Bumblebee," the Finale from Vierne's First Symphony and the Widor Toccata.

FLORENCE WHITE, F. A. G. O.

FINE PROGRAM FOR MEETING

Pennsylvania Organists' Convention at Williamsport, May 6 to 8.

The 1935 convention of the Pennsylvania Association of Organists, Dr. William A. Wolf, president, which will be held at Williamsport May 6, 7 and 8, promises an abundance of musical fare. The program of events follows:

Monday, May 6—4 p. m., registration and reception, First Presbyterian Church; 5 p. m., recital, First Presbyterian Church, by Julian R. Williams of Sewickley, Pa.; 8 p. m., recital-concert at First Evangelical Church by Virgil Fox and the Williamsport Choral Art Club, Leon Abbott Hoffmeister, director.

Tuesday, May 7—9 a. m., recital at Williamsport Senior High School, played by Albert J. Ruppel, Wayne, Pa.; 10:30 a. m., organ demonstration at Central Baptist Church; noon, luncheon, business meeting and appointment of committees, Trinity parish-house; 2 p. m., recital at Trinity Episcopal Church by Edward Rechlin, New York City; 3:15 p. m., lecture-demonstration at Trinity parish-house, "Making Use of Electric Tones," by R. H. Ranger; 4:45 p. m., concert at Pine Street M. E. Church by the Williamsport Dickinson Junior College vocal ensemble, Mrs. Myrra Bates, director, and violin ensemble, Miss Florence Dewey, director; 6 p. m., dinner at Christ Episcopal Church parish-house; 8 p. m., service at Christ Church and address by the Rev. Hiram Rockwell Bennett, S. T. B., dean of St. John's Cathedral, Wilmington, Del., with Edward Hardy, organist and choirmaster, at the console.

Wednesday, May 8—10:30 a. m., lecture-recital at First Evangelical Church by Harold Gleason, Eastman School of Music, Rochester, N. Y.; noon, luncheon and executive committee meeting at First Evangelical Church; 2 p. m., concert at Williamsport Senior High School by the Bucknell University glee club, Melvin LeMon, director; 3 p. m., social hour and tea for ladies at residence of Mrs. E. P. Mackey; 5 p. m., recital at St. Paul's Lutheran Church by William E. Zeuch of Boston; 6:30 p. m., election of officers and reports at the Lycoming Hotel; 7 p. m., banquet at the Lycoming; 8:30 p. m., inaugural organ recital at Central Baptist Church, played by Walter Baker, Philadelphia.

Many Oratorios at Memphis.

Brahms' "German Requiem" was sung at Calvary Episcopal Church in Memphis, Tenn., Sunday evening, March 24, and the church was filled. This was the sixth performance of the work under the baton of Adolph Steuterman, F. A. G. O., and the thirty-fourth oratorio performance with orchestra in this church.

CLOSE RECITAL SERIES AT ST. BARTHOLOMEW'S

FOUR NEW YORK PROGRAMS

Downes Plays Works Not Often Heard —Callaway, Strickland and Garabrant Play—Young Men Distinguish Themselves.

By LILIAN CARPENTER

The recital series at St. Bartholomew's Church in New York was continued on Wednesday evening, March 20, when Ralph Downes of Princeton University gave the following program: Fugue from the "Musical Offering," Bach; Four Old French Pieces, Dandrieu; "Rondo alla Campanella," "Legende" and "Marche Pontificale," Karg-Elert; Minuetto, from Symphony 3, Widor; Rhapsodie, Op. 65, Reger; Cradle Song, Harvey Grace; "Grand Choeur Dialogue," Gigout.

It will be seen at a glance that the program was unusual, there being only two or three numbers that were familiar even to organists who have achieved a large repertoire. It was pioneer work on the part of Mr. Downes to bring these little-known works before New York admirers of organ music. His playing showed fine musicianship, excellent taste and mastery of the instrument. There was a good attendance.

Paul Callaway, a talented young man, who is organist and director of St. Thomas' Chapel, New York City, gave the recital March 27. Opening with the Bach Toccata, Adagio and Fugue in C, followed by the Pastorale of Roger-Ducasse, he displayed a facile technique and artistic feeling. Mr. Callaway leans toward the modern, as shown not only in his selections but in his own composition—a Toccata on "Isleworth," brilliant and beautifully rendered. By his clear phrasing and variety in registration and rhythm he makes this new music most attractive to his audience. The rest of his program included "Requiescat in Pace," by Sowerby; the Allegro Vivace from Vierne's First Symphony and an Offertory and Paraphrase from "The Mystic Organ" of Tournemire.

Another young man of unusual gifts appeared April 3, when William R. Strickland of Newport, R. I., played the Sowerby Symphony in G, preceding it with the Bach Prelude and Fugue in B minor and an Intermezzo of Vierne. The Bach was played with musical understanding, deliberate tempo, steady rhythm and subtle building up to full organ, enhancing the beauty and dignity of this noble prelude and fugue. Mr. Strickland's expressive playing and fine shading brought out a great deal of beauty in the Sowerby number.

The series closed April 10 with a recital by Maurice Garabrant, well known as the organist and choirmaster at the Garden City, L. I., Cathedral and formerly assistant organist at St. Thomas' Church, New York. Mr. Garabrant chose an interesting and attractive program, full of variety, that was well carried out. The dignified "Kyrie" of Reger was impressive and it was a pleasure to hear the entire program played by Mr. Garabrant, which was as follows: Prelude in G, Bach; "Kyrie Eleison," Reger; "Pulchra est Luna," Dallier; Andante Cantabile from First Sonata, Philip James; Intermezzo, Vierne; Canzone and Chorale, Karg-Elert; "Priere," Jongen; "Stella Maris," Weitz.

Courboin Busy with Recitals.

Charles M. Courboin, whose well-earned popularity as a recitalist in all parts of the country is perennial, was heard on the grand court organ at the Wanamaker store in Philadelphia April 27, playing a recital for the biennial convention of the Federation of Women's Music Clubs. On May 7 Mr. Courboin will give a recital at the Congregational Church of Portsmouth, Ohio, and May 12 he is to play at the dedication of the organ in St. Joseph's Cathedral, Sioux Falls, S. D. May 21 he is slated to play at the Church of the Immaculate Conception, Syracuse, N. Y., and on June 28 he will be a soloist before the A. G. O. general convention, playing in Temple Emanu-El, New York City.

EDGAR PRIEST DEAD; LOSS AT WASHINGTON

AT CATHEDRAL FOR 25 YEARS

Beloved Church Musician and Distinguished Organist Passes Away at Age of 57 Years — Warm Tributes to His Memory.

By MABEL R. FROST

Music in general and church music in particular suffered a severe blow in the death on March 30 of Edgar Priest, for more than a quarter of a century organist and choirmaster of the Washington Cathedral. Mr. Priest's death followed in less than a week an abdominal attack and general collapse on the preceding Monday, resulting from a severe case of "flu." Because of his devotion to his responsibilities he returned to the cathedral for services on the Sunday preceding his death and played, contrary to the orders of his physician. On the following day his condition suddenly became so serious as to require his removal to the hospital.

The body was removed to the Chapel of the Resurrection on Sunday, and on Tuesday the ritual for the dead was said in the great choir and sanctuary before a large congregation of his associates, pupils and friends. Burial was in the cathedral crypt vaults. In deference to Mr. Priest's wishes there was no music at the services. More than fifty choir boys, clad in purple and white vestments, occupied the choir stalls, which were banked with flowers. The Rt. Rev. James E. Freeman, D. D., LL. D., Bishop of Washington; the Very Rev. G. C. F. Bratenahl, dean of Washington, and the Rev. William L. DeVries, Ph. D., S. T. D., canon and precentor, conducted the service. The many beautiful floral tributes which adorned the sanctuary included wreaths from the cathedral chapter, the choir, the American Guild of Organists, the cathedral staff, and a floral harp of gold from his pupils, whose love and respect for Mr. Priest amounted almost to worship. Honorary pallbearers were Merritt O. Chance, Warren Grimes, Robert D. Heinl, Sr., Van H. Manning, George R. P. Shackleford and Ernest M. Skinner. The favorite hymn of the choirmaster, "In the Cross of Christ I Glory," was read as part of the services.

Mr. Priest was born fifty-seven years ago, the son of Hannah Burns of Scotland and Charles Priest, owner and headmaster of a private school at Saddleworth, Yorkshire, England. He began his musical education at an early age, studying piano and organ, later going to the Royal Manchester College of Music, from which he received the degree of A. R. M. C. M. While at Manchester College he studied with Dr. J. Kendrick Pyne, organist of Manchester Cathedral

After serving in the Boer War, Mr. Priest came to America in 1901 and was organist at St. John's Church, Kingston, N. Y. Afterward he played at Christ Church, New Haven, Conn., and later in St. Paul's Church, New York, and at Saratoga Springs, where one of his choir men was Louis McHenry Howe, secretary to President Roosevelt. In May, 1906, Mr. Priest moved to Washington to become organist and choirmaster at St. Paul's Church, Washington Circle. On Oct. 1, 1909, at the recommendation of Bishop Harding, Mr. Priest received his first appointment as organist and choirmaster at the cathedral, to train the boys of the National Cathedral School to form a cathedral choir. June 14, 1911, prior to the opening of the Bethlehem Chapel, Mr. Priest was officially reappointed organist and choirmaster of the cathedral. He was thus the cathedral's first organist and choirmaster. His training of boys' voices and the beauty of the music at the cathedral were noted throughout the country. All the pupils of St. Alban's School were "his boys," as he called them. He trained literally hundreds of young voices and made it a rule to keep in touch with them in their later careers.

In a letter to the District of Columbia Chapter, A. G. O., Bishop Freeman said that Mr. Priest "was an unordained priest of the church, rendering his service with a fineness of feeling and a devotion that I have rarely, if ever, seen equaled. Apart from his great skill as a musician and trainer, especially of the boy voice, Mr. Priest was a profoundly religious man. He always began his choir rehearsals with his boys and men with prayer, and ended with the Gloria. Through a quarter of a century that he served as organist and choirmaster at the cathedral, he gathered about him an increasing number of boys and youths, and not only trained their voices, but did much to form their characters. The affection of these boys, now grown to manhood, will never be lost. He was a manly man, a consecrated musician, a Christian gentleman, and at all times a high exemplar of Christian faith. The closing verse of the recessional hymn sung when he was last at the organ console, began: 'Soon for me the light of day shall forever pass away.'"

It is recalled that during the war days of 1917-18 Mr. Priest reduced his musical activities to the merest skeleton of the actual necessities in order to devote himself as completely as possible to war service.

Mr. Priest was a man of great achievement and high ethical standards, and was noted not only for his work at the cathedral, but as a concert organist and teacher. He has prepared many students for Guild degrees. A few years ago he found it necessary to curtail these activities, almost entirely eliminating them for a while, because of ill health.

Mr. Priest is survived by his widow, Mrs. Edith Priest, whom he married in Washington; a brother, Robert Priest, of Vancouver, B. C., and a sister, Mrs. Fred Thorpe, of Alton, Ill.

The following resolutions were adopted by the District of Columbia Chapter of the American Guild of Organists at its monthly meeting April 1:

Whereas, Mr. Edgar Priest was one of the founders of the District of Columbia Chapter of the American Guild of Organists, a former officer and a loyal member throughout the twenty-five years of its existence; and

Whereas, He possessed a high order of musicianship, which he generously shared with his pupils, choristers and all who touched his life in this field of activity; and

Whereas, His high conception of the mission of sacred music, always evident in his spiritual and masterly achievement as an organist and choirmaster, is a stimulus to the members of this chapter, many of whom were his scholars, to pledge themselves to constant nurture of their own talents, ever striving to attain that goal which he had earned at so costly a price; and

Whereas, By his exalted Christian character he was at all times an inspiration and blessing; therefore be it

Resolved, That the District of Columbia Chapter of the American Guild of Organists express here its deep gratitude for the life and influence of Mr. Priest, its profound sense of loss in his removal from our midst, sympathy for his family and all who are bereft by his going, and a prayer for his continued growth in the love and service of his Lord and Master. Be it further

Resolved, That a copy of these resolutions be sent to Mrs. Priest, to the authorities of Washington Cathedral and to the important music publications in this country and England, and that they be spread upon the minutes of this chapter.

MARY MINGE WILKINS, A. A. G. O.
MACON R. MCARTOR, A. A. G. O.
CHARLOTTE KLEIN, F. A. G. O.
WALTER H. NASH, F. A. G. O.

Wilbur Held Recital May 15.

Wilbur Held, the young Chicago organist who won the Society of American Musicians award this year, will give his recital under the management of Bertha Ott on the evening of May 15 at Kimball Hall. Mr. Held will play the following program: "Piece Heroique," Franck; "Menuet Gothique," Boellmann; Prelude and Fugue in A minor, Bach; "Carillon," Vierne; "Twilight at Fiesole," Bingham; Intermezzo and "Dreams," Sonata 7, Guilmant; "Elves," Bonnet; "Caprice Heroique," Bonnet.

Concert at De Paul University.

The musical forces of De Paul University, Chicago, under the direction of Arthur C. Becker, presented Mendelssohn's "Hymn of Praise" at the De Paul Auditorium March 26. Mr. Becker conducted the orchestra and chorus. Dr. Wesley La Violette directed the orchestra in a symphony program.

WALTER F. SKEELE DIES AT LOS ANGELES

CLOSE OF NOTABLE CAREER

Dean of University of California School of Music from 1895 Until Three Years Ago—Held Prominent Posts as Organist.

Death on April 18 ended the career of one of the outstanding musical leaders of Los Angeles when Walter F. Skeele, dean emeritus of the school of music at the University of Southern California, succumbed to a heart attack. Mr. Skeele, who had been ill two weeks, passed away at the age of 69 years.

He was dean of the University of Southern California School of Music from 1895 until three years ago. He had been organist at the Ninth Church of Christ, Scientist, since 1925. Prior to that he was organist of the First Congregational Church of Los Angeles.

Walter Fisher Skeele was born at Hartford, Conn., Sept. 26, 1865. He received his musical education at Oberlin College and in 1888 was graduated from Amherst College. He was organist of the old First Congregational Church in Chicago from 1888 to 1890 and then for three years was at Plymouth Congregational. In 1895 he moved to the Pacific coast.

Professor Skeele is survived by his widow, Mrs. Mary Skeele; a son, Franklin B. Skeele, and a daughter, Mrs. Walker Humphreys of Fullerton, Cal. Mrs. Skeele two years ago was the victim of a spectacular kidnaping. A man and woman drove up to her home Feb. 5, 1933, with word that her husband had been injured in a traffic accident. They offered to take her to the hospital. Instead they flung a blanket over her head after she got into the car and held her overnight for $10,000 ransom. Failing to get the ransom they released her. Luella Pearl Hammer and E. H. Van Dorn were convicted of the kidnaping and sentenced to the penitentiary.

Professor Skeele was a former president of the Musicians' Club of Los Angeles and one-time dean of the Southern California Chapter of the American Guild of Organists. He was a member of the California State Music Teachers' Association, the Los Angeles Music Teachers' Association and the Los Angeles Rotary Club.

Fine Program by Chicago Women.

On Monday, May 6, at 8:15 p. m., the Chicago Club of Women Organists will give a spring ensemble program in Kimball Hall, featuring works of living composers, most of them American. Betty Spooner will play: Intermezzo, DeLamarter; Scherzo, Dunham, and "Comes Autumn Time," Sowerby. Clara Gronau will play a group of organ numbers, including one by Walter Keller, a Bonnet number, and "The Chapel of San Miguel," in memory of Edwin Stanley Seder. The Sterling Quartet, Ora Johnson Bogen, director and accompanist, with Alice R. Deal at the organ, will sing "In Italy," Jean Boyd; "Sylvia," Oley Speaks; "Chinese Lullaby," William Lester, and "Done Paid My Vow to the Lord," Nathaniel Dett. The members of this quartet are Bertha Haffard, Myrtle Anderson, Gladys Sherwood and Charlotte Miller. Irene Belden Zaring and Helen Searles Westbrook will play Clokey's "Symphonic Piece" for piano and organ. Florence Boydston, contralto, will sing "Because a Rain Is Falling," Blanche Ula Boyce; "If You Call Me," Helen Searles Westbrook; "When I Have Ceased to Dream," Edward C. Moore, and "At Morning," Jean Boyd. A string quintet written by Helen Westbrook will be played by a string ensemble, and Lily Wadhams Moline's Rhapsody will be played by Edith Heller Karnes, piano; John Heller, violin, and Lily Moline Hallam, organ. All members of the American Guild of Organists and the Van Dusen Organ Club, and any others who are interested in organ music, are invited to attend.

Federlein's Operetta Is Sung.

The choir of the Marcy Avenue Baptist Church, Brooklyn, where Gottfried H. Federlein has been organist and director for the last eleven years, gave two splendid performances of Mr. Federlein's three-act musical comedy, "Christina of Greenland," on March 21 and 22 in the large assembly hall of the church. The work, written under Mr. Federlein's *nom de plume*, "Harrison Niel," has been produced by various musical clubs and societies in the Middle West since its publication. The Marcy presentation was the first in the East, and made a profound impression on two audiences. A large cast took part in the colorful scenes depicting the gay life of the Danish peasants in Greenland, while a group of Eskimo men and maidens lent comedy and local color. An instrumental ensemble with piano gave support to the vigorous choruses and Eskimo dances. To complete the large cast of principals required, Mr. Federlein enlisted the help of several members of the choir of Temple Emanu-El in New York, where, as organist, he completes his twentieth year this month. In spite of the large expenses incurred in producing an operetta of such proportions, a handsome profit was turned over to the choir fund of the church.

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TWO ORGANS FOR ARMY COMPLETED IN APRIL

BOTH ARE BUILT BY MÖLLER

New Chapel in Spanish Style at Randolph Field, Tex., and Gothic Building at Fort Sill, Okla., Receive Instruments.

Two additional army chapel organs were completed in April, the largest of seven two-manual installations and the smallest, both products of the M. P. Möller factory. R. P. Elliot, organ architect to the quartermaster general, designed both instruments. The organ at Randolph Field, Tex., with fourteen sets of pipes and chimes, fills one large chancel chamber, a duplicate space being available for possible enlargement. The swell occupies the rear of the chamber, while the unenclosed great and main pedal occupy the front section, the large pedal pipes being placed along the sides of the manual windchest. The stopkey console is in an arch among the choir stalls on the organ side of the chancel, and the blower is in the basement. The screen is a handsome Spanish spindle grille.

Randolph Field is one of five army aviation centers in and around San Antonio, and is the cadet flying school, the older Kelly field a few miles away giving the advanced flying instruction. A picture released this month by Fox under a name by which this post is widely known, "West Point of the Air," contains some excellent photography which gives a good idea of this important modern flying field, including views of the new chapel, a building in Spanish style, designed by quartermaster corps architects.

Fort Sill, Okla., the field artillery school of the army, a large and old post (1866), has a new chapel in perpendicular Gothic. This is one of the smallest of the new chapels, seating 212 and a choir of twenty. The organ is the only fully enclosed single-chamber instrument of the group, the space being so limited that it was found necessary to omit one stop of the original nine after the contract was signed. The solution was found in substituting for the independent gemshorn octave, 4-ft., of the great, an octave extension of the swell geigen diapason, 8-ft., to a geigen octave, 4-ft. The organ is rich in variety and has a solid ensemble, fully adequate to the chapel.

The organ screen is an exceptionally beautiful wood and perforated metal grille, the wood panels ornamented with carvings in relief of various musical instruments. The console, set in front of the screen, with the organist facing the choir, is a part of the design, with similar wood carvings matching both the screen and the adjoining pulpit.

Of the eight sets of pipes, the diapason, salicional, voix celeste and mild cornopean are straight, the geigen diapason and pedal major bass each extended one octave, the dulciana and claribel flute extended for five and six uses respectively.

Both organs have the normal twelve couplers, nineteen adjustable combinations, of which four are generals, cancel, crescendo, tutti, reversibles and other accessories. They also have a telechron electric clock, music rack and pedal lights and switches, and other conveniences found in all this series of chapel organs.

Three Play for Van Dusen Club.

The Van Dusen Organ Club gives a recital at Grace Episcopal Church, 1442 Indiana avenue, Chicago, Tuesday, May 7, at 8 o'clock. The recital is open to the public. Winston Johnson, Miss Mercie Heise and Kenneth Cutler play.

H. FRANK BOZYAN

H. FRANK BOZYAN did a noteworthy piece of work at Yale University during the winter and spring with a series of ten recitals in Dwight Memorial Chapel of compositions of the seventeenth and eighteenth centuries. The feature of the programs was the performance of the first six of Handel's Concertos with a small orchestra, Dean David Stanley Smith of the School of Music conducting. In presenting these concertos with an orchestra they were given in their original form. Works of Bach, Buxtehude and Pachelbel constituted the remainder of the programs, the first of which was played Jan. 11 and the last on March 15. The Handel works were played in the edition edited by Max Seiffert and published by Breitkopf & Haertel and the Buxtehude works were from the two-volume edition of Spitta.

Special Music at Marshalltown, Iowa.

St. Paul's Episcopal Church at Marshalltown, Iowa, ushered in Holy Week on Palm Sunday with special services appropriate to the day. In the afternoon the Lenten cantata "Penitence, Pardon and Peace," by Maunder, was presented by the choir. A trio consisting of Mrs. Alfreda Busch McDonnell, violin; Mrs. Dolly Randolph Jackson, 'cello, and Miss Isabel Mitchem, organ, played "Agnus Dei," by Bizet-Kreisler. The choir is under the direction of Mrs. William D. Foley. Miss Mitchem is the organist.

Death of William Herbert Bowes.

William Herbert Bowes, for many years organist at St. John's Church, Larchmont, N. Y., and at his death organist at St. Simeon's Church in the Bronx, died March 13 of a heart attack at his home in White Plains, N. Y. Mr. Bowes was in his seventy-sixth year. He was born in England, but had been in this country for many years. Mr. Bowes is survived by his widow, by two brothers in Chicago, Arthur and George Bowes, and by two sisters in England.

The morning service at the Community Church of New York, of which John Haynes Holmes is pastor and Clifford Demarest the organist, was devoted on March 24 to commemorating the 250th birthday of Johann Sebastian Bach. The choral group sang works of Bach, Mr. Demarest played the Fantasie in G minor, the Air for the G String, the Prelude and Fugue in E minor, the Toccata and Fugue in D minor and the Chorale Prelude on "Ein' Feste Burg," and Dr. Holmes spoke on "Bach, the Composer and Seer."

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"PETITE ENSEMBLE" HAS ITS CHRISTENING

BABY ORGAN IS ANNOUNCED

Kilgen Factory Completes Lusty and Precocious Infant of 158 Pipes, Self-Contained and with Unusual Possibilities.

A "big little organ" of new design, christened with the interesting and euphonious name "The Petite Ensemble," has been designed at the factory of George Kilgen & Son, Inc., in St. Louis and made its first appearance there in April. A first hearing of the instrument at the factory leads to the characterization of this youngster in the first sentence.

Briefly stated the "Petite Ensemble" is a two-manual whose tonal resources consist of 158 pipes. There are eighteen stopkeys, a crescendo pedal and a swell pedal. The entire organ, including the motor, is self-contained and portable. When the keyboard is removed it can be taken through any standard door. The 158 pipes are put to use in a manner to provide the greatest variety and at the same time the maximum of power in ensemble, and it is to achieve this that the Kilgen brothers and their staff state that they devoted three years of experiment. They and those who have heard the organ feel that they are justified in believing that they have met with success.

A special blower, built at the Kilgen plant, solves one of the problems confronted in designing the instrument. This blower is placed inside the organ, so that installation of the "Petite Ensemble" requires merely placing the instrument in its predetermined location and plugging in an electric cord. Yet standard A. G. O. console measurements have been followed strictly in the console. The measurements of the organ show a width of five feet six inches, a height of seven feet three inches, a depth of two feet six inches and a total depth, including pedals and bench, of only five feet.

All the tones of the organ are produced by actual pipes.

The new "Petite Ensemble"—the first one completed—was placed on view at the Kilgen factory in St. Louis the middle of April and was tested and demonstrated by Charles M. Courboin, the noted concert organist, who made the trip from New York to examine the organ before it left the plant. Mr. Courboin's artistry and the unusual possibilities of the little instrument, when its size is considered, opened the eyes of the small group which heard him play. Both in Bach fugues and in the lighter pieces which required solo effects Mr. Courboin declared he found the results far beyond his expectations.

The "Petite Ensemble" was designed to meet a growing need for small instruments in places where larger ones cannot be accommodated or afforded. It is expected to be in demand for private residences, mortuaries, studios and small churches which in the past have not been able to consider the purchase of a pipe organ. It is pointed out by the builders that it is not to be considered on the same basis as the "orthodox" organ. Its manufacture is to be carried on in a special branch of the factory and with consideration for the service the instrument is calculated to render.

Standing on the same floor with the baby organ there was presented the contrast of two four-manual consoles, for the organ under construction for the church over which the radio-famed Father Coughlin presides.

The Kilgen Company is making a specialty also of its new dual control player, which is now one and one-half years old and for which an extensive library is being made. One of these players, an integral part of a larger organ, has been placed in a special exhibition room at the St. Louis factory. The player is entirely concealed under the lowest keyboard. This player is also to be installed in the "Petite Ensemble" when desired.

Fred Faassen and his choir at Grace Methodist Church, Lake Bluff, Ill., presented Stainer's Crucifixion" on the afternoon of Palm Sunday.

CHARLES M. COURBOIN AT NEW KILGEN "PETITE ENSEMBLE"

CHOIR BOYS' CAMP-SCHOOL

Camp Wa-Li-Ro on Put-in-Bay Island This Summer—Beymer Director.

Camp Wa-Li-Ro, a summer camp and school for choir boys and men, is to be opened June 17 on the famous island of Put-in-Bay in Lake Erie. Bishop Warren Lincoln Rogers of Ohio is honorary president, the Rev. Edmund G. Mapes of Cleveland is executive secretary and Paul Allen Beymer, dean of the Northern Ohio Chapter, American Guild of Organists, is the director. A partial list of the faculty includes Frank E. Fuller, John Gordon Seely, Francis A. Mackay, Laurence Jenkins and several members of the clergy. Mr. Beymer spent last summer at the College of St. Nicolas near London and there with Dr. Sydney Nicholson, the director of the School of English Church Music, planned a similar school for a month in America. Bishop Rogers and several of the Cleveland clergy became interested and Camp Wa-Li-Ro is the result.

The mornings are to be devoted to rehearsals and general musical instruction, culminating in a service at noon in the village church, in which members of the camp will take part. Different rituals will be followed each day in order to familiarize the boys and men with all services. Special attention will be paid to the correct method of chanting and hymn singing. A repertoire of useful anthems will be taught and special work for solo boys will be given. The afternoons will be devoted to boating, swimming, fishing, golf and other camp activities under the supervision of an athletic instructor and the evenings to social gatherings in the large lobby of the camp hotel.

The first week in July interest will center in a special course in boy choir work for choirmasters. A demonstration choir will be used for illustration of the lectures. The choirmasters attending will all take part in the daily services and rehearsals.

Service of Bach at Battle Creek.

Thirty singers of the First Congregational Church at Battle Creek, Mich., assisted by Mrs. Shirley Lipscomb, organ; Miss Georgia Wilbur, piano; Fred Gage, cembalo, and a quartet of soloists directed by Paul H. Eickmeyer, preached a musical sermon Sunday morning, March 31. The Bach Magnificat in D major was the feature of the service. The vocal soloists sang solos from Bach cantatas and Mr. Eickmeyer played two chorale preludes. Station WELL broadcast the service.

JUILLIARD SUMMER SCHOOL

Hugh Porter Is in Charge of Organ Instruction—Many Courses.

A wide selection of courses will be available to students at the Juilliard Summer School in New York, to be held from July 8 to Aug. 16. The organ instruction will be under Hugh Porter, whose training and experience are not surpassed by that of any young organist of today. Besides private lessons in organ, there will be classes of four in which each student will receive individual instruction every week and for which academic credit is given by Teachers' College of Columbia University. There will be two master classes a week in the interpretation of organ literature, with emphasis on the "Orgelbüchlein" of Bach and the Chorales of Franck. Affiliated courses in church music, conducting, keyboard harmony, composition, voice and chorus will be given by capable instructors.

Wade Walker of Ridgefield, Conn., has been engaged as official organist at the County Center, White Plains, N. Y., during the convention of the National Horticultural Society from June 21 to 27. Mrs. Franklin D. Roosevelt, Mrs. John D. Rockefeller, Jr., and many other prominent persons are expected to be guests. Mr. Walker received much prominence last year while serving in the same capacity. His recitals were broadcast.

PLAN BACH FESTIVAL ON ELABORATE SCALE

TWO BIG DAYS IN BEREA, OHIO

Mass in B Minor, Choral and Orchestra Concerts and Harpsichord Numbers Are Included—June 7 and 8 Are the Dates.

Baldwin-Wallace College and its musical guide, Albert Riemenschneider, have made elaborate preparations for the third Bach festival, at the college in Berea, Ohio, June 7 and 8. The Bach chorus, the festival orchestra, chamber music groups, the brass choir and famous soloists will take part and there will be four concerts in the two days in the college auditorium, while the brass choir will play chorales from the tower of the administration building.

Aside from the B minor Mass, which will be given complete, divided between two concerts on Saturday, many features will be presented. One of the two Italian cantatas for solo voice will be among the offerings. John Challis, exponent of the clavichord and harpsichord, will play groups on both of these instruments of the Bach period. Mr. Challis builds his own instruments and is a disciple of Arnold Dolmetsch, originator of the Halsmere festivals in England. Among other numbers of interest there will be chamber music by string ensembles and other groups, some of the expressive and tender "Geistliche Lieder," a Brandenburg Concerto and one of the famous overtures (suites) for orchestra. The whole festival is built together to form a sustained spiritual message.

The two-day program will be as follows:

Friday, June 7, 4 p. m.—Chamber music program: Sonata in C major, for two violins and clavier (L. N. Kurkdjie, first violin; Clarence Wenger, second violin; Carl G. Schluer, piano); Three "Geistliche Lieder" (Miss Emily L. Stretch, contralto; William Cook, organ); Chromatic Fantasy (John Challis, clavichord); Air from Suite No. 3 in D (string ensemble); Air, "Have Mercy, Lord, on Me" ("St. Matthew Passion") (Miss Emily Stretch, contralto; L. N. Kurkdjie, violin obbligato; Delbert Beswick, cembalo); group of pieces for harpsichord and Partita in B flat (John Challis).

Friday evening—Orchestra, chorus and soloists: Brandenburg Concerto No. 1 in F major (orchestra, Carl G. Schluer, conductor); group of pieces for the harpsichord (Toccata in E minor, Sarabande in D minor and Fantasia in C minor) (John Challis, harpsichord); Cantata, "Sleepers, Wake" (chorus and orchestra, Albert Riemenschneider, conductor); Cantata No. 209, for soprano solo, "Non sa che sia dolore" (Mrs. Florence W. Kelley, soprano, accompanied by the orchestra); Italian Concerto for Harpsichord (John Challis); Overture, Suite No. 4 in D major (orchestra).

Saturday afternoon the first half of the Mass in B minor will be given and the second half is scheduled for the evening.

Orders Three-Manual Kilgen.

The First Christian Church of Flora, Ill., has ordered a three-manual Kilgen organ. The instrument will be installed in duplicate chambers, on each side of the chancel, concealed by grillework.

THE GILBERT CRUISE PARTY

to the

MEDITERRANEAN and NORWAY

Let me tell you about the plans for the summer of THE GILBERT CRUISE PARTY for ORGANISTS and their families.

We shall enjoy a cruise to the historic Mediterranean and Norway on the steady S. S. RESOLUTE in the profitable company of fellow organists.

Climax your trip to the Convention with a cruise at rates that will surprise you. Write NOW to

RUSSELL S. GILBERT

83 Cleveland Street **Orange, New Jersey**

Clarence Watters' Four Bach Recitals Impress Hartford

Clarence Watters contributed in a distinguished manner to the worldwide observance of Bach's 250th birthday anniversary, and Hartford, Conn., gave evidence of its appreciation of Bach recitals when its music-lovers crowded the chapel of Trinity College for a series of four Bach programs in March. Mr. Watters' fine musicianship met with enthusiastic commendation and since the series there have been requests that he play additional recitals. All of the four programs were played from memory on the fine new Aeolian-Skinner organ. Mr. Watters states that the beautiful Gothic edifice at Trinity, with its resonance, "and G. Donald Harrison's superb organ give us a perfect setting for Bach."

The four programs were made up as follows:

March 5—Prelude and Fugue in G major; Chorale Preludes, "Christ Lay in Death's Dark Prison," "Christ, Consolation of the World" and "In Thee Is Gladness"; Trio-Sonata in D minor; Concerto in D minor, for Two Violins; Passacaglia and Fugue in C minor.

March 12—Prelude and Fugue in C minor; Trio-Sonata in E flat; Chorale Preludes, "Unto Thee I Call," "Dearest Jesus, We Are Here" and "Who Lets the Dear God Reign"; Prelude and Fugue in A minor.

March 19—Fantasia and Fugue in G minor; Trio-Sonata in C major; Chorale Preludes, "O Man, Bemoan Thy Awful Sin," "By the Waters of Babylon" and "We All Believe in One God, Creator"; Vivace from Sixth Trio-Sonata; Chorale Preludes (organ, trumpets and trombone), "Praise God, All Ye Christians," "Dearest Jesus, We Are Here" and "A Mighty Fortress Is Our God"; Toccata, Adagio and Fugue in C major.

March 26—Toccata and Fugue in D minor; Chorale Preludes, "O Guiltless Lamb of God," "My Heart Is Filled with Longing" and "Christians, Rejoice"; Fugue in E flat; Chorale Prelude, "Glory Be to God on High" (two versions); Prelude and Fugue in E minor (the Wedge).

A fair conception of the impression

CLARENCE WATTERS

made by Mr. Watters may be gained from a letter to THE DIAPASON from President Remsen B. Ogilby of Trinity, who reports:

"The simple fact that he played on four successive Tuesday evenings the Bach programs I enclose herewith, entirely from memory, is something of an achievement in itself. Mr. Watters never plays any selection in public until he has so mastered it that he does not need the music and can devote his entire attention to bringing out the expression. You will notice also how careful he was to present in every program the different types of Bach's genius. In other words, it was a remarkable exhibition of the wide range of the capacity of Bach, the master musician.

"When we first announced these recitals, I was somewhat skeptical as to how many people would turn out for a program of solid Bach. The fact that we had larger and larger audiences every evening during the series testifies to what Mr. Watters accomplished. Several discerning people told me that the absolute silence during the entire evening was the finest tribute that could be paid to Mr. Watters."

HEARD AT UNION SEMINARY

Organ Students Give Weekly Recitals Built Around Big Themes.

During the last few months weekly recitals have been presented by students of the School of Sacred Music of Union Theological Seminary. Each of the programs was built around one of the following themes: "Great Settings of Famous Church Melodies," "Four Centuries of Belgian Organ Music," "The Works of Edward Elgar" and "Three Great Composer Organists of St. Sulpice, Paris." All who took part are organ pupils of Dr. Clarence Dickinson, and nearly all of them are organists in Greater New York. Those who have been taking part in these programs are: Mary Louise Wright, organist of the Fourth Avenue Methodist Episcopal Church; Paul Allwardt, St. Luke's Lutheran Church; Marshall Bretz, Methodist Episcopal Church, West Chester, Pa.; Henry Whipple, First Church of Christ (Center Congregational), New Britain, Conn.; David Pew, St. Andrew's Church, Stamford, Conn.; Lillian Mecherle, First Moravian Church, New York City; George Wilson, Christ Episcopal Church, Bridgeport, Conn.; Russell Wichmann, Home Street Presbyterian Church, New York City; Harry McCord, First Baptist Church, Arlington, N. J.; Broadus Staley, Fort Schuyler Presbyterian Church, New York City; Margrette Powers, St. Paul's Congregational, Brooklyn; Robert Crandall, Washington Park M. E. Church, Bridgeport, Conn., and William O. Tufts, Jr., assistant organist, Union Theological Seminary. A special program played by Wallace McPhee of the class of '31 and now at the First Baptist Church, Montclair, N. J., included settings for the organ of great numbers in the Lutheran liturgy by Bach, with explanatory notes given by Paul Allwardt.

"SAVE MUSIC" IS THE CRY

Concerted Effort in Connection with Music Week May 5 to 11.

A concerted effort toward the preservation of music and other arts as a vital community force is to be the objective of the twelfth annual national music week, to be observed May 5 to 11. The rallying cry for this phase of the nationwide festival is "Conserve Our Musical Assets." It is suggested by the national music week committee that the week be made a means of bringing about a greater use of those art assets so that their value may be apparent to each community. It is particularly urged that the celebration be made a medium for obtaining greater public support—not necessarily financial aid, but moral support—for whatever musical or other art projects or activities in a given community may have been endangered in this period of depression.

The assistance of the local music week committees is being enlisted in the matter of bridging the gap between the schools and the functioning of school music training in adult life—a problem which, in the opinion of educators, represents a great waste of the musical talents and aptitudes developed in the schools.

In conserving local musical assets, music week is to focus interest in such matters as keeping up the standard of music instruction in the schools despite straitened finances; the obtaining of instruments or other equipment for school music work; an agitation either of the need for a music supervisor in the schools—where there is none—or of additional instructors, and the formation of a special chorus of choir singers which may function after music week as a permanent choral society.

Yon to Open Season Oct. 16.

Pietro Yon, who has placed himself under the exclusive management of Bernard R. Laberge, will open his season of 1935-36 with a recital in Carnegie Hall, New York City, Oct. 16, after which he will make an extensive tour of the United States, Canada and Mexico.

A U S T I N

"A tonal ensemble which combines refinement with magnificence."

"The organ is colorful, cohesive, is thoroughly expressive and has richness and brilliance without shrillness."

"You are now in a position of definite leadership."

"It marks to my mind an epoch in the development of American organ building."

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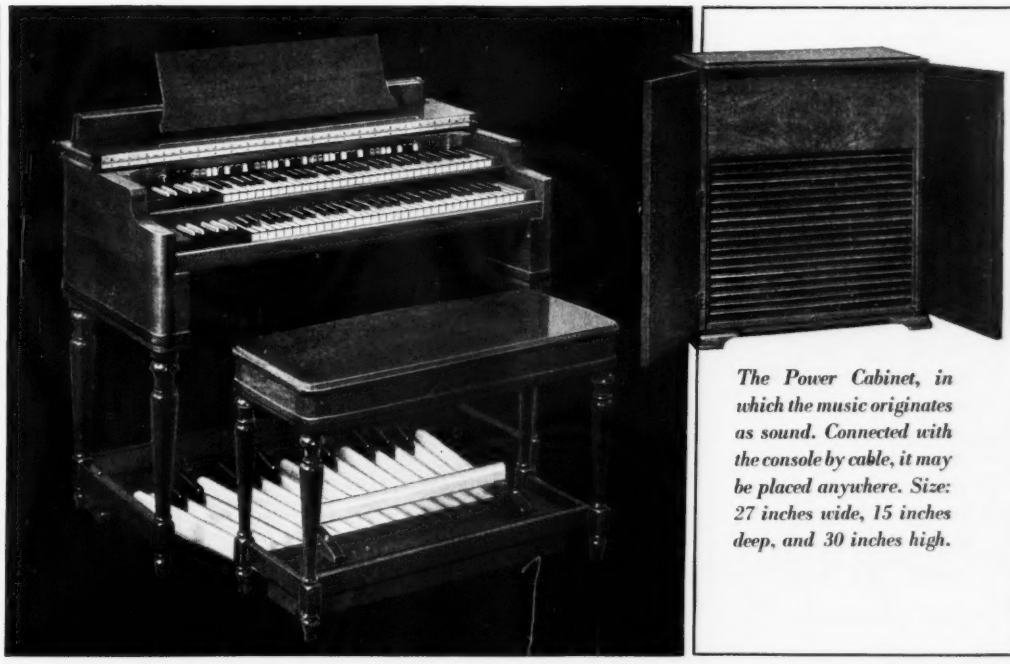
Hammond Organ

—A NOTABLE MUSICAL DEVELOPMENT

The Hammond Organ, Concert Model. It consists of a two-manual console, detachable pedal clavier, and separate power cabinet (in inset). The console is 48 inches long, 24 inches wide, and 37½ inches high. All the mechanism is contained in the console. The price is $1250.



The Power Cabinet, in which the music originates as sound. Connected with the console by cable, it may be placed anywhere. Size: 27 inches wide, 15 inches deep, and 30 inches high.

The Hammond Organ is a new musical instrument. Yet it is built to conform to established pipe-organ standards, requires pipe-organ technique of the musician who plays it, and produces the entire range of tone coloring necessary for the rendition, without sacrifice, of the great works of classical organ literature. In addition, it permits many tone colors never before heard on any musical instrument. . . . It is installed by plugging into an electric light socket. It occupies less space than an upright piano. . . . The Hammond Organ constitutes a notable, even a revolutionary, musical development.

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American Guild of Organists

United States and Canada

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

Charter Granted Dec. 17, 1896

Organized April 13, 1896

Incorporated Dec. 17, 1896

Amended Charter Granted June 17, 1909

Amended Charter Granted June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

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Iowa—Horace Alden Miller.
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Convention Events As Scheduled Form An Imposing Menu

The program for the convention of the American Guild of Organists in New York City the last week of June is rapidly approaching completion and in the next issue THE DIAPASON expects to publish the complete schedule of events. Seth Bingham, chairman of the program committee, is able to announce an imposing list of items, including recitals, papers and discussions, which contains assurance of the interest and large caliber of the program.

At the reception in the Hotel Astor which will mark the opening of the convention on Monday evening, June 24, the Roth Quartet, with Dr. Louis Robert, organist, will give the American premiere of a Fantasy for organ and string quartet written by Kalman Antos. On Tuesday the organ recitalists are to include Harold Heeremans of Seattle and Alfred Wilson of Toronto, playing at the Church of St. Mary the Virgin, on the large Aeolian-Skinner organ, and Alexander McCurdy, Jr., of Philadelphia, and Carl Wiesemann of Dallas, Tex., playing on the large Möller in the ballroom of the Waldorf-Astoria. Tuesday evening there will be a great boy choir service at the Cathedral of St. John the Divine, with the choirs from St. Thomas', Trinity, St. Paul's, Brooklyn; St. James' and the Cathedral of St. John taking part. Dr. T. Tertius Noble will play the prelude, William E. Zeuch the offertory and Channing Lefebvre the postlude.

Wednesday will be a day devoted largely to choral music. Hugh Ross and Thompson Stone, both nationally known conductors, will hold a rehearsal of a chorus made up of convention delegates in the morning. In the afternoon there will be a symposium of Hebrew, Byzantine, Gregorian and Russian music, with the choir of Temple Emanu-El, the Byzantine Ensemble, the Pius X. Choir and the Russian Symphonic Choir taking part. E. Power Biggs will play the postlude. In the evening the climax will be reached with a junior choir festival at the Riverside Church in which twenty-one choirs of New York and vicinity, from Baptist, Episcopal, Lutheran, Methodist, Presbyterian and Reformed churches will sing. Dr. Harold V. Milligan will play the postlude. Between these choral events there will be an afternoon interlude in the form of recitals by Miss Charlotte Klein and Paul Callaway at St. Thomas' Church.

Thursday will be devoted to discussion of problems of various kinds, under the leadership of Harvey B. Gaul of Pittsburgh, and a recital at the City College in the afternoon by Clarence Mader of Los Angeles and Dr. Charles Heinroth. In the evening there will be a service at St. Bartholomew's Church at which the mixed choirs of that church, the Madison Avenue Presbyterian, the Church of the Saviour, Brooklyn; the Riverside Baptist and the Second Presbyterian will sing. Hugh Porter will play the postlude.

Friday morning the new features of organ design will be discussed, with Senator Emerson Richards in the chair and J. B. Jamison and Ernest M. Skinner as speakers. This will be followed by a recital on the Casavant organ in Temple Emanu-El by Charles M. Courboin and Virgil Fox. In the afternoon an orchestra-organ concert is on the schedule, with Eric DeLamarter as guest conductor and Palmer Christian as assisting soloist. This will take place in St. George's Church, which has an outstanding Austin organ.

Dr. Wallace Goodrich of Boston is to be the guest speaker at the banquet Friday evening which will bring the convention events to a brilliant close.

"Console Meetings" in Chicago.

Plans have been made by a committee of the Illinois Chapter headed by Walter Flandorf for a series of monthly "console meetings" at which the organists will get together informally and exchange experiences in a manner which is expected to prove beneficial and interesting. The first of these meetings will be held at Grace Episcopal Church, 1442 Indiana avenue, May 7 and the Estey three-manual organ will be used—an instrument installed only a few years ago in this small but beautiful church.

The first meeting will be devoted to the discussion of the organ prelude and the processional. Questions will be asked, answered and illustrated by anyone present. Mrs. Helen Westbrook will open and close the meeting by playing some of her own compositions.

The meeting will open at 9 o'clock. Just preceding it, at 8, the Van Dusen Club will have a recital in the same church, to which Guild members are invited.

The members of the "console meetings" committee are Mrs. Westbrook, Miss Esther Wunderlich, F. E. Aulbach, William Lester and Mr. Flandorf, chairman.

New Life in Maine Since Merger.

New life is being noted in Guild circles in Maine since the consummation of the merger. The old A. G. O. and N. A. O. forces have united and plans are developing in Portland, where the recently-formed Maine Chapter has its headquarters, and in Bangor, where a branch has been organized. Plans are being made to arouse interest in other cities of the state and additional branch chapters probably will be brought into being.

Alfred Brinkler of Portland, a figure of eminence in musical circles of New England for a number of years, is the dean of the new Maine Chapter and other officers are: Subdean, John Fay; secretary, Mrs. Annie J. O'Brien; treasurer, Miss Gertrude L. Buxton. Officers of the Bangor branch chapter are: Regent, Mrs. Harriet S. Mehann; secretary, Mrs. Edith F. Tuttle; treasurer, Miss Helen M. Tewksbury.

San Diego Chapter.

In sponsoring its first recital by an eminent visiting artist, the San Diego Chapter chose wisely in presenting, on the evening of March 27, Charlotte Lockwood, who played a program which should have delighted a much larger—though no more appreciative—audience than the one which assembled at the First Presbyterian Church.

Following the concert a reception was held at the attractive residence-studio of Mr. and Mrs. Russell Keeney, where Guild members and their friends spent a pleasant hour with Miss Lockwood and her manager, Bernard Laberge.

CONSTANCE VIRTUE.

Annual Petersburg, Va., Choir Service.

The Petersburg branch of the Virginia Chapter and its associated junior and intermediate choirs sponsored a service of worship Sunday, April 7, at 4 p. m. at the Tabb Street Presbyterian Church. Dr. J. E. Hemphill, pastor of the church, delivered a short address on "Music in Worship." D. Pinckney Powers, regent, played as a prelude "Grave" (Fantasia in G major), Bach, and as a postlude the Chorale "Der Tag der ist so freudenreich," Bach. Six anthems were sung by the various choirs. This junior vesper service is sponsored annually by the Petersburg branch and is given before a capacity congregation. The committee in charge this year was Mrs. J. W. Brown, Miss Emily Mason and Mrs. J. F. Wright.

RESULTS OF WARDEN'S DRIVE

The warden's drive for full chapter representation at the general convention in New York in June is bearing increasing fruit from month to month. Following is a list to date of the chapters which have pledged themselves to be represented at the convention:

Binghamton.
Buffalo.
Central Missouri.
Central New York.
District of Columbia.
Florida.
Georgia.
Hartford.
Headquarters.
Illinois.
Indiana.
Jacksonville Branch (Florida).
Long Island.
Louisiana.
Maine.
Miami.
Minnesota.
Missouri.
Monmouth.
New England.
North Carolina.
North Texas Branch (Texas).
Northeastern Pennsylvania.
Northern Ohio.
Oregon.
Pennsylvania.
Rhode Island.
Sacramento.
St. Petersburg Branch (Florida).
Southern Ohio.
Tallahassee Branch (Florida).
Tennessee.
Texas.
Union-Essex.
Vermont-New Hampshire.
Western Pennsylvania.
Western Washington.
Wilkes-Barre.
Worcester.
Youngstown Branch (Northern Ohio).

GUILD NIGHTS IN NEW YORK

The calendar at headquarters includes the following events arranged for the remainder of the season:

Sunday evening, May 5, 8 o'clock—Four-choir service at Madison Avenue Presbyterian Church, Madison avenue and Seventy-third street, New York, under the direction of Seth Bingham, organist and choirmaster.

Monday evening, May 20, 6 o'clock—Dinner preceding the annual meeting at Schrafft's, 220 West Fifty-seventh street, New York.

Tuesday evening, May 28, 8:15 o'clock—Festival service at St. Bartholomew's Church, Park avenue and Fiftieth street, New York, under the direction of Dr. David McK. Williams, organist and choirmaster.

National Guild Convention in New York, June 24 to 28.

News of the American Guild of Organists

[Continued from preceding page.]

Many New Members Added as Result of Expansion Campaign

In the nationwide campaign for new members which began Jan. 1 and will continue into June, the expansion committee reports encouraging results, and the outlook for the coming months is still brighter.

Communications regarding membership may be addressed to Uselma Clarke Smith, chairman of the expansion committee, 27 East Springfield avenue, Chestnut Hill, Philadelphia, Pa.

The following list shows the fifteen chapters which had reported the largest number of new members to April 15.

Headquarters	50
Pennsylvania	33
Western Pennsylvania	22
Lehigh Valley	16
Hartford	15
Minnesota	15
Rhode Island	11
Kansas	10
North Carolina	10
Central New York	9
Indiana	9
Northern Ohio	9
Missouri	7
District of Columbia	6
Wisconsin	6

New members elected April 15 are:

CENTRAL NEW JERSEY—
Elizabeth M. Green, Trenton.
CENTRAL NEW YORK—
James T. Sautter, Whitesboro.
Muriel Schmidt Zoller, Herkimer.
Mrs. J D. Walters, Utica.
CHESAPEAKE—
Alma Bladin Whittlif, Baltimore.
DISTRICT OF COLUMBIA—
R. Deane Shure, Washington.
Marguerite Blakely Holloway, Washington.
EASTERN NEW YORK—
Mrs. Flora F. MacKay Walker, Schenectady.
HARTFORD, CONN.—
John L. Bonn, Waterbury.
Lyman Bradford Bunnell, Naugatuck.
Edward F. Hands, New London.
Clifford J. Hotchkiss, Torrington.
Fannie L. McCormack, Waterbury.
George H. Schofield, New London.
Vera B. Taylor, Plymouth.
Georgiana C. Wolff, Waterbury.
Alvin Ashton Wooster, Naugatuck.
HEADQUARTERS—
Ralph S. Brainard, Mount Vernon, N. Y.
Robert P. Oldham, New Haven, Conn.
Heinz Arnold, Brooklyn.
Duncan Trotter Gillespie, New York.
Joseph W. Grant, Middletown.
Donald A. Griscom, Sandy Hook, Conn.
Ernest H. Hays, Hampton, Va.
A. Roy Kendall, Charlottetown, Prince Edward Island.
Hans A. Lange, Jr., Bayside, L. I.
Marie K. Logemann, Fort Lee, N. J.
Mary Lydon, Rutherford, N. J.
Martha S. Marsh, New York.
Claude Meaders, Greenwich, Conn.
James F. Newcomb, New York.
Paul F. Roman, Brooklyn.
Bertha Bradish Wingate, Superior, Wis.
Lillian P. Stephens, Rahway, N. J.
The Rev. William J. Finn, New York.
H. Loren Clements, Brooklyn.
Jules D. Swalier, New York.
Ralph H. Mazziotta, New York.
Alfred G. Dreisbach, Weehawken, N. J.
LONG ISLAND—
Margaret A. Pentland, Rockville Center.
Margaret L. Jones, Bayside.
INDIANA—
Dorothy Dunlap, Rensselaer.
Daisy Todoroff, Chicago.
KANSAS—
Margery Glasgow, Topeka.
Donald L. Coats, Topeka.
Carl F. Jessen, Salina.
Blanche Barkdull Muir, Anthony.
Margaret Scaer, Winfield.
A. D. Schmutz, Emporia.
Merle M. Steinberg, Winfield.
LOUISVILLE—
Marie Louise Marcuccilli, Louisville.
LOUISIANA—
Warren Hastings Miller, New Orleans.
LEHIGH VALLEY—
Arthur Mattern, Allentown, Pa.
LINCOLN—
Edward G. Borgens, Lincoln.
Mrs. Frank Darling, Lincoln.
Paul W. LeBar, Lincoln.
Mrs. John G. Mason, Lincoln.
MAINE—
Fred Lincoln Hill, Portland.
Herbert A. Hurd, Fryeburg.
Mrs. Samuel A. Morse, Bath.
Harriet R. Shaw, Bath.
BANGOR BRANCH (MAINE)—
Herbert T. Hobbs, South Brewer.
Irma V. Nickerson, Brewer.
MICHIGAN—
Benjamin Laughton, Detroit.
MISSOURI—
Margaret Dies, St. Louis.
Freeman Empson, St. Louis.
Mrs. Grace A. Newman, St. Louis.
H. A. Smichausen, St. Louis.
NEW ENGLAND—
Hope Hilton, Gloucester, Mass.
Wallace R. Gray, Lowell, Mass.
Clifford Kemp, Boston.
Ruby H. Swanson, Lexington, Mass.
NORTH TEXAS BRANCH (TEXAS)—
Marie Dollard, Wichita Falls.
E. W. Wendt, Wichita Falls.
NORTHERN CALIFORNIA—
Charles Egon Bell, Berkeley.
NORTH CAROLINA—
Mrs. John T. McFarland, Hickory.
NORTHERN OHIO—
Joseph A. Hofrichter, Jr., Lakewood.
Paul S. Pettinga, Oberlin.
OKLAHOMA CITY—
Roland Miller, Shawnee.
Spencer H. Norton, Norman.
PENNSYLVANIA—
Mrs. Miriam E. Baumgardner, York.
Mae Brodbeck, York.
Mrs. Bertha H. Donohoe, York.
Adam Hamme, York.
Violet M. Hoke, York.
Evelyn S. Kauffman, York.
S. Paul Lynerd, Hanover.
Donald H. Pfaff, Hanover.
Herbert A. Jerome, Westville, N. J.
Claire Locher, York.
Evelyn Massa, Philadelphia.
William F. Miller, West Philadelphia.
Emily M. Schwartz, Wrightsville.
Mrs. Kenneth G. Stallman, York.
Margaret Tucker, Philadelphia.
RHODE ISLAND—
Arthur B. Hitchcock, Providence.
ROCHESTER—
Edward C. May, Rochester.
SACRAMENTO—
Maude A. MacSwain, Sacramento, Cal.
Irvine Shields, Sacramento.
WESTERN PENNSYLVANIA—
Grace G. Lindsay, Pittsburgh.
John W. McCarthy, Pittsburgh.
Evelyn J. Parker, Aspinwall.
Alma E. Siefert, Pittsburgh.
Mrs. Rhea L. Wickline, Pittsburgh.
WISCONSIN—
Dorothy E. Kolb, Madison.
Donald Julius Larson, Madison.

Western Pennsylvania.

A chapter dinner was held April 2 with sixty-eight members and guests present. The speaker was M. Dumesnil, distinguished pianist and teacher, who forsook his own topic of the piano and talked about famous organists among his friends in Paris, with anecdotes of Widor and Dupré in particular.

Five applications for membership were received and voted upon favorably. The meeting then adjourned to the nearby Sixth U. P. Church to hear a recital by Thomas Webber of Youngstown, Ohio, being the last of a series sponsored by Arthur Jennings, organist of this church.

The April meeting was held in the chapel of the East Liberty Presbyterian Church, one of the nation's masterpieces of architectural glory, and a talk was given by the architect of the church, the famous Dr. Ralph Adams Cram. The annual minister-organist dinner is slated for the evening of May 7 and the annual meeting with election of officers for May 23.

H. E. S.

Central New York.

Central New York Chapter held its meeting March 25 at the Buhl organ factory, Utica. After a short business session, presided over by the dean, Miss Zillah L. Holmes, the members were taken on a trip of inspection through the factory, officers of the company acting as guides. The trip terminated on the third floor, where the visitors were shown the console of the organ recently installed in the Franciscan Church, Syracuse. The console, which has four manuals, was explained by Paul Buhl, president of the company. A German supper was served to the members, who included organists from Utica, Whitesboro, New Hartford, Herkimer, Cooperstown and Sherrill.

The April meeting was held in Herkimer April 9 at the home of Mrs. Abram Zoller. Mrs. Reba Maltby assisted the hostess and was program chairman. The speaker of the evening was Russell Carter, a charter member of this chapter, and who now is dean of the Eastern New York Chapter. He is also head of the department of public school music for the state of New York. Mr. Carter gave an interesting talk on the work of the Eastern New York Chapter. He also spoke on church music, with a few remarks on public school music. A buffet supper was served.

ZILLAH L. HOLMES, Dean.

Hartford Annual Meeting May 2.

Plans have been made to hold the annual meeting May 2 at the Asylum Avenue Baptist Church, Hartford. A chicken pie supper will precede the business meeting and election of officers.

In keeping with the desire of the expansion committee, each member has been asked by letter to make it his purpose to sign a new member, if possible, before the meeting. It is hoped that it will be possible to double the membership of Hartford Chapter.

DONALD B. WATROUS, Secretary.

District of Columbia.

At the regular meeting of the chapter April 1 Dean Wilkins announced that everything except the most routine business would be dispensed with, out of deference to Edgar Priest, organist and choirmaster of the Washington Cathedral and a charter member of the chapter, whose death occurred March 30. The remainder of the program was postponed to a meeting called for the following Monday night.

Ernest M. Skinner of the Aeolian-Skinner Organ Company was present and paid a brief but sincere tribute to Mr. Priest. The Rt. Rev. James E. Freeman, D. D., LL. D., Bishop of Washington, in a letter to the chapter expressed in glowing terms his appreciation of the greatness of Mr. Priest, both professionally and personally, and extolled his rare fineness and splendid attributes.

Two new members were announced.

MABEL R. FROST, Chairman Publicity.

About twenty-five faithful Guild members braved the stormy weather to attend the postponed meeting of the Guild. After the usual colorful and witty minutes read by the registrar, Mrs. Sylvester, the dean, Miss Wilkins, presented the resolutions drawn up on the death of Edgar Priest, co-organizer of the D. C. chapter. These were ordered spread upon the minutes. Announcement of the dates of the annual Guild examinations was made by the dean, who is most zealous in urging the members to take these examinations. A substantial contribution to the National Symphony Orchestra sustaining fund was reported by Mrs. Warfield, chairman of the fund. Complete plans for the tri-state convention were discussed.

Robert P. Elliot, a member of the Guild, reminisced delightfully on his experiences as an organ builder. It is to be regretted that so few were privileged to hear him.

CORNELIA L. KINSELLA,
Publicity Committee.

Louisville Chapter.

Preparation of Easter programs lessened activity in organ recitals last month, only two of note having been given, so far as this correspondent knows—that of George Latimer at the Second Presbyterian Church April 14, devoted to compositions of Bach and Handel, and a recital by William E. Pilcher, Jr., at the First Lutheran Church April 7 under the auspices of the Young People's Luther League of the church.

Among the Lenten and Easter programs, the popularity of Stainer's "Crucifixion" seems to be in the ascendancy hereabouts, the number of performances given this year numbering five, compared to one each of Gaul's "Holy City," "Olivet to Calvary" and "Gallia." The "Triumph of the Cross," by Matthews, has had two performances.

Membership in the chapter has gone to the highest point this month it has enjoyed in four years.

C. L. SEUBOLD,
Corresponding Secretary.

Drs. Schlieder and Maitland Appear in Guild Night Program

Frederick Schlieder and Rollo Maitland gave headquarters members a treat when they spoke on "Form in Improvisation" on the occasion of Guild night March 26 at St. James' Episcopal Church, where G. Darlington Richards is organist and choirmaster. Organists are becoming more and more interested in the subject of improvisation, as nonliturgical churches are using an increasing amount of ritual in their services, thereby making an important place for improvising.

Dr. Schlieder pointed out the importance of and the necessity for form in the arts, and described its application to music, from the short phrase to the classic sonata. He illustrated on the piano as he spoke, introducing a little humor toward the close by using as his two themes in the sonata form the hymn-tune "Work, for the Night Is Coming" and Schumann's "Happy Farmer." According to Dr. Schlieder the general purpose, the form, ought to come first in importance and the particular methods for arriving at that end should be subordinate.

After Dr. Schlieder's talk, everyone went into the church, the majority sitting in the choir stalls, while Dr. Maitland gave examples of improvised parts of the service. He improvised on hymn-tunes in the vigorous postlude style and in the quieter mood, using imitations in different voices. Another illustration was in the toccata style, with a hymn-tune in the pedal part, a feat which Dr. Maitland, with his unusual facility, performs to perfection. Modulating thematically from an offertory anthem to the offertory sentence was also illustrated.

With two men of such attainments giving the benefit of their long experience, it was altogether an evening of great value to all present.

Northern Ohio Chapter.

The Northern Ohio Chapter held a meeting at the Glenville High School April 8 through the courtesy of school officials and the Cleveland board of education. A model dinner, perfectly balanced as to vitamins and calories, was served in the school cafeteria, following which Russell Gee, director of music at Glenville High, gave a short informal talk describing his work there and the conditions under which he does it. We then gathered in the auditorium to hear a program by the high school chorus, which, under Mr. Gee's direction and that of his predecessor, Griffith Jones, has stood first among high school choruses in this vicinity for some years. These boys and girls do remarkably fine work and have succeeded in attaining a finish rare in preparatory school choruses. They opened with Bach's well-known Advent Chorale, which they hummed with a musical, resonant hum reminiscent of Russian choirs in quality and method of attack. This was followed by a varied program including folksongs, Palestrina, Crueger, Schvedoff, Dett and others, ancient and modern, sacred and secular. Most of the work was *a cappella*, all of it memorized, and all characterized by clear enunciation, accurate intonation and irresistible vitality. Their performance fairly seethed with life; even the slow-moving anthems never lost their rhythmic pulse. The three soloists of the evening—Anne Pearlstein, alto; Jack Comstock, baritone, and Florence Wollerman, soprano—deserve special mention, both for the excellence of their work and the pleasing quality of their voices.

The Toledo convention will be Monday and Tuesday, May 6 and 7. We have invited the Central Ohio, Southern Ohio and Michigan Chapters to join with us. Through cooperation of the Ohio Music Teachers' Association, which convenes in Toledo the same week, an unusually interesting program has been arranged.

FLORENCE WHITE, F. A. G. O.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

Jewish Music Sung; Hear Rabbi Wolsey; Philadelphia Service

A most interesting and inspiring service of Jewish music was given under the auspices of the Pennsylvania Chapter March 27 at the temple of Congregation Rodeph Shalom in Philadelphia by the choir and cantor under the direction of N. Lindsay Norden, M. A., Mus. B., organist and choirmaster of the synagogue. The work of the choir was superb and the many solo parts were sung beautifully by the cantor, David Berkowitz. The whole service was marked by sincerity and deep devotion.

Rabbi Louis Wolsey's address on the history of Jewish music was illuminating and masterly. The writer requested of Rabbi Wolsey a synopsis of the address. Here it is:

Jewish music is as old as the Bible itself. The divine art of music has shared with Israel his manifold experiences, and his strange and changeful history. As music is one of the arts through whose medium the restless spirit of humanity has attempted to express itself in undying forms, so the Jewish people have sought its modes by which to find an outlet for their prayers, their hopes, their thoughts, their aspirations. Scripture frequently alludes to the use of song in the recitation of its poetry, as when the children of Israel emerged from the Red Sea they were led by Moses and Miriam in the famous "Song of the Sea"; or when the Israelites triumphed over the Midianites they sang the "Song of Deborah." The Solomonic Temple, however, gave to Jewish history its first elaborate contribution to music. There the priestly tribe of Levites was entrusted with the privilege of singing the songs and the Psalms, and the reading of the Pentateuch in the temple cult, and they were accompanied by an orchestra of strings, woodwinds, brass and percussions. Even the names of their instruments have been preserved in Scripture, more particularly in the 150th Psalm.

After the destruction of the Temple instrumental music was hushed in the divine service because—so it was alleged—the accompaniment was a symbol of joy, never to be revived so long as the Jew remained in exile. It was only after the introduction of the reform movement in Jewish life, at the beginning of the nineteenth century, that the organ was introduced into the synagogue, on the theory that so long as the reformed Jew no longer considered himself an exile, and regarded Palestine as a phase of Jewish evolution, the organ might have a legitimate place in the music of the synagogue. The orthodox synagogue still adheres to the old tradition.

The difference between the Oriental and Western and modern music might be indicated briefly by the difference in the number of tones in the scale. Where Western music has twelve notes, the Oriental scale would have as many as twenty-four steps. And it is not rhythmical, as in the music of the Occident, and while this is not universally true, it leans to the minor scale.

As in every phase of life, the Jew in his wanderings could not fail to be influenced by his environment. The Oriental pattern was definitely affected by European music. While there are more modern Jewish musicians who earnestly plead for a restoration of the old Jewish patterns, or at least their quality, they forget that civilization is the story of an exchange of views and habits. The so-called Gregorian chant is unquestionably borrowed from the music of the old synagogue, even as some of the music of the reformed synagogue is occidentalized in form, if not in spirit.

Moses Mendelssohn, the great thinker and scholar, influenced Jewish life by accelerating the entrance of the Jew into the general environment. He translated the Pentateuch into good German, and published it with the rabbinic script, so that the students of the ghetto might be acquainted with the best of German language and literature. This was a process of occidentalization, and it very greatly influenced the music of the synagogue, so that the compositions of such men as Sulzer, Lewandowski, Naumburg and Goldstein imparted to Jewish music a spirit of joy and of triumph, and eliminated the old minor wails that were so characteristic of ghetto music.

It has been urged, I think not without justification, that music composed by Jews is not always Jewish music, but it is likewise true that much of the genuinely Jewish music has been composed by Gentiles. The day of complete understanding between the faiths may be far distant, but its coming will be accentuated by a study of the values of the music of each denomination.

The program of the service was as follows: Organ, "Matnath Yad" (Memorial of the Departed), arranged by T. Tertius Noble. From the New Year's Music—"Eso Enai" ("I Will Lift Up Mine Eyes"), James H. Rogers; "Harninu" ("Sing Joyfully"), James H. Rogers; "Boruch Atto" ("Praised Be Thou, O Lord"), Edward J. Stark. From the Atonement Music—"Kol Nidre" ("All the Vows"), Traditional; "Mi El Comocho" ("Who Is Like unto Thee"), M. Goldstein, arranged by N. L. Norden; "El Noroh Aliloh" ("God Who Worketh Wondrously"), Traditional. From the Music for the Three Festivals—"Min Hametsar" ("Out of the Deep"), Jacques F. Halevy; "Yevorechecho" ("May the Lord Bless Thee"), M. Goldstein, arranged by Norden; "Hodu l'Adonoy" ("Give Thanks unto the Lord"), Traditional. Organ, "Kamoh Yaavrun," arranged by M. Goldstein; congregational hymn, "Leoni," Traditional. From the Sabbath Services—"Mikomocho" ("Who Is Like unto Thee, O Lord"), Howard Thatcher; "Sh'ma and L'cho Adonoy" ("Hear, O Israel"), Thatcher; "Toras Adonoy" ("The Heavens Declare"), Thatcher; "Kedusha" ("Sanctification"), Max Spicker; "Etz Chayim" ("The Lord Will Reign"), Traditional.

USELMA CLARKE SMITH, Dean.

Vermont-New Hampshire Meeting.

Members and friends of the Vermont-New Hampshire Chapter met at Burlington, Vt., March 24, for a service of Lenten and Easter music. The service was held in the chapel of the University of Vermont. An excellent program of choral music was presented by the university choir under the direction of Professor H. G. Bennett, accompanied by Miss Miriam Natilee Marston, organist, and the chapel orchestra. Selections from Palestrina, Mozart, Bach's "St. Matthew Passion" and Handel's "Messiah" were sung. Preceding the processional hymn, Professor Homer Whitford, F. A. G. O., dean of the chapter, played a short but especially interesting group of chorale paraphrases of his own composition.

Following the service a short chapter meeting was held. It was suggested that the dean be appointed a delegate to the national convention, and other matters pertaining to the convention were discussed. Harley E. Wilson of Burlington was appointed chairman of a publicity committee in connection with the warden's membership drive. It was also suggested that the chapter year conform with the calendar year.

After the meeting the members adjourned to the home of Professor and Mrs. Bennett, who were the hosts of the chapter for tea.

J. W. STEARNS,
Recording Secretary.

North Carolina Chapter.

The late winter meeting of the North Carolina Chapter was held in Charlotte March 29. Dean Leslie P. Spelman presided over the business meeting at the afternoon session and definite plans for building up the membership were discussed and made. It was voted to have a round-table discussion for organists and choir directors at the spring meeting to be held May 11 or 18 in Raleigh.

The programs for the day were made up entirely of the works of Johann Sebastian Bach. William Wall Whiddit, organist at St. Paul's Episcopal Church, assisted by Mrs. Hazel Roseman, soprano, introduced the programs with the Fantasia and Fugue in G minor and "My Heart Ever Faithful." George Thompson, director at the Presbyterian Church, Greensboro, and professor of organ in the Woman's College of the U. N. C., gave the principal program of the morning session: Passacaglia in C minor; Arioso from the "Capriccio on the Departure of a Beloved Brother"; Adagio from Third Trio-Sonata; Chorale Prelude, "In dulci Jubilo"; Siciliano; Sonatina from the Cantata "God's Time Is Best," and the Toccata in F major. Mr. Thompson's playing was cleancut interpretation of the great master.

Eugene Craft, host to the chapter, assisted by Jack Berger, 'cellist, introduced the afternoon session with the Toccata and Fugue in D minor. Mr. Berger played "Arioso" and "Jesu, Joy of Man's Desiring"; Miss Gertrude Gower sang the aria from the "St. Matthew Passion," "Blute nur, Du liebes Herz." Fred Howard Parker, teacher of organ in U. S. C., gave this program, closing the day: Prelude and Fugue in G major; Pastorale; Chorale Prelude, "O Sacred Head Now Wounded," and Fantasia and Fugue in A minor.

At the evening session there was an artistic performance by the Spanish dancer, Carola Goya, her accompanist-soloist and her sister, a harpist of no mean ability.

One of the most interesting experiences of the day was the visit of the members to various churches, trying the fine instruments this city possesses. One of the most interesting, perhaps, was the organ at St. Paul's Church. This is built in three sections, each played from the same console. The main organ is on the south side of the chancel, the echo in the tower at the entrance to the building and the processional in the hall of the parish-house. The latter is especially desirable as the choir assembles and sings the processional hymn in the hall of the parish-house.

The members will assemble in Raleigh for the May meeting to hear William H. Jones, A. A. G. O., give a recital. He is head of music at St. Mary's College.

MABEL W. HONEYCUTT, Secretary.

Union-Essex Festival Service.

The April meeting of the Union-Essex Chapter took the form of a festival musical service conducted by Walter N. Hewitt, A. A. G. O., at the Prospect Presbyterian Church, Maplewood, N. J. The combined choirs of the Prospect Church and St. Paul's Methodist, Newark, numbering more than sixty voices, responded to the artistic direction of Mr. Hewitt with a splendid performance of varied works. The organ solos by Mr. Hewitt were on an artistic par with the choral works and were played entirely from memory.

The program follows: Organ, Toccata and Fugue in D minor, Bach; Chorale Preludes, "O Man, Bemoan Thy Dreadful Sin" and "I Call to Thee," Bach; Allegretto Giocoso ("Water Music"), Handel; chorus, "God So Loved the World," Stainer; "Let Not Your Heart Be Troubled," Dickey, and "The King's Highway," Williams; organ, "Departing Day," Mueller; "A Memory," Hewitt, and Chorale in A minor, Franck.

ROBERT A. PEREDA, Secretary.

Missouri Forces United.

On Monday, March 25, at the Central Presbyterian Church, St. Louis, with Doyne Christine Neal as hostess, the Missouri N. A. O. and A. G. O. were merged into one organization. A mock wedding ceremony was performed and a huge wedding cake adorned with a miniature bride and groom added much pleasure to the festive occasion.

After the business meeting, conducted by the dean, Hugo Hagen, a recital was given in the auditorium by Gladys Winer Walker, A. A. G. O., organist at Peters Memorial Presbyterian Church, and Julius H. Oetting, A. A. G. O. The following is the program as rendered: Fugue in D major, Bach; Chorales, "In dulci Jubilo" and "Lord Jesus, We Are Here," Bach, and "Nun danket alle Gott," Karg-Elert; "Lamentation," Guilmant, and "Grand Choeur Dialogue," Gigout (Mrs. Walker); "Aus tiefer Noth," Reger; Fantasia and Fugue, Bach, and "Rejoice, Ye Pure in Heart," Sowerby (Mr. Oetting).

On March 21, at Christ Church Cathedral, a Bach program was presented by some of the outstanding organists of the Guild, as follows: Prelude and Fugue in E flat (George L. Scott, University M. E. Church); address, "Bach, the Man and His Music," the Rev. Walter S. Swisher, Church of the Messiah; Chorales, "A Mighty Fortress Is Our God," "Jesus, Priceless Treasure" and "Now Rest Beneath Night's Shadow" (Holy Cross choir, Walter Wismar, director); Passacaglia in C minor (Daniel R. Philippi, Christ Church Cathedral); Chorale, Double Chorus, "Come, Ye Daughters" (from the "Passion of Our Lord According to St. Matthew") (St. Peter's Episcopal choir, G. Calvin Ringgenberg, director); Chorales, "Nun freut Euch," "Erbarm Dich mein" and "Valet will ich Dir geben" (Doyne Christine Neal, Central Presbyterian Church); Toccata in F (Calvin Ringgenberg, St. Peter's Episcopal Church).

Eastern New York Chapter.

The many extra duties of the Lenten and Easter seasons occupied the time of chapter members so fully that it seemed unwise to plan for a meeting in April. The schedule for the remainder of the season is:

Saturday, May 4—Luncheon and annual business meeting.

Sunday evening, May 26—Service in recognition of Dr. Candlyn's twenty years of service as organist and choirmaster of St. Paul's Church, Albany.

A church music festival will be held in the Cathedral of All Saints, Albany, during the first week in June. The Guild will be responsible for the following dates:

Tuesday evening, June 4—Ernest White of St. James' Church, Philadelphia, has consented to pay us a return visit and play a recital of organ music planned to interest the musical amateur and the average churchgoer. (That does *not* mean that it will not interest the organist.)

Friday evening, June 7—Annual service of the mixed choirs of the Guild. (The male choirs will sing at another time.) The following anthems have been chosen for the service:

"Come, Holy Ghost," Attwood.

"The Sun Shall Be No More Thy Light," Woodward.

"Send Out Thy Light," Gounod.

"Jesus, Word of God Incarnate," Williams (arrangement).

These anthems have been chosen because of the possibility of their use by any choir, large or small, in its own church. There is no good reason why every mixed choir represented in the Guild should not take part in this service. Please notify the dean, at once, as to the number of singers who may be expected from your choir. Full details of the service will be sent later.

RUSSELL CARTER, Dean.

Oklahoma City Chapter.

The thirty-first program of the Oklahoma City Chapter on March 17 at Pilgrim Congregational Church was a real treat to music-lovers. John Hammond of the Texas Chapter was guest artist, assisted by Mrs. Marjorie Pulley, 'cellist, accompanied by Finley Williams, pianist. Mr. Hammond is a real musician of a high type. His program included the following numbers: Pastorale in F minor, Scarlatti; Chorale in B minor, Franck; Fantasia and Fugue in G minor, Bach; "In San Miguel Chapel," Seder; "Echo Caprice," Mueller; "Pageant," Sowerby.

MRS. D. W. FAW, Secretary.

Program in Pasadena.

The Pasadena branch chapter held its latest meeting at the First Baptist Church in Pasadena, Cal., Tuesday evening, March 19. A dinner was served at the church, followed by a program. Included in the program were James H. Shearer of Pasadena and Mr. Merwin, as organists. Harlow John Mills, pianist-composer, accompanied Elizabeth Morgridge, violinist, in one of his own compositions. The choir of the church sang three choral numbers under the direction of Mrs. Mildred Wickland, organist and director. The program closed with the Mills String Ensemble playing the Piano Quintet in C minor by Dohnanyi.

MILDRED BROCKWAY, A. A. G. O.,
Mus. B., Librarian-Historian.

News of the American Guild of Organists

Meeting of Council.

A meeting of the council was held at the Rutgers Church-house, New York, April 15. Present: Messrs. Doersam, Ward, Harris, Bleecker, Comstock, McAmis, Baldwin, Coke-Jephcott, Duncklee, Hall, McAll, Sammond, Sealy, Stanley, Volkel, Watkins, Williams, Wright and Miss Darnell; also Russell S. Gilbert, dean of the Union-Essex Chapter, and Miss Antoinette Hall, dean of the Long Island Chapter.

The minutes of the meeting held March 18 were read and approved. The treasurer's report, read by the secretary, showed a balance of $1,884.84 on hand, to date, with all bills paid.

Milton D. Casner, A. R. C. O., was, upon recommendation of the examination committee, duly elected an associate of the Guild, *ad eundem*.

Mr. Wright, for the examination committee, reported nine candidates registered for the choirmaster examination at Grace Church, Brooklyn Heights, April 24. It is proposed to hold another examination in October. Christ Church, at Park avenue and Sixtieth street, was selected as the place for the associate and fellowship examinations.

The warden reported for the public meetings committee that the next public event would be the choir festival at the Madison Avenue Presbyterian Church Sunday evening, May 5.

Report of the committee on expansion, read by the warden, shows great enthusiasm throughout the country. Mr. Ward reported for the committee on subscribers that there are 113 to date. Mr. Harris reported for the headquarters expansion committee that a form letter had been prepared and sent, with an application blank and the paper "Why Join the Guild," to practically all the organists in the metropolitan area (exclusive of Queens Borough), urging upon them the advantages of membership. Another form letter has been sent to all, or nearly all, Protestant clergymen, with the "Why Join the Guild" article, asking their co-operation.

The warden reported very satisfactory results in the campaign for representation at the convention. He also reported that plans for the convention will probably be completed during the present month, thanks to the splendid co-operation of all the committees.

One hundred and five colleagues were duly elected.

The organization of the Bangor (Maine) branch chapter of the Maine Chapter, by the warden, and the appointment of its officers were duly ratified.

The following appointments to committees were regularly approved by the council: Headquarters expansion committee, the Rev. William J. Finn; convention reception committee, Messrs. Swain, Gilbert and Hall; information committee, Messrs. Hawkins and Powelson.

The warden read a letter from Mrs. Harry Emerson Fosdick, conveying the thanks and appreciation of Dr. Fosdick for flowers sent him by the warden in the name of the officers and council, during his recent illness.

After consideration of various other matters the meeting adjourned.

RALPH A. HARRIS,
General Secretary.

Western Washington Chapter.

The monthly meeting of the Western Washington Chapter was called to order by Dean Helen McNicoll Wednesday noon, April 10, at the Pine Tree tea-room, Seattle. During the month two new members were elected colleagues in our chapter by the council—Mrs. W. L. Hickerson and Harry Burdick. Following the business meeting the dean introduced the guest speaker for the luncheon, the Rev. Marvin O. Sansbury, D. D., pastor of the First Christian Church, who gave a very interesting book review on "Protestant Church Music," by Davison.

Harold Heeremans, who is our playing delegate to the national convention in June, has just received word that he is to give his recital at noon, June 25, at the Church of St. Mary the Virgin, New York City. Following the convention he will play several recitals in and around New York City.

WALLACE SEELY, Secretary.

Fine Bach Program at Tulsa.

Oklahoma Chapter gave a Bach memorial program March 24 at Trinity Episcopal Church, Tulsa. The program as presented was: Passacaglia and Fugue in C minor (Mrs. Marie M. Hine); a tribute to Bach by the Rev. J. H. Eckel, Jr.; Concerto in A minor (John Knowles Weaver); soprano solo, "Although Both Heart and Eye O'erflow" and "Lord, to Thee My Heart I Proffer," from "Passion According to St. Matthew" (Mrs. Kathryn Kirkham Reid); violin solo, Air for G string (Mrs. Evalyn Dills); Chorale Preludes, "Lord, Hear the Voice of My Complaint," "In Death's Strong Grasp" and "Christ Now Is Risen Again" (Miss Esther Handley); Chorales, "Wake, Awake," "Grant Me True Courage, Lord" and "Break Forth, O Beauteous Heavenly Light" (A Cappella Choir of Tulsa Central High School, George Oscar Bowen, director); Toccata in F major (Reed Jerome).

There could not have been a better number for opening this memorial program than the C minor Passacaglia and Fugue. Mrs. Hine gave a most satisfactory reading of this work. Smoothness of technique, clearcut phrasing and charm of registration characterized the rendition. The Rev. J. H. Eckel, Jr., chaplain of the chapter and rector of Trinity Episcopal Church, gave an appropriate outline of the life and works of the master in his "Tribute to Bach." Bach transcribed four violin concertos of Vivaldi for the organ; the one in A minor was chosen by Mr. Weaver for this program. The first and last movements were taken at rapid tempo, with orchestral tone coloring, legato and staccato contrasts of touch and well-balanced climaxes prevailing. The adagio was lovely, remarkable in its varied registration and made further attractive by an effective but limited use of the chimes. The number from the "St. Matthew Passion" sung by Mrs. Reid was appropriate for the Lenten season. The violin solo was beautifully played by Mrs. Dills, accompanied by Mrs. Hine at the organ. Very acceptably and effectively rendered was the group of three chorale preludes by Miss Handley. George Oscar Bowen, director of the Central High School A Cappella Choir, is to be commended for the part of his organization on this program. The young voices blended perfectly, and phrasing, dynamic effects and tempos were all that could be desired and gave the Bach program a great climax. Mr. Jerome played his number with an understanding of its classic beauties, bringing to a conclusion the most ambitious program in the history of the Oklahoma Chapter.

SARA RUBY KAUFFMAN.

Florida Chapter Activities.

The March meeting of the Orlando branch was held at Winter Park. After the business session the members enjoyed a recital by Herman F. Siewert, F. A. G. O., on the organ in Knowles Memorial Chapel, Rollins College. The numbers were: Prelude and Fugue in E flat major, Bach; Chorale in B minor, Franck; "Finlandia," Sibelius; Toccata from Fifth Symphony, Widor. At the close of the recital the group spent a pleasant social hour as the guests of Mr. Siewert at his home on the lake, where a picnic supper was served.

On March 29, in the First Methodist Church, a Bach anniversary program was given under the direction of Mrs. Frances Klasgye Freymark, organist of that church. Bach numbers were played by Marvin Norton. The choir of the church sang "Lo, a Rose e'er Blooming," Praetorius, and "The Heavens Are Telling," Haydn. Miss Claudelle played a violin solo and Miss Lydia Baskin sang "Ave Maria," Bach-Gounod.

On April 14 the Chamber of Commerce presented the Orlando branch in the annual choir festival at the Municipal Auditorium. A. E. R. Jones, regent, and Frances Klasgye Freymark were in charge of this splendidly arranged affair. The auditorium, seating 4,000 and containing a lovely Estey organ of 101 stops, is an ideal place for such a musical offering. About 200 voices were in the chorus. The ensemble of choirs was heard in "Send Out Thy Light," Gounod. St. Luke's Cathedral choir sang "I Will Lift Up Mine Eyes," Galbraith. The First Baptist choir sang "Praise Ye the Father," Gounod. The First Presbyterian choir gave "Were You There?", Burleigh, and the First Methodist choir "Ho, Everyone That Thirsteth," Macfarlane. A piano and organ number was a "Dream Fantasy" by Siewert, dedicated to the Florida Chapter, A. G. O., and played by Manly Duckworth, piano, and Mr. Siewert, organ. The ensemble of choirs then sang "Unfold, Ye Portals," Gounod.

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The Jacksonville branch met for its monthly meeting April 4 at the Carling Hotel. The regent, Mrs. Louisa Entenza, presided. A business session was conducted, at which final plans for the state convention, to be held in Jacksonville in May, were discussed. At the conclusion of the business the members heard another lecture in the series being given by Lyman P. Prior on "The History of Early Church Music." Later the group enjoyed a social hour and luncheon in the grill of the hotel.

On March 31 in the First Baptist Church Mrs. Robert E. Lee Hutchinson presented Lorenzo P. Oviatt, organist of the Flagler Memorial Presbyterian Church, St. Augustine, and the A Cappella Choir of the Jacksonville College of Music in a recital. This is an annual service given as a memorial to deceased members. The numbers were as follows: Organ, "Lamentation," Guilmant; Chorales from the "St. Matthew Passion," Bach; "Träumerei," Schumann; "Reverie Interrompe," Tschaikowsky; choir, "Turn Thee Again, O Lord," Attwood; "God So Loved the World," Stainer, and Cherubim Song, Bortniansky; organ, "In Paradisum," Dubois, and "Marche Religieuse," Guilmant; Choral Blessing, Lutkin.

On April 1 the Jacksonville branch presented Claude L. Murphree, organist at Florida University, assisted by George Hack, baritone, in an all-Bach program in the Riverside Baptist Church. A feature of this recital was the singing by Mr. Hack of one stanza of the original chorale before each prelude was played.

ROSELLA LIDDELL.

Tampa, Fla., Branch.

The sixth annual Guild service of the Tampa branch was presented at the First Christian Church, Tampa, March 26. The regent, Mrs. W. H. Deuber, presided, reading the Guild principles and later introducing the dean, Mrs. Nella Wells Durand, who in turn introduced the recitalist of the evening, Claude L. Murphree, F. A. G. O.

At the opening of the service three chorus numbers were beautifully sung by the First Christian Church choir, under direction of Conrad Murphree (uncle of Claude Murphree), with Mrs. Nella Crandall as organist. They sang "Hear My Prayer, O Lord," James; "Open My Eyes," Macfarlane, and "Break Forth, O Beauteous Heavenly Light," Bach. Mr. Murphree played: Concerto in F major, first movement, Handel; Chorale Preludes, "Ich ruf zu Dir" and "Herr Gott, nun schleuss den Himmel auf," Bach; Toccata in F major, Bach; "An Easter Spring Song" (dedicated to Mr. Murphree), Edmundson; Scherzo from Second Symphony, Vierne; "By the Lake of Gennesaret," Diggle, and "Variations de Concert," Bonnet.

At the close of the service, members of the Guild and choir gathered in the parlors of the church, where refreshments were served, honoring Mr. Murphree.

The monthly meeting of the Tampa branch was held in Lakeland April 9 at the First Christian Church, with Mrs. May Paine Wheeler and Mrs. J. P. Getzen as hostesses. At the close of the business session, with Mrs. W. H. Deuber, regent, presiding, interesting numbers were presented by Miss Eunice Davis of Bartow, and vocal numbers were sung by Albert Meehan, tenor. Mr. Meehan was accompanied by Mrs. Wheeler.

The group then motored to the College Heights M. E. Church, where the organist, Miss Carolyn Yates, played. The next stop was at All Saints' Episcopal Church, where the first movement of the Second Sonata, Mendelssohn, was well played by Miss Mildred Maginness. The members then went to the home of Dr. and Mrs. J. P. Getzen, where luncheon was served.

Miami Chapter.

The Miami Chapter presented a miscellaneous program at Trinity Methodist Church April 8. Appearing on the program were Marian Davis, soprano; Frances Tarboux, organist, and the Thekla Trio, composed of Charlene Gould, violinist; Nancy Mills, violinist, and Katherine Pond, pianist. Outstanding numbers on the program were: Tarantella, Drdla, by the Thekla Trio, and "Song of Penitence," Beethoven, by the Thekla Trio, Marian Davis and Frances Tarboux. Mrs. Davis sang two groups of songs accompanied by Miss Tarboux at the piano.

The chapter held a business meeting Wednesday morning, April 24, at Trinity Episcopal Church, at which time Miss Bertha Foster, organist of that church, opened the meeting with an organ solo.

AMY RICE DAVIS, Secretary.

Loud Plays for New England Chapter.

Again there is only one event to report for the New England Chapter, the pressure of Lenten duties being so heavy that extra services are not possible either for those who conduct them or for those who attend. This one event was a recital by John Hermann Loud at St. Paul's Cathedral, Boston, Monday evening, April 1. It had been a number of years since Mr. Loud played for the Guild here, and so the occasion was one which his many friends and admirers welcomed as a chance to renew acquaintance with his playing. Also, some who had not heard him before in a solo performance were given an opportunity to discover why his name has become almost a household word as an organist in these parts. The program consisted of the Prelude and Fugue in E minor (Wedge), by Bach; Two Chorale Improvisations, by Karg-Elert; a Canzonetta by Reger; Concert Rondo, Hollins, and the Seventh Sonata, Guilmant.

Mr. Loud's playing retains its youthful vigor and vitality. This was especially noticeable in the Bach Prelude and Fugue, which was performed with great power and energy. The Hollins Rondo also was presented with the brilliance of the virtuoso. His registration proved that a feeling for color is not the exclusive possession of the younger generation of players. The program itself was almost novel, so seldom are the sonatas of Guilmant and the pieces of Hollins heard. Altogether it was a very gratifying occasion for all those who attended.

PAUL AKIN, Secretary.

Worcester Chapter.

"The Romantic Period in Church Music" was the subject of a lecture-recital in the First Baptist Church on April 8. Walter W. Farmer, organist and choirmaster of the church, and music critic of *The Worcester Evening Gazette*, was the lecturer of the evening. Music of Schumann, Guilmant and Rheinberger was played by Mrs. Leroy Burnham, Mrs. William F. Sawyer, Mr. Farmer, C. Clifton Hosmer and Neil Farrow. The songs of Schumann and Schubert were ably interpreted by Mrs. Hildebrandt.

The last of this series of lecture-recitals will be given in May with a study of the "Modern Period."

ETHEL S. PHELPS,
Corresponding Secretary.

[*Continued on next page.*]

News of the American Guild of Organists

[Continued from preceding pages.]

Central Ohio Chapter.

The Central Ohio Chapter presented Margaret Evans in a recital on the evening of March 26 at St. John's Evangelical and Reformed Church, Columbus. The organ is a four-manual Möller. Miss Evans' program was as follows: "When in the Hour of Utmost Need," "Now Rejoice, Christians," Largo from Fifth Sonata and Prelude and Fugue in G major, Bach; Fugue in C sharp minor, Honegger, arranged by Farnam; Toccata on "Ave Maris Stella" and "Cortege and Litany," Dupré; Sketch in D flat, Schumann; "The Soul of the Lake," from "Seven Pastels from the Lake of Constance," Karg-Elert, and the Toccata from the Fifth Symphony, Widor.

The April meeting of the chapter was held April 1 at the home of A. W. Brandt in Bexley. After a brief business meeting, at which Dean M. E. Wilson presided, the meeting was turned over to the speaker for the evening, Ellis E. Snyder, professor of voice at Capital University and conductor of Capital University's famous chapel choir. Mr. Snyder's address was concerned with problems with which practically all choirmasters and organists are faced.

WILLIAM P. GRANT, Secretary.

Rhode Island Chapter.

The sixth meeting of the Rhode Island Chapter was held March 4 at the Beneficent Congregational Church, Providence. The dean, Herbert Thrasher, presided. The Rev. Arthur E. Wilson, minister of the church, gave an informal talk on "Organists I Have Known."

At the meeting of April 1, held at the Central Congregational Church, the nominating committee presented the slate with the names of officers for next year. Announcement was made of a recital April 29 by Lawrence Apgar at All Saints' Episcopal Church. William Meiklejohn gave a talk on Robert Burns.

The annual meeting of this chapter will be held May 6 at the Beneficent Congregational Church. A dinner will be served to members and their guests.

GRACE S. REGESTER.

Monmouth, N. J., Chapter.

The March meeting of the Monmouth Chapter was held on the evening of March 19 in Ralph Hall, Rumson, N. J. Dean J. Stanley Farrar presided. All officers and nineteen members and one guest were present. Three persons were proposed for membership. The following were appointed by the dean to serve on the nominating committee: Mrs. Aurelia Maps, Mrs. Charles Gallagher, Mrs. William Fischer, Miss Gertrude Hampton and Miss Abbie Strickland.

The following were named for rally day committees: Nominating, Mrs. James Green; reception, Mrs. Charles Fitch; resolutions, Mrs. William Fischer. The rally day program, May 22, at the Crescent Avenue Presbyterian Church, Plainfield, was explained by the secretary, Mrs. Everett Antonides. Members were urged to keep the date in mind, as an outstanding program has been arranged.

The subject of the evening was plainsong. Walter N. Waters of the Monastery Church in Jersey City presented the subject, illustrating at the keyboard.

At the close of the meeting the Long Branch members served as hostesses for the occasion.

HELEN E. ANTONIDES, Secretary.

Indiana Chapter.

The Indiana Chapter was privileged to hear three artists in a recital at Friedens Evangelical Church March 26. William E. Pilcher, Jr., organist; Camille Swan Pilcher, violinist, of Louisville, and Josef Schnelker, A. A. G. O., from Fort Wayne, presented a program, giving each number a sincere reading. Mr. Schnelker is the organist at the Catholic Cathedral in Fort Wayne, where, deeply engrossed in the perfection of church music, he finds time to prepare and present interesting programs. Mr. Pilcher played two Bach chorale preludes—"In Dir ist Freude" and "In dulci Jubilo"—and the Fugue in E flat, "St. Ann." Mrs. Pilcher played the Andante from the E minor Concerto of Mendelssohn; Rondino, Kreisler, and "La Fille aux Cheveux de Lin," Debussy. The First Sonata (first movement), Mendelssohn; two Chorales by Brahms, the Prelude and Fugue in G minor of Dupré; Allegretto, Elgar; Scherzetto, Vierne, and Allegro (Sixth Symphony), Widor, were Mr. Schnelker's numbers.

This program marked the second meeting of the chapter in March. March 5 was the occasion for a splendid recital presented at the Scottish Rite Cathedral by William E. Zeuch of Boston.

HELEN SHEPARD, Secretary.

Binghamton Chapter.

The Binghamton Chapter met at the home of Miss Elizabeth Britton March 21. At a short business meeting plans for the triple cities junior choir vesper service, which will be held during national music week, were discussed. All vested junior choirs are invited to take part in the service. The convention of the A. G. O., which will be held in New York in June, and which will be of unusual significance, owing to the merger with the National Association of Organists, was emphasized by the dean, Mrs. Allene Bixby, and the tentative program of recitals, choral services, lectures, etc., was read.

The program was taken over by Miss Britton, who gave a short outline of the life and work of the world-renowned organist, theologian and physician, Dr. Albert Schweitzer. Reading from Schweitzer's book "Out of My Life and Thought," Miss Britton gave the great organist's chapter on the proper understanding and execution of Bach's organ music. Records of Bach's works played by Dr. Schweitzer, Alcock, Dupré and the Philadelphia Symphony Orchestra under Stokowski were used for illustration.

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HELD MOST USEFUL CITIZEN

High Honor Bestowed on William P. Twaddell by Durham, N. C.

William Powell Twaddell, the organist of Durham, N. C., is a prophet not at all without honor in his own country, as amply demonstrated by the bestowal on him of the annual "Civic Honor Award" as the "most useful citizen." Last year this distinction was conferred on the city's leading banker. Mr. Twaddell is organist of the First Presbyterian Church and director of music in the Durham public schools. The inscription on the award states that it is presented to Mr. Twaddell "by his fellow citizens of the city of Durham in recognition and appreciation of his splendid and unique services in enriching the cultural life of the city through his achievements in the field of music, especially in the training of youth in the schools, developing junior choral singers in the churches and generally in finding and inspiring the growth of musical talent in many individuals, thus building in the community a wider consciousness of the value of music and a keener appreciation of its beauty." This is signed by the Durham Chamber of Commerce, M. A. Briggs, president.

It is so unusual for hard-headed business men to appreciate the value of music in a community that it is worthy of notice that there is a city here and there that really appreciates the efforts of its musicians.

Baltimore-Washington Choirs Unite.

The combined choirs of Old St. Paul's Protestant Episcopal Church, Baltimore, and the Washington Cathedral sang Stainer's "Crucifixion" April 10 at Old St. Paul's Church. The choirs, numbering about sixty voices, gave the cantata the preceding Sunday afternoon in the Washington Cathedral and attracted more than 1,500 people. Several hundred were not able to gain admittance to the church. Edmund S. Ender, organist and choirmaster of the Baltimore church, directed. The staff of clergy from the capital church were in the chancel.

WILLIAM P. TWADDELL

Trips Through Organ Rouse Interest.

To increase interest in the organ music at the Temple Baptist Church at Los Angeles in a novel way Dr. Ray Hastings last month conducted three tours through the organ at 5 o'clock on Sunday afternoons. The mechanism of the instrument was explained to all who wished to go on these trips, which were arranged by Dr. Hastings and Edward Crome, the organ technician, to acquaint people with the workings of the large Austin. Nearly a hundred persons made the trips.

Votteler Organ Opened in Cleveland.

The Miles Park Presbyterian Church of Cleveland, Ohio, dedicated a two-manual organ built by the Votteler-Holtkamp-Sparling Company on March 31. The new instrument has a total of 1,232 pipes. The case design is out of the ordinary in that as many as possible of the pipes are exposed to view and speak into the open.

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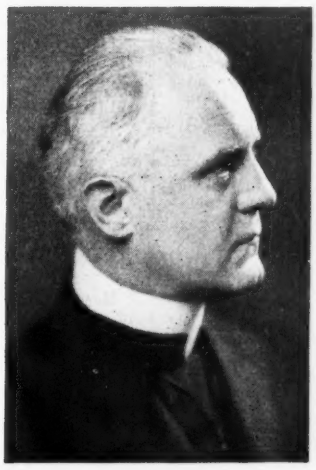

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THE DIAPASON

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CHICAGO, MAY 1, 1935.

IS YOUR ADDRESS CORRECT?

Readers of THE DIAPASON are urgently requested at this time of the year to make sure that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as this paper a favor by notifying us at once. By means of a postal card you may save the postoffice unnecessary labor and at the same time avoid the possibility of not receiving your copy of the paper. Do it now!

ADD TO LITERATURE ON BACH

It has been the privilege of THE DIAPASON to give its readers several very valuable articles as its part in connection with the observance of the 250th birthday anniversary of Johann Sebastian Bach. Last month Dr. Middelschulte, internationally-known Bach authority, threw an interesting light on the manner in which Bach has been an inspiration to composers who followed him. At the same time Dr. Harold W. Thompson in his ever-valuable department listed and classified available editions of Bach's works so thoroughly that every organist and choirmaster who keeps his eyes open must have been led to save the article for frequent reference.

This month we have another painstakingly prepared and highly informative article from the pen of that noted American Bach exponent and organist, Albert Riemenschneider, who has spent much time for the benefit of our readers to enable them to have a comprehensive listing of the wealth of biographical material on Bach. Mr. Riemenschneider has taken time from his various duties as an active organist in Cleveland, as director of the conservatory at Baldwin-Wallace College and as the founder of an annual Bach festival which is attracting more and more music-lovers to Berea, Ohio, to prepare this guide through Bach bibliography.

We hope noone will miss reading these articles. If you have not the time necessary to devote to them after Easter, be sure to save them for vacation reading.

PLAIN FACTS FROM A RECTOR

Some plain truths that seem to require restatement and emphasis at this time, despite their axiomatic character, were expressed eloquently before the congregation at the First Presbyterian Church of Brooklyn Heights on the occasion of the observance of Dr. R. Huntington Woodman's fifty-fifth anniversary on the organ bench of that church. They were spoken by the Rev. Dr. J. Howard Melish, rector of Holy Trinity Episcopal Church, one of the parishes whose choirs and organists took part in honoring Dr. Woodman.

"Since to the worship of God we should bring our best, so, too, the music of the temple should be of the best," said Dr. Melish. "In their temples men have put the best work of sculpture, painting and art-work in glass. It is not worthy of the church to set up a group of amateurs and announce that they will present a great oratorio. One might as well announce that some amateur sculptor will reproduce da Vinci's 'Moses,' some painter Raphael's 'Madonna.'

"If, for financial reasons, the church is compelled to depend upon amateurs for its musical leadership, let it announce that its music is amateurish."

This refreshing pronouncement should be placed in the hands of every clergyman or church board which since the beginning of the depression has been engaged in the dangerous sport of reducing expenses, usually oblivious to the fact that in cutting the cost it is cheapening the entire service.

In addressing the recent annual conference on church music at Northwestern University the Rev. Paul A. Wolfe of the First Presbyterian Church of Evanston made the complaint regarding so many services that he was impressed by their "unadulterated cheapness." Precisely. Where cheapness in price is considered the principal desideratum cheapness of quality quickly follows. It would be just as easy to obtain cheap preaching, for the dull preachers greatly exceed the able and brilliant in numbers and they can be obtained, like the lower grades of church musicians, at bargain salaries. It is a strange lack of a sense of balance that will take heart and soul and quality out of the music of the church but will shudder at the thought of displacing a famous clergyman with a volunteer, or at the idea of turning out every second electric light in a church, or cutting the heat from 70 to 60 degrees, or dispensing with the sexton in favor of someone who might come in now and then to clean up.

Church music may be unimportant to some church people; when once it is no longer accorded its rightful place or deemed worthy to be maintained on an artistic plane, the church itself will not long endure. Let anyone who knows church history or who knows the psychology of worship deny this.

THE GRIM HARVESTER'S WORK

In performing the duty of recording the news we have sad tasks as well as happy ones to perform. In this issue it is with a feeling of sorrow that we announce the passing within a fortnight of three men who in different parts of the country lived lives of usefulness and were an inspiration to their fellow organists.

First came the death of Edgar Priest in Washington. In his fifty-seven years he had achieved much and in his position at the Washington Cathedral he held a place of eminence. His associates in the capital testify to his fine character. For nearly three decades he had served at the cathedral and one paragraph in the tribute of Bishop Freeman in a newspaper interview eloquently summarizes a fair appraisal of this English-born and trained church musician:

"He was a manly man, an exemplar of the best things of character, a Christian gentleman, a great musician and throughout his long tenure he had the unfailing confidence and affection of the entire cathedral staff. His going from us is an irreparable loss."

Though he had reached the mark of three-score and ten years, the taking off of John A. Bell of Pittsburgh in a tragic automobile collision was nevertheless untimely, for his strength and enthusiasm were beyond his years, as was his usefulness. For a little over half a century he had served his church, the First Presbyterian, as organist. Not only in the choir loft did he serve, but as an elder and as a strong support of his pastor in ways other than those usually open to an organist. He was the dean of Pittsburgh organists and his death was a shock to all of them.

Later in the month E. Stanley Seder answered the last summons at the early age of 43 years. Though never robust physically, it is doubtful if any Chicago organist has worked with greater energy and industry than did Stanley Seder in the seventeen years in which he was a factor in the musical life of Chicago. In frequent contacts during those seventeen years the writer cannot remember that Stanley Seder ever spoke one unkind or disparaging word concerning any person. How his church loved him was amply shown when the large Oak Park edifice was filled at the funeral service and when the pastor and the former pastor under whom he served paid their affectionate tributes to his memory. As one of them said, heaven was in his soul, yet it is even better to be able to say that his soul is in heaven.

All three of these men exerted an influence on numberless churchgoers and singers and set an example for their fellows, each in his own way, that should inspire those who come after them.

"Those we call the dead are breathers of an ampler day, for ever nobler ends."

BOOSTING OUR COMPOSERS

Following hard upon the recital of Garth Edmundson's compositions at Sewickley, Pa., by Julian R. Williams, reported in the inimitable style of Harvey B. Gaul in the last issue of THE DIAPASON, New Castle, Pa., Mr. Edmundson's home city, proceeded to prove that some prophets receive honor even in their own country. Edwin Lewis gave a recital of Edmundson's works at the First Methodist Church of New Castle April 2. It is a formidable — we should say a refreshing — group of selections which Mr. Lewis played to display the broad talents of his townsman and fellow organist who is coming to the front so fast as an American composer for the organ. In glancing over the program one finds of special interest a series of three modern preludes on medieval Lenten themes, entitled "Christus Crucifixus," the "Impressions Gothiques," which have actually leaped into popularity, as attested by our recital program pages, the "Easter Spring Song" and a number of other items, including two new ones in manuscript—"Will-o'-the-Wisp" and "Winter Sunset." It is a real delight to see the sun of Mr. Edmundson rising with the co-operation of our American organists. It proves that there are many who are able to recognize new talent and willing to give it the "boost" which it deserves. Such things encourage the American composer and will help to establish a school of American organ composition.

Kraft Heads Hartland School.

Edwin Arthur Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, has accepted the position as head of the Waldenwoods School of Sacred Music of Hartland, Mich., which will hold its fourth annual session the first week in July. Mr. Kraft will give courses in choral music and will also have a master class for advanced organ students. Other instructors on the staff will include Rollin Pease, baritone and head of the voice department in the University of Arizona; Donald C. Farley, organist of Sioux City, Iowa; Federal Whittlesey, Detroit baritone and choral director; Mark Wisdom, Detroit organist, and Miss Nellie Beatrice Huger, founder and director of the school. These instructors will offer courses in voice, phonetics, elementary organ, choir organization and methods. Waldenwoods is one of the beauty spots of southern Michigan and is fifty miles northwest of Detroit. The school is equipped with modern dormitories which were a gift of J. Robert Crouse, industrialist and financier of Cleveland. The school is sponsored by the ministry of music of Hartland and by the Michigan Federation of Music Clubs, of which Miss Huger is chairman of sacred music.

Haydn's "Passion" Is Sung.

On the evening of March 31 an unusual service of music was held at the Reformed Church of Flushing, Long Island, New York City, where Luis Harold Sanford, A. A. G. O., M. S. M., is organist and choirmaster. The motet choir and soloists presented "The Passion," by Haydn, which is seldom heard in this country. This work is really a meditation on the seven last words of Jesus on the cross. It is an oratorio full of melodic interest, the solo parts being interwoven with the chorus parts in a beautiful manner. On Good Friday evening the motet choir sang portions of the "St. Matthew Passion" by Bach and the "Miserere," a setting of the Penitential Psalm 51, by Gregorio Allegri, and performed yearly in the Sistine Chapel.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of May 1, 1910—

Francis Hemington gave his 150th recital at the Church of the Epiphany, Chicago.

John G. Pfeffer, a pioneer organ builder, died in April at his home in St. Louis. He was born in Prussia and was 87 years old. He built organs in St. Louis from 1860 until 1900.

A receiver was appointed for the Hope-Jones Organ Company of Elmira, N. Y.

Howard Cadmus, organist of the Bushwick Avenue Congregational Church and a well-known composer, died in New York April 7. He was born in 1847.

TEN YEARS AGO, ACCORDING TO THE issue of May 1, 1925—

Charles Steele, senior warden of St. Thomas' Church, New York City, made an Easter present of $300,000 to that parish for the endowment of St. Thomas' Choir School.

Dr. Wilhelm Middelschulte sailed for Berlin April 15 to conduct a special course at the High School for Music and the Academy for Church Music. He was also engaged for recitals in several German cities.

Oak Park, Ill., was to have its sixth four-manual organ, a Skinner for the First Methodist Church.

The contract for a four-manual for Holy Trinity Episcopal Church, Brooklyn, N. Y., was awarded to the Skinner Organ Company.

The Reuter Organ Company won the contract to build a four-manual for the First Presbyterian Church at Okmulgee, Okla.

Other specifications of new organs for the month included a four-manual Möller for the Congregational Church of Easthampton, Mass., a municipal organ for Dallas, Tex., by the Bartola Company, and seven or eight sizable three-manuals.

The "Who's Who" page contained biographies of John J. McClellan, Rollo F. Maitland, William Lester and Ernest Prang Stamm.

Cantata Replaces Morning Sermon.

It is somewhat rare to find a church in which at a morning service one may listen to a performance of an oratorio or cantata by a well-trained choir, with soloists of high merit, but at Pilgrim Congregational Church, Oak Park, Ill., the organist-director, Dr. Francis Hemington, presents a sacred work of major importance four times during the year. On Sunday, March 31, Dubois' "Seven Last Words" was given by the Pilgrim Choral Society of thirty-five voices, the solos being sung by members of the quartet. On Wednesday evening, April 17, Stainer's "Crucifixion" was sung. In place of the hymn "Jesu, by Thy Passion," Ruth Lyon, soprano, sang "There Is a Green Hill Far Away," Gounod; Edith Richelson Brown sang "The Cross," Ware, in place of the hymn "Jesus, the Crucified," and the soprano and alto duet "At the Cross" from Dudley Buck's "Story of the Cross" was substituted for the hymn "I Adore Thee," the service ending with the hymn "All for Jesus," by choir and congregation.

Laramie, Wyo., Out to Hear Nizan.

At Laramie, Wyo., where Hugh Mackinnon, that splendid young American composer, is organist of the Episcopal cathedral and exerts a beneficial influence on behalf of church and organ music, Renee Nizan, the young French virtuoso, gave a recital April 10 and refreshed the souls of the music-loving group of Wyoming by her playing. Professor Dickman of the University of Wyoming gave a dinner in honor of Mlle. Nizan and after the recital Dean Fenner of the cathedral held a reception in his home. Miss Nizan played the fine four-manual Aeolian-Skinner organ and was heard by a congregation which so crowded the cathedral that people had to stand in the aisles and others were seated in the chancel. All of which made the occasion noteworthy.

The Free Lance

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

In music be a performer, and not merely a listener.

That is my slogan. I have a thousand copies printed on gummed paper, and I affix them to envelopes or to other matter sent out in correspondence. I am not able to persuade myself that I have influenced the sale of any fiddles, pianos or even saxophones, or that a single card-playing group has resolved to give up the moron's habit of hearing music without listening to it. Still, I feel rather proud of myself and think of myself as a feeble little David standing up bravely against the Goliath of those who love radio not wisely but too well.

The April number of one of our most popular music monthlies has an article on the "coming back of the piano." I had not heard of that myself, but I read the article with a fearful joy. And now comes that organ of toryism, *The Daily Telegraph*, with an article on spring outfits, three-piece suits, cardigans and pianos. Note what is said: "Baby grands are popular these days, perhaps due to the increase in small houses, and the piano buyer tells me that after a standstill period, occasioned, without doubt, by the popular craze for the radio, people are once more buying pianos—and playing them."

◆ ◆

We seem to be hearing a good deal about Bach these days. Do not forget that there was a contemporary of J. S. B. who was something of a musician. His name was Handel. But, speaking of Bach, have you ever seen the words that Ebenezer Prout fitted to the fugue subjects of the immortal "Forty-eight"? They appeared in a monthly edited by Prout, C. W. Pearce and E. J. Hopkins in the '80s or '90s; although the words were always clever and sometimes uproariously funny, they occasionally passed the borders of good taste. Take your second book of the "Forty-eight," turn to the Fugue in E minor and try these lines to the subject, noting the exact way they tie themselves up with the music, particularly on the words "off" and "down":

As I rode in a penny bus, going to the
Mansion House,
Off came the wheel,
Down went the bus,
All of the passengers fell in a heap
On the floor of the rickety thing.

◆ ◆

Germany is celebrating the birth of Bach and Handel with immense enthusiasm and with a great variety of plaudit and homage; oratorios and operas performed, tablets unveiled, placards and posters on railway stations, in trains and on board ships, pageants and processions, advertisements of obscure provincial spots because of their connection with one or the other of these giants of music—these are some of the means taken for publicity. Perhaps the greatest honor for Bach is the re-naming of the church in Arnstadt, where he acted as organist—the Bonifacius Church becomes the Johann Sebastian Bach Church. A writer in *The Observer* remarks that this is doubtless the first time in history that a place of worship has been rededicated to a man whose only claim to saintliness lies in the profundity of religious feeling that glorifies his work. Handel was born in Halle, through which runs the river Saale; boats will float with musicians playing the "Water Music," so pleasing the king of England at his royal party on the Thames that Handel's fortune was made. The English are completely restoring the Church of St. Lawrence, Whitchurch, at Little Stanmore, near Edgware, to the condition it was when the Duke of Chandos lived at Canons, hard by, and Handel was his "Kapellmeister."

◆ ◆

The flurry occasioned by Fritz Kreisler's confession that he had written many of his successful transcriptions from the "Old Masters" himself, theme and all, has pretty well died down. But did you notice that in the interview accorded by him to one of the great dailies he said he had learned a good deal by listening to very ordinary fiddlers? I presume by that he may have meant that certain characteristic ways of ordinary playing may be in some cases good, as well as probably in many cases bad. Having that in mind, I was much amused in reading in the New York *World Telegram* of March 13 that Mr. Bierman, the New York pinochle champion, says that "I learned from watching bum players; so if you watch good players and bum players both, it is like learning good material and material which is no good, so you can choice out the playing which is good, because pinochle is not a game of poker, which, however way the cards fall, you can't battle against it. Pinochle is a game for judgment." Rather ungrammatical, isn't it? But Kreisler and Bierman seem to agree pretty well.

◆ ◆

Who is the supreme god of the orchestra? Answer: Toscanini! You will therefore be impressed when I write that, after years of unavailing effort, I have at last seen and heard the great man conduct the New York Philharmonic Orchestra through a splendid program in that prince of halls, the Bushnell Memorial Hall, Hartford. Being a loyal Bostonian, I am an admirer of the Boston Orchestra and its conductor, Koussevitzky; it is only my even greater loyalty to my musical conscience that induces me, against my will, to say that the Philharmonic Orchestra gave the finest performance I have ever heard, taken as a whole.

How much of this feeling I have is due to the great Toscanini I do not pretend to say, but I stand to my guns. Bushnell Hall has superb acoustics; further, the exuberant modernistic decoration inevitably enhances the effect of all brilliant music, whether the music be that of one of the—dare I say it?—trashy Rossini overtures, or the virtuoso Brahms' "Variations on St. Anthony," or the "Meistersinger" Overture. If you read the New York criticisms of a Toscanini performance you will inevitably be amazed at the superlatives of praise; for the New York brethren lose themselves in admiration and prostrate themselves in a trance of worship. As for me, I went to scoff and remained to pray. In the long Rossini crescendo, in the virtuoso variations in the Brahms piece, in the splendidly achieved climaxes of the Schubert Symphony in C major, or the glorious brilliancy of the "Meistersinger" Overture, Toscanini had the orchestra in the hollow of his hand. But, mark me! I heard Koussevitzky take his men through the same overture on March 29 in Symphony Hall with perhaps not equal brilliancy, but with a more effective fidelity to the score, particularly where Wagner has the three themes going together.

Would that Toscanini could see his way to help the American composer through the exercise of the matchless gifts displayed in Bushnell Hall.

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Ottawa Center.

At the April meeting in the Knox Church Sunday-school hall members of the Ottawa Center were privileged to have as their guests members of the Hart House String Quartet. This internationally famous group of musicians, who were appearing in Ottawa with Dr. Frank L. Harrison, organist and choirmaster of Knox Presbyterian Church, who was at the piano for the Schumann Quintet in E flat major, were enthusiastically received by the organists and their friends.

After dinner, served by the ladies of the church, and a short meeting at which the chairman, W. Arthur Perry, presided and at which the speakers included the members of the quartet, the Rev. Dr. Robert Johnson, minister of Knox Church, and Dr. Harrison, the gathering adjourned to the church for the program.

The previous meeting of this center was held in Dominion United Church and the speaker was Dr. Alfred E. Whitehead, organist and choirmaster of Christ Church Cathedral, Montreal. The topic "Hymn-tunes and Their Use in Musical Composition" was one on which the lecturer was qualified to speak authoritatively, for his work in this line of composition has placed his publications in the forefront today. He was assisted by Allanson G. Y. Brown, F. R. C. O., and the choir of the Dominion United Church, augmented for the occasion by singers from St. Andrew's Presbyterian and Stewarton United choirs. Examples were drawn from Latin, German, French and English compositions, and beautiful effects were produced by the use of descant by Dr. Whitehead and Mr. Brown. The service was brought to a close with the singing of the speaker's anthem "Hast Thou Not Known?" Chorale preludes by Bach, Karg-Elert and Charles Wood were played by Mr. Brown.

The Rev. Dr. W. L. Armstrong, minister of the Dominion Church, presided at the service. Mr. Perry, in a short address, outlined the purposes of the college to those present. Immediately preceding service dinner was served by the ladies of the church.

Hamilton Center.

Secretary: Grace M. Johnson.

Members of the Hamilton Center were guests of the faculty club of the Hamilton Conservatory of Music at a supper in the Scottish Rite Club Wednesday evening, March 13. Miss Helen Livingstone, president of the faculty club, welcomed the organists, and Egerton Boyce, chairman of the center, responded. Edward G. Elliott introduced Stephen Stoot of Casavant Freres, St. Hyacinthe, Que., who was the speaker of the evening. Mr. Stoot gave a very interesting and instructive address on the "Development of the Organ Action," which he illustrated by means of diagrams and organ parts. Commencing with a description of the tracker action as contained in Sir John Stainer's "Organ Primer," Mr. Stoot dealt with the various important inventions in the development of the organ action up to the modern electro-pneumatic action. He also sketched the contribution which his own well-known firm had made and invited those present to inspect the display of various organ parts as well as the miniature organ model of the latest design, which contained one manual key, two stops and two pipes.

The Hamilton Center met at the Church of the Ascension Saturday evening, March 30. A. G. Alexander, organist and choirmaster of the church, gave a short recital, which revealed the many beautiful qualities of the organ. His program consisted of the Toccata and Fugue in D minor, Bach; "Le Bon Pasteur," Debussy; March on a Theme of Handel, Guilmant; "At Sunset," Conte, and Ionian March. The meeting adjourned to the parish hall, where supper was served by the ladies of the church. Routine business was transacted. Egerton Boyce, chairman, presided, and Miss Nellie Hamm, Mus. B., moved the vote of thanks to the ladies and Mr. Alexander. W. H. Hewlett, Mus. B., introduced the Rev. W. F. Wallace, M. A., rector of the church, who gave an inspiring address on church music from the point of view of the layman. Mr. Wallace felt that church music should minister to the trinity, goodness, truth and beauty. Organists should be as catholic as possible in their choice of music. Where congregations had become accustomed to music of a trivial character, Mr. Wallace suggested a gradual substitution of the better hymns and anthems, and he advocated strongly congregational practices of the latter. Occasional unison and antiphonal uses in the Psalms would also prove stimulating. Worship, he concluded, would become a real and vital thing if a sense of God's actual presence were realized.

At the conclusion the speaker was thanked on behalf of the center by Paul Ambrose.

Kitchener Center.

Secretary: Eugene Fehrenbach.

The Kitchener Center sponsored a recital in Zion Church April 1, when Frans Niermeier, A. C. C. O., assisted by Miss Pearl Palmason, violinist, and the choir of the church, presented the following program before a large audience: Sonata in the Style of Handel, Wolstenholme; "I Will Lay Me Down in Peace," Noble (choir); Intermezzo (request), Hollins; "Lamento" from "Esther," Handel-Flesch, and Siciliano and Rigaudon, Francoeur-Kreisler (Miss Palmason); Prelude and Fugue in D (first prize composition at the 1934 Manitoba musical festival), F. C. Niermeier; "Sun of My Soul," Turner (choir); "A Song of Sunshine," Hollins; "Scherzo Tarantelle," Wieniawski (Miss Palmason); "On a Theme of Orlando Gibbons," Stanford.

Mr. Niermeier's work in all three capacities—composer, recitalist and conductor—was warmly commended both by the audience and the local press, and Miss Palmason proved herself a violinist of artistic ability. A reception was held in the parlors of the church following the recital. An organ recital by Edgar Merkel, chairman of the center, was announced for May in St. Paul's Lutheran Church, Kitchener.

London Center.

Secretary: A. Ernest Harris.

The monthly meeting of the center was held at noon Tuesday, April 2, with Ivor S. Brake, chairman, presiding. Twelve members were present. Letters regarding the program and proceedings of the convention to be held in England by the Royal College of Organists were discussed. Nominations were received for officers in the general council.

After luncheon Theodore Gray gave a very interesting talk on chamber music and traced its development from earliest times to the present day.

Choral Symphony of Chicago Composer Will Have Premiere

BURTON LAWRENCE

"The Red Sea," a choral symphony in four movements, to words by Raymond Henagow, will have its first complete performance on the evening of May 26 at the First Congregational Church of Glen Ellyn, Ill. The quartet and choir of the church will sing the symphony, with the composer, Burton Lawrence, at the organ.

Mr. Lawrence was born in Chicago of English and Swedish parents. Throughout grammar school years he achieved local fame as a boy soprano. He started piano study at the age of 9 and played clarinet in the Culver summer naval school band for two years. In 1915 he was awarded a scholarship in piano at the Chicago Musical College, but discontinued music study a year later and concentrated his attention upon science. He obtained his bachelor of science degree from the University of Chicago in 1923, hoping to enter the department of parasitology in the animal industry bureau of the government Department of Agriculture. But the government appointment came just after the death of his father, when it was impossible for him to leave Chicago. By playing a theater organ at night he was able to attend the school of music of Northwestern University, acquiring the bachelor of music degree in 1926.

In 1929, after writing the first draft of "The Red Sea," an orchestral tone poem—"Summer Night"—and the thesis "Organ Pedal Technique Up to the Time of J. S. Bach," he was awarded the master of music degree at Northwestern and elected to membership in Pi Kappa Lambda, honorary music society. In the fall of the same year he toured England and Scotland, and remained in Paris for the winter, studying organ and fugue with Henri Libert, formerly assistant to Cesar Franck. The following spring he toured Spain and Germany, and then remained at the Conservatoire Americaine at Fontainebleau to study the works of Bach and Widor with Widor. He won both the certificates offered to students at the Conservatoire, and in open competition was selected to preside at the organ for the Rabaud festival in France.

In the fall of 1930 Mr. Lawrence returned to Chicago and was appointed organist at the First Presbyterian Church of River Forest. Later he transferred to the Wellington Avenue Church, Chicago, and in October, 1933, took up the duties of organist and choir director at the First Congregational Church of Glen Ellyn. He is the organist of the Maywood festival chorus and held the same position with the In-and-About-Chicago High School Chorus during its first two seasons.

In 1933, after winning first place in the city and district contests of the National Federation of Music Clubs, he was given second place in the national finals at Minneapolis. The following season he won the contest of the American Society of Musicians and appeared in concert under the direction of Bertha Ott at Kimball Hall. Since his return from Europe he has continued his study with Frank Van Dusen and has been heard in numerous recitals.

Gives Palm Sunday Musical Service.

Ernest Prang Stamm arranged a special musical service at the Church of the Holy Communion, St. Louis, Palm Sunday evening, with organ and vocal selections. The offerings of the evening included: Concert Overture in D minor, H. Alexander Matthews; two male choruses entitled "By the Sea," Mark Andrews, and "Invictus," Bruno Huhn, sung by the boys' glee club of Beaumont High School; "The Wee Kirk Wedding Song," Roland Diggle; "Caprice Heroique," Bonnet; vocal trio, "I Will Give unto Him That Is Athirst," from "The Vision of St. John," by C. Whitney Coombs; an *a cappella* anthem, "Thus Saith the Lord," Tschesnokoff, by the chorus choir of the church, followed by the "Impressions Gothiques" for organ, by Garth Edmundson; "Sunset," from Pastoral Suite, Demarest, and "Fanfare Triomphale," Armstrong.

Church Dinner for Van Dusen.

The choir of the First Baptist Church, Elgin, Ill., gave a banquet April 2 in honor of the birthday of Frank Van Dusen, organist and director of music. About eighty-five guests were present at the banquet, including officers of the church and the choir. An interesting program was given at the close of the dinner and speeches were made in praise of Mr. Van Dusen and the choir. A beautiful floral offering was presented to the guest of honor by the choir. This is Mr. Van Dusen's fifth year with the Elgin choir, which numbers thirty-five members and a solo quartet. These forces are preparing the cantata "The Holy City," by Gaul, to be presented at the church in May.

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Los Angeles News; Lockwood Recital Draws High Praise

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., April 10.—The few faithful lovers of organ music who attended the recital given by Charlotte Lockwood at the First Methodist Church March 26 heard some of the finest organ playing that we have been privileged to hear in many a long day. There are few players before the public today whose playing typifies the joy of living as does Miss Lockwood's. Her rhythmic sense is remarkable and in this day of fast playing it was a distinct pleasure to hear things kept under complete control. It was a thrill of a lifetime to hear her play the Reger Fantasie and Fugue on the Chorale "How Brightly Shines the Morning Star" and equally enjoyable to hear the charming Gavotte in F of Wesley. I cannot remember a more delightful performance of the Handel Concerto in F and her performance of Karg-Elert's "The Soul of the Lake," which I have never liked, converted me to its charm.

Miss Lockwood excels in that she plays all kinds of music equally well. When I asked her how this happened she said it must be because she just loved to play the organ, and that was the impression her playing gave.

—

A splendid recital was given in the Baptist Church in Pasadena early in March by the Pasadena branch of the Guild. There was a fine audience and the program was most interesting, containing, among other things, the "Italian Sonata" for violin and piano by Harlow John Mills. This sonata is a prize work, the prize being, I believe, $1,200. James H. Shearer, regent of the branch, gave an outstanding performance of the Bach Concerto in A minor and other numbers by Mozart and Karg-Elert, while Duncan S. Mervynne of Pasadena played pieces by Wetton, Wyckoff and Shackley. The choir of the church sang three anthems by Matthews, Rogers and Candlyn and the Piano Quintet in C minor of Dohnanyi rounded out a most enjoyable evening.

—

The April meeting of the Guild was devoted to a recital by Edouard Nies-Berger on the large Kimball organ in Temple B'Nai B'Rith. Mr. Nies-Berger has been the organist and choirmaster of the temple for several years and it was a pleasure to hear him and his quartet on their home ground. The organ part of the program was devoted to the works of Enrico Bossi, with whom the recitalist studied. The choir sang excerpts from the "Sabbath Evening Service" of Joseph Achron.

After the recital a meeting was held and the nominating committee reported its findings and other names were ordered placed on the ballot for the election of officers at the May meeting.

—

Speaking of King James IV (1498), Marjorie Bowen in her book "Mary Queen of Scots" quotes "Before transacting any business he hears two masses. After mass he has a cantata sung, during which he dispatches sometimes urgent business." Can anyone tell me what sort of cantatas were sung and who were the composers?

—

My sleuths tell me that a number of our local organists are planning to attend the Guild convention in New York. There was talk of renting a bus and having a dozen or more make the trip that way. To travel 6,000 miles costs money, whatever way you take it, and it begins to look as if most of us will have to get together and organize a "little convention" here on the Pacific coast this summer. With an exposition in San Diego it seems a good idea and you may hear more about it next month.

—

A first-rate performance of the "Children's Crusade" was given at the First Congregational Church under the direction of John Smallman on March 31. Other special musical services have been given by B. Ernest Ballard at St. James' Church (Macfarlane's "Message of the Cross"), by Clarence Mader at Immanuel Presbyterian Church (Maunder's "Olivet to Calvary"), by Roland Diggle at St. John's Church (Macfarlane's "Message of the Cross"), by Percy Shaul Hallett at All Saints', Pasadena (Stainer's "The Crucifixion") and a number of others of which I have heard indirectly. An outstanding event promised for early in May is a performance of Dvorak's "Stabat Mater" by the choir of Immanuel Presbyterian Church under the direction of Clarence Mader.

—

Space does not permit me to say all I should like regarding the "Bach Festival of Music" given at Redlands University the latter part of March. The three programs were admirably arranged and the performance was excellent. This goes without saying with such men as Arthur Poister, W. B. Olds, Rowland Leach and the college choir taking a leading part. I am rather hoping that Handel will get a look-in later. I would be more than glad to take the seventy-mile drive to hear, say, "Israel in Egypt."

MRS. ALMA W. HENKE AT WICKS ORGAN IN ST. LOUIS HOME

HOW THE WISH OF MANY YEARS was fulfilled through the ingenuity of an organ builder and through keeping a close watch on advertisements in THE DIAPASON is told by Mrs. Alma W. Henke, St. Louis organist and member of the Missouri Chapter of the A. G. O., in an enthusiastic letter to THE DIAPASON on her experience. The picture shows Mrs. Henke at the new organ, a Wicks "Sonatina." Mrs. Henke tells in detail of her experiences in realizing her dream. She says:

"It has been my desire for years to have a pipe organ in my home—not necessarily a large instrument, but a two-manual with variety, so that I could practice whenever I wished, and as often as I liked, under ideal conditions. My greatest problem was one that seems to exist in most homes—to find a suitable location for it, and, of course, the matter of price. After trying for years to find something suitable which would not interfere with the general scheme of things, or necessitate expensive alterations, I finally gave up the hope of ever realizing my ambition. There simply was no place for an organ without extensive changes, or perhaps a basement installation, the cost of which was prohibitive. About one year ago I saw an advertisement of the new Wicks organ in THE DIAPASON. Still floor space required for placement of the instrument was lacking. Even though it only requires an area of about five feet square, I did not care to give up that much space. So again I was disappointed.

"Recently Wicks experts called again to look over my home from top to bottom, in an effort to find a suitable space, but there seemed to be no solution. Finally one of the men noticed a door under the stairway and asked where it led. I told him that it was a small clothes closet. Much to my surprise he recommended placing an organ in this space, detaching the console and using a portion of the door for the tone opening and the remainder for an entrance into the organ. As impossible as it seemed to me, I had to confess that apparently here was the answer. After due consideration we placed an order and now the organ is installed. It is positively the cleverest installation imaginable and speaks volumes for the ingenuity of the Wicks Company. Here, in a space only three feet deep, five feet six inches wide and six feet high at the highest point, dropping with the stairway down to slightly less than three feet, these people have installed a most effective two-manual organ containing 195 pipes and an octave of twelve reeds. In the basement there is a very small one-fourth-horsepower blower, placed on a platform bracketed to the wall. There is no generator, a rectifier being used instead.

"Just a few words concerning the console, which is without a doubt the smallest and most convenient I have ever seen. It is only three feet six inches deep and four feet six inches wide. The height is three feet nine inches. A. G. O. specifications have been adhered to with the utmost accuracy."

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To hold the attention of 6,000 high school pupils in an organ recital was the interesting responsibility offered to D. Sterling Wheelwright, Chicago organist, when Principal Harry Keeler invited him to play for two assemblies at Lindblom High School recently. This south side school has a large three-manual Möller organ, a gift from Howard Elmore in 1927, which is played daily by David Nyvall, Jr. Mr. Wheelwright's success was evidenced not merely in the thunderous applause following each number, but also in classroom papers which several hundred pupils wrote the next day. Mr. Nyvall's music classes have been posted on the technique involved in concert playing, but among spontaneous expressions were found such as: "Before I went to assembly, organ music to me was the worst music on earth, but before long I changed my mind," and another: "It's the first time I have ever seen a crowd of people so intensely interested in an assembly." Of interest to professionals might be this "layman's" effort to express a reaction: "The coloring, the mixture of notes, the different runs and trills seemed to make one's imagination almost run away with him, it gives such real and vivid pictures."

A chorale prelude by Bach made this first appeal: "* * * very lovely! I don't believe I have ever heard any composition by Bach before." Another commented on the same number as "The piece I almost liked the best." Only two writers said they wished the organist had played popular songs of the type they had always associated with organ playing. Among the frank and disarmingly honest appraisals was an almost unanimous preference for the familiar "From the Land of the Sky-Blue Water" and an arrangement of "Love's Old Sweet Song."

Since enjoyment of a thirty-minute program would depend as much on variety as on performance, considerable care went into the selection, as follows: Concert Variations, Bonnet; "Land of Sky-Blue Water," Cadman, arranged by Clarence Eddy; Gavotte from "Mignon," Thomas, and Chorale Prelude, "Sleepers, Wake," Bach, arranged by Stuart Archer. The second group included: "Sportive Fauns," d'Antalffy; An Old Melody, and concluded with "Polonaise Militaire," Chopin. Mr. Wheelwright introduced the numbers informally, speaking from the elevated console.

Milwaukee Veteran Is Dead.

Charles W. Dodge, widely known pianist and organist, died suddenly April 14 in Milwaukee of a heart ailment. Mr. Dodge, who was 87, was born at Waupun, Wis. After early study he moved to Milwaukee and became the first organist at old St. Paul's Episcopal Church. Later he was appointed organist at Calvary Presbyterian, which post he held for thirty-three years. The Milwaukee Musical Society early recognized the ability of the young organist, gave a concert for his benefit and sent him to Leipzig for three years of study. Mr. Dodge formerly was an instructor in Marquette University Conservatory of Music and also an accompanist for the Arion Club, directed until his death by Dr. Daniel Protheroe. Mr. Dodge's good influence on the musical life of Milwaukee can hardly be computed.

Hymn Festival in Long Island.

A hymn festival was held by the combined choirs of the Methodist Church of Babylon, L. I., N. Y., and the Union Congregational Church of Richmond Hill on the afternoon of March 31. William W. Bross, organist and director at the Richmond Hill church, and Chester H. Beebe, minister of music at Babylon, cooperated to make a successful and enthusiastic service. The chorus of fifty voices was assisted by a violinist and two trumpeters. In a vesper recital preceding the singing Mr. Bross played: "Matnath Yad" and "Addir Hu," traditional Hebrew melodies; Air for G String (violin and organ), Bach; Festival Prelude on "Ein' Feste Burg," Faulkes.

Joseph W. Clokey's Easter cantata "Adoramus Te" was presented at the New England Congregational Church, Chicago, on the evening of April 17 by the choir under the direction of Porter Heaps, assisted by the Elizabethan Madrigal Singers, Madi Bacon, director.

HARRISBURG FORCES UNITED IN FESTIVAL

BACH AND HANDEL TRIBUTE

Mrs. John R. Henry, William E. Bretz and E. Arne Hovdesven Among Organists Who Take Part in Impressive Event March 21.

A Bach-Handel festival recital given by the Harrisburg Chapter, Pennsylvania Association of Organists, March 21, proved to be the most interesting and impressive event ever planned by this active organization. It was a fitting celebration for two such masters, and the choicest gems of their manuscripts were selected to form the program.

Mrs. John R. Henry, organist at the Fifth Street Methodist Church, where the recital was held, opened the program with the Overture to the "Occasional Oratorio" by Handel. This was played in her characteristic manner, which always places the stamp of artistry on her work. Miss Laura M. Zimmerman, recording secretary of the chapter, added an unusual touch to the program by reading her "Sketch of the Lives of Georg Friedrich Handel and Johann Sebastian Bach." In it she related numerous incidents and pointed out similarities and contrasts between these masters. It was an enlightening and enjoyable sketch.

William E. Bretz, organist at the Bryn Mawr Presbyterian Church and musical head of Teachers' College, West Chester, played the Second Organ Concerto of Handel, substituting the aria "Come unto Me" from "The Messiah" in place of the slow movement of the concerto, which was beautifully done. The Prelude and Fugue in A major by Bach followed. The fugue grew in proportions until the climax swelled into a triumphant Alleluia, and one felt almost speechless.

The second part of the program contained a unique feature in that the Wednesday Club Chorus, assisted by Mrs. W. W. Eshelman, soloist, sang a varied program of Bach and Handel chorales. The personnel of the chorus includes twenty-five prominent young singers of Harrisburg and is under the direction of Mrs. Edwin J. Decevee, who is choir director at Zion Lutheran Church. Mrs. Eshelman, who is soloist at the First Baptist Temple, delighted the audience with her rendition of the aria "Return, Return, O Lord of Hosts," from the oratorio "Samson," by Handel. Her voice is a rich contralto and added much to the group of songs, which included "Gracious Lord of All Our Being" (Cantata 147), Bach; "O Praise the Lord" (Cantata 28), Bach; "The Smiling Dawn" ("Jephtha"), Handel; "O Saviour Sweet," Bach; "Let Their Celestial Concerts Unite" ("Samson"), Handel. Mrs. Vivian Eves Steele, organist of the Stevens Memorial Methodist Church, was the accompanist for the chorus.

E. Arne Hovdesven, organist of the Gothic cathedral at Mercersburg Academy, concluded the program with the chorale preludes "Blessed Jesus, at Thy Word," "Let All Christians Give Praise to God," "O Sacred Head, Now Wounded" and "In Thee Is Joy," by Bach. His final number was the Toccata, Adagio and Fugue in C major of Bach. The chorales were played in traditional manner, demonstrating the profound religious feeling of the master as well as the exuberant joy that springs from the real Christian's heart. But in the Toccata and Fugue Mr. Hovdesven stands pre-eminent. His registration and performance are indeed masterly. In all, it was an exquisite piece of work.

The last recital of the 1934-1935 season to be given by the Harrisburg Chapter will take place on Monday evening, May 6, in the chapel of the Masonic Homes at Elizabethtown. Several members will be at the console and soloists from Harrisburg will assist.

The choir of Meredith College, Raleigh, N. C., gave an Easter concert Sunday afternoon, April 14, at which time it sang the "Stabat Mater" of Pergolesi and a group of *a cappella* numbers. A string accompaniment was arranged for the "Stabat Mater" by students studying orchestration.

HELEN W. ROSS

MRS. HELEN W. ROSS and her choirs at the First Methodist Church of New Haven, Conn., are busily working in preparation for a program of the Federated Churches of Connecticut May 6. Miss Pauline Voorhees has asked Mrs. Ross and Lyman B. Bunnell to unite their choirs with hers in a Bach program next fall. Among the works to be sung are several choruses from the Mass in B minor. Mrs. Ross, who has fully recovered from a severe illness and a hospital experience, also has a class of private pupils and is teaching two days a week at Larson Junior College. Here she has a class of organ pupils and a choir of forty girls. She is preparing them for a concert in the near future and they will take part in the Connecticut tercentenary program in the Yale Bowl June 1, as will Mrs. Ross' church choir.

NORTHFIELD SUMMER WORK

Westminster Choir School Announces Session July 23 to Aug. 11.

The Westminster Choir School, Princeton, N. J., announces its 1935 summer session, to be held at Northfield, Mass., July 23 to Aug. 11, under the personal direction of Dr. John Finley Williamson. The organ department will afford special advantages to organists, as it will be under the direction of Carl Weinrich. The regular course of study will include a vocal class, a conducting class and a model choir class, each of six hours a week, taught by Dr. Williamson. The beautiful location at Northfield is expected to be a special attraction. Those enrolled for the summer session will enjoy the exclusive use of east hall, a dormitory with private dining room; the music hall, with studios and an auditorium seating 250, and the use of the organ in Sage Chapel.

More than 1,500 persons at vespers on the afternoon of March 24 in the Princeton University Chapel heard the Westminster Choir give a Bach anniversary program. Dr. John F. Williamson, head of the Westminster Choir School, conducted, and Carl Weinrich was at the console.

Eversden Recovers from Pneumonia.

Dr. Percy B. Eversden, the St. Louis organist and teacher, who was president of the Missouri Council of the National Association of Organists until the merger with the A. G. O., has recovered from an attack of pneumonia. Dr. Eversden was confined to his bed early in the month, but made a quick and successful fight against the enemy and was able to resume his church work late in April.

Arthur A. Griebling arranged a fine Bach commemoration service at Trinity Evangelical Church, Milwaukee, Wis., April 7. With the assistance of vocal soloists and a string trio he played a number of the chorales and his choir sang the cantata No. 1, "How Brightly Gleams the Morning Star." As a prelude Mr. Griebling played the Toccata and Fugue in D minor.

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Information on graduates obtainable for positions will be furnished on request.

The summer session opens June 24. The fall session of 1935 opens September 17.

For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, New York

INTEREST CONTINUES IN CHICAGO RECITALS

MONDAY AUDIENCES INSPIRE

Robert Birch, Mrs. Hallam, Herbert E. Hyde, William Lester and D. S. Wheelwright Play in April —Schedule for May.

With the size of the audiences continuing most encouragingly large, the series of Monday afternoon recitals at Orchestra Hall, Chicago, under the auspices of the Illinois Chapter, A. G. O., was marked by performances of high merit and interest throughout April. The schedule of performers for May is complete and it is now hoped to be able to continue the recitals, in which the Guild, the organists of the city and the Orchestral Association are co-operating, into the summer.

Robert Birch, of the Church of the Redeemer, Chicago, who played the first of the April recitals, presented a program of fine variety, constituted as follows: Rhapsody, Rossetter G. Cole; Toccata in F major, Bach; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Priere," Jongen; Caprice ("The Brook"), Dethier; A Fantasy, Harold E. Darke; Fugue Finale, "Ninety-fourth Psalm" Sonata, Reubke.

The opening number, by the Chicago composer, Rossetter G. Cole, is a refreshing composition with a happy spirit and was played with grace and finesse. In the Bach Toccata Mr. Birch did a very fine piece of work. Dethier's "The Brook" is indelibly associated in this reviewer's mind with Edwin Arthur Kraft and is a graceful thing, but Mr. Birch impressed one as making too much of an approach to an ocean out of the brook. Taken all in all this recital showed a splendid command of the Orchestra Hall organ and brought out its resources to the full.

Mrs. Hallam as Player and Composer

Lily Wadhams Moline Hallam, of the First Church of Christ, Scientist, Oak Park, appeared April 8 in the dual role of organist and composer, in both of which her standing is one of eminence. Her program included: Andante maestoso (Sonata No. 1), Salome; "Angelus" (from "Scenes Pittoresques"), Massenet; Prelude and Fugue in E flat major, Bach; "Dreams," Wagner; Toccata, Bartlett; Fantasie (Sonata 2), Moline; Meditation, Clarence Lucas; "Osannare," Moline. To this she added Lemmens' rollicking Fanfare in D, which has not lost its flavor through the years.

The opening number, seldom heard in recitals, is a work of considerable brilliancy and gave Mrs. Hallam an opportunity to show that there is virility in her playing far beyond her physique. Another piece of impressive playing was of the "St. Ann's" Fugue. That she has not only imagination but force in her writing was evident in the Fantasie from her Second Sonata, inspired by Poe's "The Raven," a piece of worthwhile program music. The set program closed brilliantly with the "Osannare," based on Psalm 150, a real paean of praise.

Hyde's Offerings Well Balanced

Herbert E. Hyde has been too well and favorably known in Chicago these many years—from the time of his early boyhood, when he was an organ prodigy—to make it necessary to say that he gave a good performance on April 15. He prefaced his set list with a timely tribute to the memory of E. Stanley Seder by playing Foote's "Pater Noster." The regular program consisted of Bach and Handel for the first part and of two Chicago composers—Borowski and Hyde—for the latter part, and it had balance and commanded interest throughout.

The Handel Sixth Concerto is appealing and organistic and not often played. In contrast with two chorale preludes of Bach there were two light numbers—the dainty Menuett from the Third French Suite, and the Bourree from the Third Violoncello Suite, with its happy spirit, which the performer brought out. The Bach group closed with the Prelude and Fugue in B flat major, a spirited interpretation of which was given. The Borowski First Sonata has become a standby for recitalists and its three movements, especially the stirring allegro, made a fine impression. Mr. Hyde's own Lullaby has been heard often and why this appealing piece is not published is difficult to explain. "Le Bonheur," composed several years ago, is a decidedly worthwhile composition in the exuberant mood.

Mr. Hyde refused to be applauded into vouchsafing an encore.

Recital by William Lester

Dr. William Lester, well-known Chicago organist and nationally known composer, who presides over the organ at the New First Congregational Church, was the player on Easter Monday. His program was made up of these items: Grave and Alla Gavotte (Sonata in C minor), J. C. Bach; Aria, Mattheson; Suite in E, Festing; Adagio and Finale (Concerto 1), Handel; Nocturne, Dunn; "The Bells of Berghall Church," Sibelius; Toccata in D, Reger; Overture in the Style of Handel, Mozart; "A Southland Sketch" and "Alla Toccata," Lester.

One fact that stood out was the use by Mr. Lester of compositions very seldom heard in Chicago, such as the Johann Christoph Bach Sonata, the Festing Suite, a fine work, and the Mozart Overture, which prove that there is ample organ literature outside the realm of modern French and the staple classics. Perhaps the finest performance of the afternoon was that of the finale of the Handel Concerto, in which Mr. Lester displayed his spirit and technical valor. It was in every way a balanced performance that held the interest of the audience.

D. Sterling Wheelwright was the recitalist April 29, too late for review in this issue.

Recitalists announced for the Monday afternoons in May are the following:

May 6—Barrett Spach.
May 13—Tina Mae Haines.
May 20—Alice R. Deal.
May 27—Wilbur Held.

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JAMES W. BLEECKER

JAMES W. BLEECKER is here shown at the console of his organ in Calvary Methodist Episcopal Church, New York City, of which he was recently appointed organist and choirmaster. Mr. Bleecker is librarian of the American Guild of Organists and head of the theory department at the Music School Settlement. The organ is a Hillgreen, Lane & Co. instrument of fifty stops.

ACTIVITIES IN PITTSBURGH

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., April 18.—Meetings have been held for the last two months in preparation for the *Pittsburgh Post-Gazette's* second annual choir festival, which is slated to be held Saturday evening, June 15, at Forbes Field. Last year this event drew an audience of 10,000 people. This year the attendance will probably be more than triple that number. Many choirs have announced their intention to enter this festival, the Homestead Choir under the direction of F. A. Welty having been the first. Church choirs, secular choirs and choirs of different nationalities will be represented.

FLASH! The Guild male quartet (O'Brien, Norton, MacLeod and Williams), having acquired quite a reputation at the Guild banquet several months ago, is in demand for "paid" engagements. They will appear at a banquet to be held at the Alcoma Country Club May 30.

Edwin D. Anderson has resigned as organist at the East End Christian Church and Miss Dorothy Schoenfelder is now playing there.

Ray H. Grimm, organist of the First Christian Church, North Side, has been ill for the past month, but is now recovering. The illness was the result of an accident suffered in February when his car skidded and several of his ribs were broken.

The Pittsburgh Polyphonic Choir of 100 voices, men and boys, under the direction of the Rev. Carlo Rossini, organist and choirmaster of St. Paul's Cathedral, gave a performance at Carnegie Music Hall April 16. They sang "The Calvary," a new Passion-tide cantata arranged by Father Rossini from works by Palestrina, Vittoria, Lasso, Croce, Ingegneri and other masters of the polyphonic period.

H. W. Bedford, minister of music at the Mount Lebanon U. P. Church for the last year or more, has resigned, effective May 1, to spend his full time in acquiring his master of arts degree at the University of Pittsburgh. This church has had a Westminster chorus choir for the last three or four years, but now has decided to engage a quartet of solo voices. A chorus of twenty to twenty-four voices will be retained, however, to augment the quartet at some of the services. E. C. Timmermann, organist of the church, will direct both the quartet and chorus and have entire charge of the music.

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Programs of Organ Recitals of the Month

Harry Benjamin Jepson, New Haven, Conn.—Professor Jepson's Sunday afternoon recital series on the Newberry organ in Woolsey Hall, Yale University, which closed March 10, included the following programs:

Jan. 27—"Sonata Eroica," Op. 94, Jongen; Eighth Symphony (Adagio), Widor; Fantasia and Fugue in G minor, Bach; "Romanza," from Third Sonata, Jepson; Idyll, "The Sea," Herbert Arnold Smith; "Grand Choeur Dialogue," Gigout.

Feb. 10—"Symphonie Romane," Widor; Prelude, Op. 99, No. 2, Saint-Saens; "The Tumult in the Praetorium," from the "Symphonie de la Passion," de Maleingreau; Scherzo, Gigout; Finale from Second Symphony, Vierne.

Feb. 24—Symphony in G major (first movement), Sowerby; Pastorale, Roger-Ducasse; Passacaglia and Fugue in C minor, Bach; Chorale from Suite, Op. 14, de Maleingreau; Finale from First Symphony, Vierne.

March 10—Chorale No. 3, in A minor, Franck; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Prelude and Fugue in D major, Bach; Ballade, Jepson; Sonata, "The Ninety-fourth Psalm," Reubke.

Miss Lilian Carpenter, New York City—Miss Carpenter gave a recital Sunday evening, April 28, at the Church of the Holy Apostles and her program consisted of these offerings: Chorale Preludes, "Nun komm, der Heiden Heiland" and "Nun freut Euch," Bach; Allegro from Second Symphony, Vierne; Two Versets, Dupre; Adagio from Sixth Symphony, Widor; "Canyon Walls," Clokey; Allegretto Giocoso ("Water Music"), Handel; "Distant Chimes," Snow; Finale in B flat, Franck.

C. Albert Scholin, M. Mus., St. Louis, Mo.—Mr. Scholin played the following numbers April 9 at the state convention of the Federation of Music Clubs at Stephens College, Columbia, Mo.: Prelude and Fugue in G major, Bach; Air for the G String, Bach; "The Swan," Saint-Saens; March from Third Symphony, Widor; "Caprice Heroique," Bonnet.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Mr. Kraft's Sunday afternoon recitals at Trinity Cathedral have been marked by the following programs among others:

March 31—Toccata and Fugue in D minor, Bach; Minuet, Haydn; Passacaglia, Candlyn; Scherzo, Gigout; "Spring," Herbert E. Hyde.

March 24—Toccata in C minor, Rogers; Melodie, Tschaikowsky-Kraft; Pastorale from Pastoral Sonata, Rheinberger; "Within a Chinese Garden," Stoughton; "Fanfare d'Orgue," Shelley.

March 17—Allegro Moderato from Sonata in G minor, Edgar Tinel; Scherzo, Gigout; "Spring," Hyde; Passacaglia, Candlyn; Fugue from "Ninety-fourth Psalm" Sonata, Reubke.

Homer P. Whitford, Hanover, N. H.—Professor Whitford gave a recital of his own compositions at the Memorial Church of Harvard University April 16. The works played were: Chorale Paraphrases, "Adeste Fideles," "Federal Street," "St. Kevin," "Germany" and "Ein' Feste Burg"; "In the Woods," from "White Mountain Suite"; Fugue in D major; "Sing, Sweet Harp" (Old Irish Air); Sketch in C minor; Toccata on "Nun danket Alle Gott."

Ernest White, Philadelphia, Pa.—Mr. White's Bach program at the Swarthmore College vespers April 7 was made up as follows: Partita, "Ach, wass soll ich Sünder machen"; Fugue in E flat major ("St. Ann"); Pastoral Suite; Passion Chorale; Prelude and Fugue in B minor.

Clarence E. Heckler, Harrisburg, Pa.—In a recital April 17 at Christ Lutheran Church Mr. Heckler played: Toccata and Fugue in D minor, Bach; Berceuse, Bonnet; Concert Overture in C major, Hollins; "The Legend of the Mountain," Karg-Elert; Scherzo from Symphony 2, Widor; A Madrigal, Jawelak; Spring Song, Hollins; "In Springtime," Kinder; Hallelujah Chorus ("The Messiah"), Handel.

Regina Carey Chastain, A. A. G. O., Swarthmore, Pa.—Mrs. Chastain, director of music at Wildcliff Junior College and the Mary Lyon School, gave a recital on the Almira B. Dow memorial organ in Christ Universalist Church at Middletown, N. Y., on the evening of April 7, playing a program made up as follows: "Jesu, Joy of Man's Desiring," Bach; Largo from "Xerxes," Handel; Allegro from Sonata in C minor, Guilmant; Londonderry Air, Old Irish; March, Rogers; "Where Dusk Gathers Deep," Stebbins; Prelude and Minuet from Gothic Suite, Boellmann; "Nun danket Alle Gott," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; "Marche Religieuse," Guilmant.

Thomas H. Webber, Jr., Youngstown, Ohio—Mr. Webber gave the last of the recitals of the season at the Stambaugh Auditorium Sunday afternoon, March 31, assisted by the Rayen A Cappella Choir. The organ selections included: "Alleluia," Dubois; "Jesu, Joy of Man's Desiring," Bach-Grace; "Easter with Pennsylvania Moravians," Gaul; "Sunrise," Jacob; Sketch ("In the Village"), Ippolitoff-Ivanoff; Prelude on a Seventeenth Century Tune, Edmundson; Toccata, Farnam; Impromptu, Vierne; "Dreams," Wagner; "Ride of the Valkyries," Wagner.

Frederick C. Mayer, West Point, N. Y.—Rolf Gerard, tenor, of the Chicago Civic Opera, assisted Mr. Mayer in his 126th recital at the United States Military Academy April 14. The organ program included: March, from "Hercules," Handel; Largo from "Rinaldo," Handel; "Awake the Trumpet's Lofty Sound," from "Samson," Handel; "Reflections," William Hamilton (first performance); Grand Chorus, Dubois.

Edward K. Macrum, New York—Mr. Macrum, of the Tompkins Avenue Congregational Church, Brooklyn, gave a recital on the new organ in the Shelter Island, N. Y., Presbyterian Church March 18 and his program consisted of the following numbers: Toccata in D minor, Bach; Chorale Prelude, "Art Thou with Me," Bach; "Ave Maria," Arkadelt-Liszt; Minuet, Lully; Adagio (Sonata 1), Mendelssohn; "In Summer," Charles A. Stebbins; Andante Cantabile, Symphony 4, Widor; Largo, Handel; Cantilena, G. Waring Stebbins; "Dreams," Hugh McAmis; Prelude to "Lohengrin," Wagner; "Christmas in Sicily," Yon; "Kamennoi Ostrow," Rubinstein; Toccata, Symphony 5, Widor.

Florence Ames Austin, Providence, R. I.—Mrs. Austin gave a recital April 28 at St. Luke's Episcopal Church, Pawtucket, where she played the dedicatory recital just eight years ago. Her program was made up of the following compositions: Prelude, Sonata 7, Rheinberger; "Clair de Lune," Karg-Elert; "The Squirrel," Weaver; "Meditation a Sainte Clotilde," James; Scherzo, Sonata 5, Guilmant; Air from "Water Music," Handel-McKinley; "Corale," Karg-Elert; "Dreams," Wagner; Chorale, "In Dir ist Freude," Bach.

Verne R. Stilwell, Grand Rapids, Mich.—In his Lenten recital at Grace Church March 13 Mr. Stilwell played: Toccata and Fugue in D minor, Bach; Solemn Prelude, Noble; Meditation ("Thais"), Massenet; Fantasia, Morgan; "Benediction Nuptiale," Saint-Saens; "Piece Heroique," Franck.

On March 10 there was an organ and flute recital, with the Rev. Lewis B. Whittemore, flutist, assisting Mr. Stilwell. The program follows: Chorale Prelude, "Christ Lay in Death's Embrace," Bach; "In Springtime," Kinder; Berceuse, Doppler; Selection, Haydn-Tulau, and Nocturne, Chopin (Mr. Whittemore); "Carillon," Sowerby; Finale (First Symphony), Vierne.

DeLesline E. Tyner, Blackstone, Va.—On April 12 Miss Tyner was presented in a recital in the auditorium of Blackstone College. Her program was as follows: Sonata No. 7, in F minor (Prelude, Andante, Finale), Rheinberger; Largo from "New World" Symphony, Dvorak; Toccata in D minor, G. B. Nevin; "In Summer," Stebbins; Symphonic Piece (organ and piano), Clokey. Miss Tyner is professor of organ and voice at Blackstone College. Miss Swann Marks, instructor in piano, played the piano score for the Symphonic Piece.

Edith B. Athey, Washington, D. C.—At her Easter afternoon outdoor recital at Washington Memorial Park Miss Athey presented this program: "Easter Morning," Malling; "Christus Resurrexit," Ravanello; "Kamennoi Ostrow," Rubinstein; "Easter Day," Loret; "Jubilate Deo," Silver; "Romance sans Paroles," Bonnet; Hallelujah Chorus ("The Messiah"), Handel; Spring Song, Macfarlane; "Sunset Meditation," Biggs.

Robert Wilson Hays, Muskegon, Mich.—Mr. Hays played a Bach recital on the evening of March 24 at the First Congregational Church and included in his program these compositions: Prelude and Fugue in E minor; "Ein' Feste Burg"; Aria for the G String; Toccata and Fugue in D minor.

Vera Melone Conrad, Harrisonburg, Va.—Mrs. Conrad gave two Lenten recitals at the Methodist Church, South, of which she is organist and director. Her offerings were:

March 25—Toccata and Fugue in D minor, Bach; "Lied" and Scherzetto, Vierne; "The Angelus," Massenet; Sketch in D flat, Schumann; "A Rose Breaks into Bloom," Brahms; Rhapsodie in E major, Saint-Saens; "Cortege and Litany," Dupré.

April 5—Second Sonata, Mendelssohn; "Our Father Which Art in Heaven," and "Sleepers Awake," Bach; Scherzo in E major, Gigout; "Gesu Bambino," Yon; "In Summer," Stebbins; "Soeur Monique," Couperin; "Thou Art the Rock," Mulet.

Harold Tower, Grand Rapids, Mich.—Mr. Tower played the Lenten recital at Grace Church March 20, his program being made up of these numbers: Concerto in D (No. 10), Handel; Canon in B minor, Schumann; Chorale Preludes, "O Sacred Head Surrounded," "From God Nothing Can Divide Me," and "Deck Thyself, My Soul, with Gladness," Bach; Fugue in E flat ("St. Ann's"), Bach.

Paul A. Humiston, Grand Rapids, Mich.—Mr. Humiston of the East Congregational Church played the Lenten recital at Grace Church April 3 and interpreted the following program: Fantasia and Fugue in C minor, Bach; Arioso in D, Handel; Minuet from "Samson," Handel; Sketch in F minor, Schumann; "Starlight," Karg-Elert; Scherzo (First Sonata), Rogers; "Toujours Serieuse," Russell Broughton; Finale (Second Symphony), Widor.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's recitals at the University of California, Los Angeles, in April have been marked by the following programs among others:

April 2—Brahms program: Chorale Prelude, "My Inmost Heart Doth Yearn"; Fugue in A flat minor; Two Songs, "The Little Sandman" and "Sapphic Ode"; Academic Festival Overture; Piano Concerto in D minor (second movement, Adagio, and third movement, Rondo, Allegro non troppo).

April 5—Overture to "The Merry Wives of Windsor," Nicolai; Fantasie and Fugue in G minor, Bach; Meditation, Kinder; "A Song of Sunshine," Hollins; "Carillon," Sowerby; Toccata, "Thou Art the Rock," Mulet.

At his Sunday recital April 14 Mr. Schreiner played: "Piece Heroique," Franck; First Sonata, in F minor, Mendelssohn; "A Song of Sunshine," Hollins; "Indian Flute Call," Dillon; "Toccata Jubilant," Diggle; "Ave Maria," Schubert; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner.

Gene Stanton, Norwalk, Ohio—Mr. Stanton, organist and choirmaster at St. Paul's Episcopal Church, played the following programs at vesper services Thursday evenings during Lent:

March 7—"Dreams," Stoughton; Andante Cantabile, Widor; "Pilgrims' Chorus," Wagner.

March 14—Madrigal, Vierne; Sonata 4, Mendelssohn; Prelude and Fugue in A minor, Bach.

March 21—"O Sacred Head, Now Wounded," Bach; "Ave Maria," Schubert; Chorale Improvisation, Karg-Elert; Chorale in E major, Jongen.

March 28—"Epitaphe," Vierne; Minuet, Bach; "Piece Heroique," Franck.

April 4—Cantabile, Franck; Meditation, Vierne; Sonata 2, Mendelssohn.

April 11—"Meditation à Ste. Clotilde," Philip James; "The Bells of St. Anne," Alexander Russell; Prelude in B minor, Bach.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson played the following program at the vesper recital of the University of Kansas Sunday afternoon, March 24: First Sonata (first movement), Salomé; "Stella Matutina," Dallier; Prelude and Fugue in E, Saint-Saens; Gavotte in F, Wesley; Prelude in E flat, Bach; "Clair de Lune," Karg-Elert; First Symphony (Scherzo and Finale), Maquaire.

Mabel Zehner, Ashland, Ohio—In a recital at Trinity Lutheran Church Sunday afternoon, March 31, Miss Zehner played this program with the assistance of Annette Werwage, pianist, a pupil of Miss Zehner who is only 12 years old: Concert Variations, Garth Edmundson; Allegro, from Sonatina, Op. 36, No. 2, Clementi (Jennings); "Divertissement," Vierne; Spring Song, Mendelssohn; "Easter Morning on Mount Rubidoux," Gaul; Concerto in D minor (first movement), Mozart (Annette Werwage; Miss Zehner at the second piano); "Liebestod," from "Tristan and Isolde," Wagner (Gibson); "In Springtime," Kinder; Finale from First Symphony, Vierne.

In a recital at St. James' Church, Painesville, Ohio, March 18 Miss Zehner played: Chromatic Fantasie and Fugue in A minor, Thiele; "Jesu, Joy of Man's Desiring" (Chorale from Cantata No. 147), Bach; "Electa ut Sol," Dallier; "Liebestod," from "Tristan and Isolde," Wagner; "The Flight of the Bumblebee," Rimsky-Korsakoff; Variations on a Noel, Dupré.

Edith B. Athey, Washington, D. C.—In a recital at St. John's Church on the evening of April 8 Miss Athey, organist of the Hamline Methodist Church, played these numbers: "A Gothic Cathedral," Pratella-Weaver; Meditation, Callaerts; "Grand Choeur Dialogue," Gigout; "Swing Low, Sweet Chariot," arranged by Diton; "Romance sans Paroles," Bonnet; "Siciliana," Bossi; Londonderry Air, arranged by Coleman; "Lamentation," Guilmant; Toccata, Reger; "Evening Bells and Cradle Song," Macfarlane.

Robert J. Winterbottom, New York City—Mr. Winterbottom, who played the Tuesday 1 o'clock recital at St. Paul's Chapel April 23, presented this program: Toccata and Fugue in D minor, Bach; "Ave Maria," Henselt; Moderato con Moto, Smart; Humoresque, Yon; Concerto 5, Handel.

Howard L. Ralston, Washington, Pa.—At his "hour of meditation" Sunday afternoon, March 10, in the Second Presbyterian Church Mr. Ralston played this program: Two Gavottes—From the Second Violin Sonata, Bach, and from "Iphigenia in Aulis," Gluck; Prelude and Fugue in F minor, Handel; Pastorale, Corelli; Two Ancient Folksongs, arranged by T. Carl Whitmer; Cradle Song and Prayer, Guilmant; "Scherzo Symphonique," Faulkes; "The Thrush," Kinder; Spring Song, Mendelssohn; Wedding March ("Midsummer Night's Dream" Music), Mendelssohn.

Miss Marcella Brownson, Champaign, Ill.—Miss Brownson, organist of the First Presbyterian Church, played the Sunday recital at the University of Illinois April 14. Her offerings consisted of the following: Toccata in F major, Bach; "Soeur Monique," Couperin; Adagio and Intermezzo (Sixth Symphony), Widor; "Symphonie de la Passion" (Prologue, "Le Tumulte au Prétoire" and "Marche au Supplice"), de Maleingreau.

William H. Jones, A. A. G. O., Raleigh, N. C.—Mr. Jones, organist and director at Christ Church, played a program made up as follows for St. Mary's School at the church April 11: Largo from "Xerxes" and Concerto in F, Handel; Chorale Prelude, "In Thee Is Gladness" and "St. Ann's" Fugue, Bach; Reverie on Hymntune "University," Harvey Grace; "Rococo," Palmgren; Sonata No. 2 (Allegro and Andante), Borowski; Passacaglia, Cyril Scott; Berceuse, Dickinson; "Scherzo Symphonique," William H. Jones.

Robert Pereda, Newark, N. J.—Mr. Pereda, organist and director at the First Baptist Church of Westfield, N. J., played the following program in a recital at Christ Presbyterian Church, Newark, April 10: Toccata and Fugue in D minor and "Christ Lay in the Bonds of Death," Bach; "Birds Among the Spires," Russell S. Gilbert; "Piece Heroique," Franck; "Harmonies of Florence" ("Florentine Chimes" and "Twilight at Fiesole"), Seth Bingham; "Marche Champetre" (Rustic March), Boex; Cantilene from Eleventh Sonata, Rheinberger; "The Kettle Boils" ("Fireside Fancies"), Clokey; "Dawn," Cyril Jenkins; "Toccata Gothique," Boellmann.

Programs of Organ Recitals of the Month

Kenneth R. Osborne, Detroit, Mich.—In a recital on Easter at noon in Brewster Pilgrim Congregational Mr. Osborne played: Toccata, Adagio and Fugue in C, Bach; Prelude to "Lohengrin," Wagner; "The Death and Resurrection of Christ" ("Gethsemane," "Golgotha" and "Easter Morning"), Malling; "Benediction," Karg-Elert; "Hosannah," Dubois.

Mrs. Dudley C. Jackson, Takoma Park, D. C.—Mrs. Jackson is giving short pre-service recitals this season at the Takoma Park Presbyterian Church. Among her offerings have been the following:

Nov. 18—Chorale Prelude, "To Thee, Lord Jesus, Thanks We Give," Bach; Chorale Prelude, "Gracious Spirit, Holy Ghost," Noble; "Meditation-Carillon," Lester; "To the Setting Sun," Edmundson; Andante, Lemare.

Jan. 20—"Finlandia," Sibelius; "Northern Lights," Torjussen; Chorale Prelude, "In dulci Jubilo," Bach; Trio in Ancient Style, Bossi; "Gloria in Excelsis," Kreckel.

March 10—"Dawn," Jenkins; "In Summer," Stebbins; "The Swan," Saint-Saens; Andante, Mozart.

Before the Takoma Park Women's Club Mrs. Jackson, assisted by Miss Helen Campbell Williams, pianist, presented the following program March 2: Festival Toccata, Diggle; "Meditation-Carillon," Lester; Chorale Prelude, "Hark, a Voice Saith," Bach; "Finlandia," Sibelius. Organ and piano: Fantasia, Demarest; "Kamennoi Ostrow," Rubinstein; Serenade, Widor; Scherzo and Intermezzo from Symphonic Piece, Clokey.

Hugh McAmis, F. A. G. O., New York—In an "hour of organ music" at All Saints' Church, Great Neck, L. I., on the evening of April 1 Mr. McAmis played: "Song of Creation," Rowley; Largo, Allegro, Aria and Variations, Michael Festing; Toccata and Fugue in D minor, Bach; Cantabile from Second Symphony, Vierne; "Forest Murmurs," from "Siegfried," Wagner; Two Chorale Preludes on Lenten Hymns, "O Sacred Head, Once Wounded," Bach, and "When I Survey the Wondrous Cross," Carl McKinley; Largo, Handel.

Lyman B. Bunnell, Naugatuck, Conn.—In a recital at Wesley Methodist Church, Worcester, Mass., March 28 Mr. Bunnell played the following program: Fugue in E flat, Bach; Gavotte, Gossec; Adagio from Concerto, Camidge; "Lamentation," Guilmant; Cradle Song, Kinder; Fountain Reverie, Fletcher; "In a Japanese Garden," Foster; "Sketches of the City," Nevin; Overture in B minor, Rogers.

Mrs. Douglas H. Decherd, Jerusalem, Palestine—In a recital on the large Austin organ at the Jerusalem Y. M. C. A., March 23, Mrs. Decherd was assisted by Mr. Decherd at the piano and in a group of Negro spirituals. The program included: Prelude No. 1 and "Sunset Shadows," G. W. Andrews; "Easter Spring Song," Garth Edmundson; organ and piano, Symphonic Piece, Clokey; "The Holy Carpenter," R. Deane Shure.

Marcus Naylor, Warren, Pa.—In a recital at the First Presbyterian Church April 15 Mr. Naylor played: "Grand Choeur Dialogue," Gigout; Prelude and Fugue in F minor, Dupré; Finale in B flat, Franck; Chorale Prelude on "Rhosymedre," Vaughan Williams; Un Poco Allegro (Fourth Sonata), Bach; Prelude and Fugue in A major, Bach; Duetto from "Songs without Words," Mendelssohn; Finale from Sixth Symphony, Widor.

Dowell P. McNeill, Boston Mass.—In a recital at Jordan Hall, New England Conservatory of Music, April 16 Mr. McNeill played these selections: Seventh Symphony, Widor; Adagio from Third Sonata in D minor, No. 3, Bach; Scherzo (MSS), Humphrey; Andante from Sonata in F minor, Rheinberger; Prelude and Fugue on B-A-C-H, Liszt.

Irene Robertson Pitts, Los Angeles, Cal.—Mrs. Pitts' programs for March at the First Methodist Church included the following: Adagio from Sextet, Beethoven; Melody and Intermezzo, Parker; Prelude in C sharp minor, Vodorinski; Scherzo, Rogers; "Song of Joy," Stebbins; "Pastel," Thompson; "Marche Religieuse," Guilmant; Intermezzo, Bizet; "Legend," Cadman; Pastorale, Rogers; First Movement of "Sonata Romantica," Yon; Sonatina, "God's Time Is Best," Bach; Prelude from First Suite, Borowski; Allegro from E minor Sonata, Rogers; "Contemplation" and "Adoration," from "The Holy City," Gaul; "Kol Nidrei," Lemare; "Peace," Shure; "Christ Stilleth the Tempest," Malling; "Now Is Salvation Come to Us," Kirnberger.

William H. Barnes, Chicago — Mr. Barnes stopped at Tucson, Ariz., on his way from a California trip and gave a recital for the University of Arizona at the Masonic Temple March 21, playing: "Piece Heroique," Franck; "The Mirrored Moon," Karg-Elert; Chorale, "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in B flat, Bach; "Dreams," McAmis; Scherzo (First Sonata), Rogers; "Bohemian Carol," Poister; Excerpt from D minor Symphony, Franck.

Louise Shadduck Zabriskie, F. A. G. O., Omaha, Neb.—In Sunday afternoon recitals at the Joslyn Memorial for the Society of Liberal Arts Mrs. Zabriskie has presented the following recent programs:

March 3—Concert Variations, Bonnet; Andante (transcribed from Violin Concerto), Mendelssohn; Fanfare, Lemmens; "Sundown," Felton; "Will-o'-the-Wisp," Nevin; "Liebestod," from "Tristan and Isolde," Wagner; Prelude to Third Act, "Lohengrin," Wagner.

March 24—Fugue in C minor, Bach; Swing Song, Barnes; Toccatina and Chorale, Karg-Elert; "The Guardian Angel," Pierne; Largo, Handel; Good Friday Music from "Parsifal," Wagner; "The Rippling Brook," Gillette; "Finlandia," Sibelius.

Edward G. Mead, F. A. G. O., Oxford, Ohio—Miami University presented Mr. Mead and his choir of the Memorial Presbyterian Church in a program of music by Bach and Handel at this church Sunday afternoon, March 24. The choir sang selections from Handel's "Messiah" and Bach's Mass in B minor and Mr. Mead played: Suite, "Water Music," Handel; Chorale Preludes, "In Thee Is Joy" and "All Men Must Die," Bach; Toccata in D minor (Dorian), Bach; Passacaglia and Fugue in C minor, Bach.

Mary E. Lydon, Paterson, N. J.—Assisted by the choir boys of St. Paul's Church Mrs. Lydon, a pupil of Frank H. Mather, played the following program at that church under the auspices of the A. G. O. March 26: Toccata, Adagio and Fugue in C, Bach; "Chant Triste," Bonnet; "Marche Russe," Schminke; Andante and Finale from Second Symphony, Widor; "Elegy," Mather; Gavotte, Gluck-Brahms; Toccata, Lanquetuit.

Walter Blodgett, Cleveland, Ohio—In a recital at the Epworth-Euclid Methodist Church Sunday afternoon, March 24, Mr. Blodgett played: Chorale Preludes, "Through Adam's Fall," "Christ Lay in the Bonds of Death" and "We Believe in One God, Creator," Bach; "Harmonies of Florence," Bingham; Hymn-tune Fantasies, "Mendon," "St. Clement" and "Amsterdam," McKinley.

Warren D. Allen, Stanford University, Cal.—In his recital Sunday afternoon, March 3, at the Memorial Church of Stanford University Mr. Allen played: "Piece Heroique," Franck; Largo from Twelfth "Concerto Grosso," Handel-Wood; Minuet from the "Jupiter" Symphony, Mozart; Andante con moto from Fifth Symphony, Beethoven; Concert Variations (with pedal cadenza), Bonnet.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm played the following compositions in his fifteen-minute recitals preceding services during the month of April at the Church of the Holy Communion:

April 7—Sixth Symphony (Intermezzo and Finale), Widor; Recessional, C. W. Kern.

April 14—"Processional to Calvary," from "The Crucifixion," Stainer; Meditation, Sturges; "Praeludium," Rheinberger; Triumphal March, Horatio Parker.

April 21—Fantasia and Fugue in G minor, Bach; "Easter Morning on Mount Rubidoux," Harvey Gaul; Finale from Sixth Symphony, Widor.

April 28—"In Springtime," Kinder; Easter Prelude, Candlyn; "Violets," Van Denman Thompson; "Hosanna," Wachs.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Professor Stiven played this program at the University of Illinois Sunday afternoon, March 31: Prelude in D major, Bach; Cantabile and Finale, from Second Symphony, Vierne; "Romance sans Paroles," "Songe d'Enfant" and "Elfes," Bonnet; "Pilgrims' Chorus" and "Song to the Evening Star," from "Tannhäuser," Wagner.

Claude L. Murphree, F. A. G. O., Gainesville, Fla.—Mr. Murphree of the University of Florida appeared in a recital at the First Baptist Church of Savannah, Ga., April 15 and played the following compositions: Concerto No. 4 (first movement), Handel; Chorale Preludes, "I Call to Thee" and "Lord God, Now Open Wide Thy Heaven," Bach; Toccata in F major, Bach; "An Easter Spring Song," Edmundson; Two Hymn Preludes, J. S. Matthews; Scherzo, from Second Symphony, Vierne; "The Brook," Dethier; Two Familiar Melodies, Lemare; "The Cuckoo," Arensky; "Variations de Concert," Bonnet.

In his recital at the university Sunday afternoon, April 14, Mr. Murphree played: "St. Ann's" Fugue, Bach; Old Dutch Lullaby, arranged by Dickinson; Morning Serenade, Truette; "In a Norwegian Village," Clokey; "The Enchanted Isle," R. Deane Shure; "An Old Portrait," James Francis Cooke; Chorale Prelude on "Aughton," J. Sebastian Matthews.

George Lee Hamrick, Atlanta, Ga.—Mr. Hamrick presented the following organ numbers in a musicale sponsored by the Woman's Club of Albany, Ga., in the First Baptist Church of that city, Tuesday evening, April 2: Overture to "Stradella," von Flotow-Buck; Cantilena, Stebbins; "Elfes," Bonnet; Toccata and Fugue in D minor, Bach; Largo, "New World" Symphony, Dvorak; "Fireside Sketches," Clokey; Meditation, Bubeck; "Pomp and Circumstance," Elgar-Lemare.

Clarence Dickinson, New York City—Dr. Dickinson's annual Palm Sunday recital program at Bridgeport, Conn., was an "anniversary" program in recognition of the 350th anniversary of the birth of Heinrich Schuetz, the 250th of the birth of Bach and Handel and the 100th of the birth of Saint-Saens. The program included: Sinfonia, Schuetz; Concerto 5 ("The Cuckoo and the Nightingale"), Allegro Moderato from Concerto 4 in F, and Minuet, Handel; Prelude and Fugue in D major, Sonatina in F, Gavotte and Musette, and Chorale Preludes, "Erbarme Dich" and "Kommst Du, Herr Jesu," Bach; "The Nightingale and the Rose," "The Swan" and "Marche Heroique," Saint-Saens.

Elliot Baldwin Hunt, Tarrytown, N. Y.—Mr. Hunt played his fifth recital of the 1934-1935 series Easter evening at the Asbury Methodist Episcopal Church. His program consisted of the following numbers: Chorale and "Menuet Gothique," Boellmann; "Nobody Knows the Trouble I See," Negro spiritual, transcribed by Gillette; "A Highland Pastoral," Halling; "Cradle Song," Brahms; "In a Monastery Garden," Ketelbey.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs at the University of Minnesota on Friday afternoons have included:

April 5—Sonata in E minor (complete), Rogers; "Cantilene Pastorale" in B minor, Guilmant; "Morceau de Concert," Guilmant; "Album Leaf," Wagner; "Drink to Me Only," arranged by Miles; Air for G string, Bach-Lemare.

April 12—Fourth Concerto in F (complete), Handel; Chorale Preludes, "Deck Thyself with Gladness" and "My Heart Is Filled with Longing," Brahms; Prelude and Fugue in G, Bach; "The Swan," Saint-Saens; Prize Song ("Die Meistersinger"), Wagner; Spring Song, Hollins; "Ave Maria," Henselt; Toccata in E, de Mereaux; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert.

Dorsey D. Baird, Hastings, Neb.—Mr. Baird presented the following programs of organ music at the vesper service in St. Mark's Pro-Cathedral:

April 7—Prelude in D minor, Bach; "Abendlied," Schumann; Reverie, Nicode; Paraphrase on an Old Hymn, Miller.

April 14—"Gethsemane," Malling; "Paques Fleuries," Mailly; Chorale Preludes, "My Heart Is Filled with Longing," Brahms; Nocturne, Ferrata.

[*Continued on page 26.*]

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Programs of Organ Recitals of the Month

[Continued from pages 24 and 25.]

George L. Scott, St. Louis, Mo.—Broadcasting from station KMOX Monday evenings in May at 10:20 p. m. central standard time, Mr. Scott will play:

May 6—Chorale in E major, Franck; "Vision," Rheinberger; Prelude - Intermezzo, Louis Victor Saar.

May 13—Toccata in F, Bach; Pastorale, Vierne; Finale from Sonata 6, Mendelssohn; "Romance-Pastorale," Louis V. Saar; Dorian Toccata, Bach.

May 20—Prelude in E flat major, Bach; "Sur Les Airs Bearnais," Franck (transcribed by Mr. Scott); Canon in B major, Schumann; Pastorale, Franck.

Robert Allen, A. A. G. O., New Bedford, Mass.—In a vesper recital April 14 at the Unitarian First Congregational Society Mr. Allen presented the following program: Chorale in A minor, Franck; "Springtime," Kinder; Fugue in G minor, Bach; Caprice, Dethier; Cantilene, McKinley; Finale, Sonata 1, Guilmant.

Herman F. Siewert, Winter Park, Fla.—Among Mr. Siewert's vesper programs at Rollins College have been the following:

April 12—Overture to "Sakuntala," Goldmark; "San Jacinto Morning," Nearing; "Romance," Siewert; "Sylvia," and "Morning," Oley Speaks; "Carillon-Sortie," Mulet.

April 15—Chorale Preludes, "Christ Who Makes Us Holy," Bach, and "O Blessed Jesu," Brahms; "Parsifal" (from Act 3), Wagner; "Piece Heroique," Franck.

On March 22 Mr. Siewert played a Bach program.

Dr. Henry V. Stearns, Youngstown, Ohio—In a recital for the Youngstown A. G. O. sub-chapter at the First Presbyterian Church March 17 Dr. Stearns played: Andante from Italian Concerto (arranged by Dr. Charles N. Boyd), Bach; "Blessed Jesus, We Are Here," Bach; Toccata and Fugue in D minor, Bach; Sonata in A minor, Rheinberger; Pastorale, Foote; "Evening Bells and Cradle Song," Macfarlane; Toccata in E major, Bartlett.

Homer Emerson Williams, A. A. G. O., Rye, N. Y.—Mr. Williams, organist and director at the Presbyterian Church of Rye, played the following organ selections at the services of Holy Week and Easter: "Alleluia-Pastorale," Kreckel; Largo, Handel; "Hosannah," Dubois; "The Last Supper," Destenay; "Jesu, Redemptor Omnium," Kreckel; "Momento Pathetico," Bonvin; Grail Theme from "Parsifal," Wagner; Festival Prelude on "St. Kevin," Miles.

Frederic T. Egener, London, Ont.—At his twenty-fifth and twenty-sixth twilight recitals at Cronyn Memorial Anglican Church on Saturday afternoons Dr. Egener played the following programs:

April 6—Prelude and Fugue on B-A-C-H, Liszt; Londonderry Air, arranged by Coleman; "Chelsea Fayre," Goss Custard; "Swing Low, Sweet Chariot," Diton; Suite, "Sketches of the City," Nevin; Prelude to "Lohengrin," Wagner; "Dreams," Wagner; "Finlandia," Sibelius.

April 20—Prelude and Fugue in E flat ("St. Ann"), "The Walk to Jerusalem." Sonatina, "God's Time Is Best," Passacaglia and Fugue in C minor and Chorale Preludes, "Hark! A Voice Saith, All Is Mortal," "Christ Lay in Bonds of Death" and "Jesu, Joy of Man's Desiring," Bach; "Funeral March and Hymn of the Seraphs," Guilmant.

C. Harold Einecke, Grand Rapids, Mich.—Mr. Einecke played these numbers at Grace Church, where he gave the recital in the Lenten series March 27: Passacaglia, from "Impressions Gothiques," Edmundson; "Song of the Basket Weaver," Russell; "Song of Triumph," Mueller; "The Walk to Jerusalem," Bach-Griswold; Gavotte in F, Wesley; "Dreams," McAmis; Prelude and Fugue on "B-A-C-H," Liszt.

John Standerwick, Maplewood, N. J.—Mr. Standerwick, organist and choirmaster of the Morrow Memorial M. E. Church, played the following compositions in short recitals preceding the evening services in April:

April 7—Triumphal March, Noble; Hymn Fantasia on "St. Clement," McKinley; "To the Setting Sun," Edmundson.

April 14—Toccata in C, Bach; "Chant Pastorale," Dubois; "O Filii et Filiae," Loret.

April 21—Toccata from Fifth Symphony, Widor; "An Easter Spring Song," Edmundson; Arioso, Bach.

April 28—"The Rippling Brook," Gillette; "Night," Karg-Elert; Siciliano, Bach.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—In his most recent recitals at Union College Professor Tidmarsh has played:

April 14—Chorale, Andriessen; "Five Daughters of Orlamonde," Dukas; Fountain Reverie, Fletcher; "By the Brook," Boisdeffre; "On the Coast," Buck; "Reve Angelique," Rubinstein; "Stations of the Cross," Dupre.

April 28—"Christus Resurrexit," Ravanello; "A Rose Breaks into Bloom," Brahms; "Hosannah," Dubois; Nocturne from "Midsummer Night's Dream," Mendelssohn; Spring Song, Mendelssohn; "War March of the Priests," Mendelssohn; "Landscape in Mist," Karg-Elert; "Harmonies du Soir," Karg-Elert; "Clair de Lune," Karg-Elert; Toccata from Fifth Symphony, Widor.

Elisabeth Spooner, Wheaton, Ill.—In pre-service recitals at the Gary Memorial Church in March Miss Spooner played the following programs among others:

March 3—Minuet, Boccherini; Passacaglia ("In Aeternum"), from Gothic Symphony, Edmundson; Berceuse, Faulkes.

March 10—"Cortege" (Petite Suite), Debussy; Fugue in C major, Buxtehude; Prelude to "Kunihild," Kistler.

March 17—Fantasia and Fugue in G minor and Andante and Adagio from Third Trio-Sonata, Bach.

March 24—Toccata and Fugue in D minor and Chorale, "Sleepers, Wake," Bach.

Joseph C. Beebe, New Britain, Conn.—In his Holy Week recital at the South Congregational Church April 15 Mr. Beebe played: Prelude and Fugue (C major), Buxtehude; Chorale Preludes, "Our Father, Thou in Heaven Above," "To Jordan Came Our Lord" and "In Deepest Need I Cry to Thee," Bach; Prelude to "The Blessed Damozel" and Andante (String Quartet), Debussy; Finale, "The Ninety-fourth Psalm," Reubke.

Mrs. Helen Schroeder, Mount Vernon, Iowa—Mrs. Schroeder, a pupil of Professor Horace Alden Miller, gave a recital at the auditorium of Cornell College March 26 in which she played: Fugue in C minor, Bach; Sonatina in C minor, Guilmant; "Marche Funebre et Chant Seraphique," Guilmant; "O Zion," Horace Alden Miller; "Sketches from Nature," Clokey.

Walter A. Eichinger, Tacoma, Wash.—In connection with a choir-organ concert at the First Christian Church March 17 Mr. Eichinger played: Allegro, Sixth Symphony, Widor; Adagio e Dolce, Third Trio-Sonata, Bach; "Ave Maria," Karg-Elert; Toccata in D minor, Reger.

At a vesper service in the First Christian Church of Seattle March 3 under the auspices of the Western Washington Chapter, A. G. O., he played among other works the "Symphonie Gothique," Widor.

W. Wray Finnemore, Evanston, Ill.—In a recital at Fisk Hall Feb. 21 Mr. Finnemore of the postgraduate class under Professor Whitehouse at Northwestern played this program: Fantasia and Fugue in G minor, Bach; Sonata in E flat, Bach; "The Soul of the Lake," Karg-Elert; Symphony 2, Vierne.

Harold B. Hannum, Evanston, Ill.—Mr. Hannum of the postgraduate class at the Northwestern University School of Music under Professor Horace Whitehouse gave a recital at St. Paul's Lutheran Church March 14 and played: Prelude and Fugue in B minor, Bach; Concert Overture in C minor, Hollins; Eighth Symphony, Widor.

Frank Barton Cookson, Evanston, Ill.—Mr. Cookson of the senior class at the Northwestern University School of Music gave a recital at Fisk Hall Feb. 18. He played: Sixth Symphony, Vierne; Chorale in A minor, Franck; Toccata and Fugue in C major, Bach; Toccata and Fugue in D minor, Bach.

Harold F. Arndt, Allentown, Pa.—In short pre-service recitals at the evening service in Dubbs Memorial Reformed Church Mr. Arndt presented the following numbers:

March 24—Prelude and Fugue in D major (Greater), Bach.

March 31—Third Sonata in C minor, Guilmant.

April 7—Sixth Sonata, in D minor, Mendelssohn.

April 14—"The Palms" (Les Rameaux), Faure; Toccata in C major, Bach.

Alle D. Zuidema, Detroit, Mich.—Dr. Zuidema played a Wagner program at his recital April 7 in the seventh annual Lenten series at the Jefferson Avenue Presbyterian Church. His selections included: Prelude to "Lohengrin"; Prelude to "Das Rheingold"; "To the Evening Star" ("Tannhäuser"); "Pilgrims' Chorus" ("Tannhäuser"); "Forest Murmurs" ("Siegfried"); "Magic Fire Music" ("Die Walküre"); "Dreams" ("Tristan and Isolde"); "Walther's Prize Song" ("Die Meistersinger"); Fantasie on Themes from "Parsifal"; "Tannhäuser" March.

John S. Gridley, Cumberland, Md.—Mr. Gridley gave a two-hour Bach recital March 31 at B'er Chayim Temple. Admission was by ticket and the temple auditorium was crowded, with chairs in the aisles. Mr. Gridley played: Toccata and Fugue in C major; Toccata and Fugue in Dorian Mode; Prelude and Fugue in E minor ("The Wedge"); Fantasia and Fugue in G minor; Toccata and Fugue in F major; Prelude and Fugue in A minor; Prelude and Fugue in B minor; Passacaglia and Thema Fugatum; Andante from Fourth Trio-Sonata.

Carl Wiesemann, Dallas, Tex.—In his Lenten recital at St. Matthew's Cathedral March 26 Mr. Wiesemann played a Guilmant program consisting of these compositions: "Marche Religieuse"; "Cantilene Pastorale"; Sonata No. 1; Allegretto in B minor; Fugue in D major; Meditation; Funeral March and Song of the Seraphs; Caprice; Torchlight March.

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

April 7—Finale from Second Sonata, Reger; Berceuse, Bonnet.

April 14—Introduction and Passacaglia, from "Monologe," Op. 63, Reger.

April 21—"The Tumult in the Praetorium," from "Symphonie de la Passion," de Maleingreau; Second Easter Offertory, Grison.

April 28—Cantilena and "Pax Vobiscum," from "Ten Characteristic Tone Pieces," Karg-Elert.

Robert Leech Bedell, New York—In his recital at the Brooklyn Museum Sunday afternoon, March 31, Mr. Bedell played: Allegro Maestoso in B flat, West; "Meditation Religieuse," Mulet; "Marche Champetre," Boex; "Zampa" Overture, Herold; Minuet in E flat, Bizet; "Madam Butterfly" (Reminiscences), Puccini; Gavotte in F, Martini; "Moonlight" Sonata (Adagio), Beethoven; "Toccata Francaise," Bedell.

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EMMANUEL METHODIST EPISCOPAL CHURCH at Lockport, N. Y., was filled on the evening of March 31 when the choir under the direction of the organist, Harland W. D. Smith, sang a special musical service made up entirely of the compositions of J. Carlton Drew, organist of Christ Episcopal Church. It was a fitting tribute to the creative genius of this Lockport man who has been so little known in his own city. The program was made up of anthems, solos, a quartet, a trio and two organ numbers and was of sufficiently varied style to hold the attention of the listeners closely until the last chord of the benediction hymn, done by unaccompanied quartet, had died away.

The three anthems for full choir, "God Is Our Refuge and Strength," "Rock of Ages" and "Guide Me, O Thou Great Jehovah," received intelligent and adequate treatment at the hands of Mr. Smith's singers and showed both beauty and power. One of the most enjoyed numbers was a trio, "Abide with Me."

The Rev. George S. G. Hares, pastor of the church, spoke of the power of music in the service and paid a tribute to the modest man who was the creator of so much beauty as revealed in the evening's program. Many representative musical people of Lockport and from Buffalo and Niagara Falls were in attendance, and at the close of the service crowded around Mr. Drew. The choir of Emmanuel Church came in for much commendation because of its work in bringing these compositions to the attention of the public.

Pittsburgh Bach Chorus Success.

The Pittsburgh Bach Chorus, a mixed choir of sixty voices, toured to Akron for one of its winter concerts, singing a Bach program composed of chorales, a motet and a cantata. This organization, having its beginning in the fall of 1931, is making a name in Pittsburgh and surrounding territory. The work of the chorus is devoted entirely to the works of Johann Sebastian Bach. Besides its season's concerts, the chorus has sung for various musical organizations, such as the Tuesday Musical Club of Pittsburgh and the Western Pennsylvania Chapter of the American Guild of Organists. It gives an annual performance at the Reformation service of the Lutheran Church in Pittsburgh. Robert Reuter, organist and director at First Trinity Lutheran Church, Pittsburgh, organized the chorus in 1931 and has worked with the organization ever since then. Plans are being made for an opening concert at Carnegie Music Hall next fall.

Kilgen for St. Louis Convent.

The Convent of the Helpers of the Holy Soul, a Catholic institution in St. Louis, has ordered a two-manual Kilgen organ for its chapel. The convent occupies several acres in the heart of St. Louis and has a large chapel of beautiful design.

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Who's Who Among the Organists of America

WALTER BLODGETT.

Walter Blodgett is in his fourth year as organist of the large and beautiful Epworth-Euclid Methodist Church in the east end of Cleveland and recently was also appointed director of the choir. His work on the fine Aeolian-Skinner organ has attracted attention and he is in demand for recitals in many places. Mr. Blodgett is one of the youngest of the prominent Ohio organists, but has made a name for himself as a brilliant and serious musician in three states—Michigan, where he was born; Illinois, where he lived for several years and held important Chicago posts, and in Ohio.

Walter Blodgett was born at Grand Rapids, Mich., May 28, 1908, and started his musical career as a choir boy under the valuable and inspiring tutelage of Harold Tower of St. Mark's Church, one of the ablest and most devoted of boy trainers of this generation. Showing unusual talent at the organ, Mr. Blodgett when a mere boy became assistant to his teacher and took the latter's place when Mr. Tower made a European trip.

Three years at Oberlin College followed and after having the advantage of this training Mr. Blodgett came to Chicago, where he was made assistant to Eric DeLamarter at the Fourth Presbyterian Church and was the recitalist at the University of Chicago after the new organ was installed in the chapel. Then he went to the First Unitarian Church. Meanwhile he took up composition and won a scholarship at the Juilliard School of Music, but returned to Oberlin, where he earned two bachelor's degrees. At the same time he served St. Andrew's Church at Elyria, Ohio, as organist for a year before assuming the position at Epworth-Euclid Methodist.

FORREST L. SHOEMAKER.

Forrest L. Shoemaker is the organist and director of music at the Linwood Boulevard Methodist Church, Kansas City, Mo., one of the largest churches in Methodism. He has ably held this post for six years. Previously he was at the First Presbyterian Church in Wichita, Kan., for three years. For nine years Mr. Shoemaker was director of music and teacher of piano and organ at Midland College, Fremont, Neb., where he was also organist at the Methodist Church. While in Wichita he was professor of organ in the University of Wichita.

At the Linwood Church in Kansas City Mr. Shoemaker gives his full time to the music and with untiring energy he has developed an extensive program. His five volunteer choirs, all recruited from the church membership, meet regularly for weekly rehearsals, and aside from the regular services appear in special music at services throughout the year. These church musicales are unusual in that each one in itself is a complete worship service.

Mr. Shoemaker's hobby is his Bobby Watkins Memorial Boy Choir, sponsored by Mr. and Mrs. Robert M. Watkins of Chicago. This choir is also used in singing the solo parts of anthems in the absence of salaried soloists in such works as "Hear My Prayer," by Mendelssohn; "Great Is Jehovah," by Schubert; "Sanctus," by Gounod; "O Lord, Most Holy," by Franck. A series of lectures on church music and hymnody, delivered last winter by Mr. Shoemaker, was well attended.

Mr. Shoemaker's ability and style of work lends itself admirably to the dignified and formal service in the lovely sanctuary of this church. The church's equipment includes a fine three-manual Austin organ at which Mr. Shoemaker presides, playing with good taste a large repertoire of organ literature. The standard maintained both in the choral and organ work is indeed a credit to the profession. The influence of both Mr. and Mrs. Shoemaker is felt in all the activities of the church.

WALTER BLODGETT

Mr. Shoemaker was born at Ashley, Ohio, and was reared in Delaware, Ohio, where he attended Ohio Wesleyan University, from which he was graduated in 1911. After postgraduate work in music he studied piano with Lucille Pollard Nelles of Columbus, Ohio, and Allen Spencer of Chicago. Special organ study was done with Louise Shadduck Zabriskie of Omaha, Dr. Frank W. Chace, University of Colorado, and Dr. Charles S. Skilton, University of Kansas.

Mr. Shoemaker served with the 309th Engineers in France during the world war. He married Miss Mayme Miller of Van Wert, Ohio, also a graduate of Ohio Wesleyan, and a gifted pianist, at Camp Sherman, Ohio, Aug. 9, 1918. They have one son, James Franklin, aged 8 years.

Aside from the inspiration of his teachers, Mr. Shoemaker says there were two other influences responsible for his career as a church musician—the heritage of his grandfather, Jerome Harroun, organist of the historic Episcopal Church at Worthington, Ohio, and the friendship of James Fowler, Fremont, Neb. His access to Mr. Fowler's Austin residence organ and library of organ literature stimulated his interest in the field of modern organ playing.

Austin Dedicated at Indiana, Pa.

The new Austin three-manual organ was dedicated in the First Presbyterian Church at Indiana, Pa., April 7 with special services, realizing the ambition of Miss Mary St. Clair King, the energetic organist and choir director of this church, to have a modern instrument at her disposal. The organ was designed and the installation supervised by Dr. Marshall Bidwell, organist and director of Carnegie Institute, Pittsburgh, who also played the inaugural recital on April 10, the program of which was as follows: Introduction and Allegro (Sonata I), Guilmant; Air from Orchestral Suite in D, Bach; Fugue in G minor, Bach; Canon in B minor, Schumann; Prelude to "The Blessed Damozel," Debussy; Suite from "Water Music," Handel; "Liebestod," from "Tristan and Isolde," Wagner; "Dance of the Sugar-Plum Fairy," Tschaikowsky; Fantasia from the Symphonic Suite, "Scheherazade," Rimsky-Korsakoff; "Finlandia," Sibelius. On Sunday evening, April 7, the College A Cappella Choir gave a sacred concert, singing works of Bach, Palestrina, Noble, Lutkin, Burleigh and a goodly scattering of the Russians. The specification of the new instrument was published in THE DIAPASON Nov. 1, 1934.

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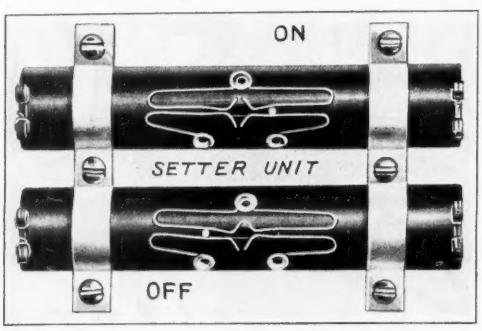

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STANLEY R. AVERY

ONE OF THE BUSIEST MUSICIANS in Minneapolis is Stanley R. Avery, choirmaster and organist of St. Mark's Episcopal Church in that city. In addition to his church work Mr. Avery is instructor in piano, organ, choir training, composition and orchestration at the MacPhail School of Music and organist and director of music at the Blake Country Day School for Boys. At St. Mark's he put on a series of Lenten oratorios, several with orchestra, every Sunday afternoon. The list comprised: "Creation," Haydn; "The Raising of Lazarus," Avery; "The Light of Life," Elgar; "Requiem," Mozart; "Elijah," Mendelssohn, and "The Crucifixion," Stainer. A beautiful service was planned for Easter and also special music for the St. Mark's Day celebration the following week. This year marks the twenty-fifth since the opening of the present church edifice and the coming of Mr. Avery to this position.

In March the Blake School glee club gave a performance of "The Pirates of Penzance" and the Washburn High School presented Mr. Avery's comic opera "Ichabod Crane," with the composer assisting.

White Plains Bach-Handel Service.

Anna F. Adams arranged a Bach-Handel evening Sunday, March 24, at Trinity Lutheran Church, White Plains, N. Y., of which she is the organist. Although the church is not a large one, more than 150 people heard the performance, which did great credit to a choir which Mrs. Adams had organized only three weeks previously, but which sang with spirit and finish selections which were chosen because not too difficult. Several solos from the oratorios of Handel and Bach were also presented.

Service by H. S. Schweitzer.

At a musical service marking the Bach anniversary in St. Thomas' Reformed Church, Reading, Pa., Sunday evening, March 31, selections from the "St. Matthew Passion" and two of the cantatas were sung by the choir under the direction of H. S. Schweitzer, F. A. G. O. Mr. Schweitzer's organ numbers included: Adagio Espressivo in B minor; Toccata and Adagio Grave in C major, and Chorale Preludes, "Alle Menschen müssen sterben" and "In Dir ist Freude."

Lauren B. Sykes arranged a Bach service at the Hinson Memorial Baptist Church, Portland, Ore., March 17. March 18 Mr. Sykes presented Charlotte Lockwood in a recital at the Portland Municipal Auditorium and never before has a recitalist been received with such enthusiasm in that city, Mr. Sykes reports. The next evening Mrs. Lockwood played in Melrose Hall, Linfield College, McMinnville, Ore.

MONTH'S NEWS IN BUFFALO.

By HELEN G. TOWNSEND

Buffalo, N. Y., April 17.—The March meeting of the Buffalo Chapter, A. G. O., was held March 19 at the Buffalo Seminary. Dinner at 6:30 was followed by a short business meeting. The program was given by the Cathedral Singers under the direction of DeWitt C. Garretson, A. A. G. O.; Helen G. Townsend, A. A. G. O., pianist, and DeWitt C. Garretson, organist. The "Concerto Gregoriano" by Pietro Yon was a feature.

One of the interesting programs of the Bach-Handel festival week held in Buffalo April 7 to 14 was the opening one by a chorus of 200 voices, a chorus of fifty boys from St. Paul's Cathedral and St. James', Batavia, soloists, and the Buffalo Philharmonic Orchestra. The two choruses and solo numbers were conducted by DeWitt C. Garretson and the orchestra numbers by Lajos Shuk.

On Saturday of the same week, at St. Paul's Cathedral, the Bach cantata "Come, Let Us Go Up to Jerusalem" was given, as part of another Bach-Handel program. The participants were the cathedral choir, Dorothy Curry, soprano; Margaret Barrell, contralto; Russell Torge, baritone; Robert Noehren, organist, a small orchestra and DeWitt C. Garretson, conductor.

As part of this same celebration a Bach program was given by the choir of St. John's Episcopal Church, under the direction of Robert Noehren, assisted by Squire Haskin, organist.

The closing program of this festival was the first performance in Buffalo of "The Passion of Our Lord According to St. Matthew," by Bach. The abbreviated version of this oratorio by Dr. David McK. Williams of St. Bartholomew's Church, New York, was sung at the First Presbyterian Church by a double chorus and eight soloists, with Charles T. Wallace, organist; Martha Hutson McDonald, pianist, and Clara Foss Wallace, conductor.

The music committee of Central Presbyterian Church announces the engagement of Stephen Palmer as organist and director of music, beginning May 1. Mr. Palmer comes from Park Central Presbyterian Church, Syracuse. He was organist of the First Presbyterian Church, Rome, N. Y., for several years, and has been music and general art director at the Goodyear-Burlingame School, Syracuse, for twelve years.

The choir of Emanuel Reformed Church, Cora L. Hofheins, director, gave a musical program Thursday evening, April 4. Assisting were Geraldine Kress, violinist, and Austin Ganger, tenor.

Helen G. Townsend, who recently spent a month in New York studying organ and composition with Pietro Yon, has been appointed organist and director at Parkside Lutheran Church, beginning May 1.

Bach Passion at Harrisburg, Pa.

At the Market Square Presbyterian Church, Harrisburg, Pa., the ministry of music presented "The Passion of Our Lord According to St. Matthew," by Bach, at the evening services March 17, March 24, March 31 and April 7. Donald D. Kettring, organist and director of the motet choir, directed choruses 1 and 2 and Mrs. R. C. Walker, director of the junior and intermediate choirs, the chorale choirs.

A new number for women's chorus entitled "A Woodland Reverie," composed by Frank Stewart Adams, the New York organist, and published by J. Fischer & Bro., was sung by the Morning Choral of Brooklyn under the direction of Herbert S. Sammond April 11.

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Views and Reviews; Delightful Cantata by Clokey a Feature

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

It is a matter of regret to me that this year I have not had time and strength to make the analysis of Christmas and Easter programs sent me from all over the United States and Canada. Perhaps I shall be able to resume the practice of other years. Meanwhile I thank those who remembered to send their programs.

While I finish a study of modern Handel editions, let me recommend a few things of high merit from the pile of new music which covers two shelves. Some of these arrived too late for mention in suggestions for Easter, but most of them are things that will be useful at once.

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Easter Music

The most important omission from my reviews of new Easter music was the delightful cantata by Joseph W. Clokey, "Adoramus Te" (C. C. Birchard Company), with words by Loraine Huntington Miller. There are fifty-five pages, but the time of performance is estimated as only thirty-five minutes. This is the most charming sacred composition by Clokey since his lovely Christmas cantata, and meanwhile his style has matured and benefited by his study of the older music, particularly by his study of plainchant. The text brings in folk-beliefs about the birds and flowers at Eastertide, told for the most part in melodious little solos. There are opportunities for all four voices. The whole work could be managed with slight changes by a quartet, and the accompaniment is equally modest, with the simplicity of restrained power. Parts could easily be accompanied by a string quartet. This is one of the best American cantatas, and I recommend it with confidence. My only criticism is that some of the sections are so short as to seem a little scrappy, but you would not find that a serious fault.

Dr. Sanders did a fine job in his arrangement of the noble old Vulpius Easter melody, "The Strife Is O'er" (Ditson). In one place the sopranos divide, but an accompanied quartet could manage this, though its sonorities call for a chorus. This is to my taste the best accompanied arrangement of the great tune. The best unaccompanied one was published long ago in the Hirsch series (Boston Music Company), and it has been very widely used. Be sure to see the Sanders edition for next Easter.

There were two admirable English anthems for Easter that did not reach me in time, both easy and very effective with a boy choir or mixed chorus. The better of the pair is Durrant's "The Strife Is O'er" (Novello), with a majestic tune and a fine, fluent accompaniment. It is eight pages in length. The other is "Ye Choirs of New Jerusalem" (Novello) by Ivor R. Davies, in similar style, five pages in length.

Father Finn published with J. Fischer a "Rhythmic Trilogy for Easter"—three tuneful accompanied carols, easy and in a style far from austere. For some reason they are not the sort of thing I expected from Father Finn, but they are pretty and will be widely used.

Late or early, I saw nothing prettier than the Old Basque carol arranged by Voris, "We Come with Voices Swelling" (Gray); and that one I received early and recommended to you with fervor. I hope that you liked it and used it.

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Folk Hymns as Anthems

Mrs. Annabel Morris Buchanan of Virginia seems to be the one who arranges best our American folk hymns, which she has collected with zeal and set with great skill. The most recently published of them is among the very best, "O Jesus, My Saviour" (J. Fischer). The text is from an old songster of 1832 widely used in our South; the tune is Aeolian and to my ear certainly Scottish. Mrs. Buchanan has made of the ravishing old melody a choral work that should be on the program of every choral club in the United States and Canada. It is not difficult for a good choir; it must be sung unaccompanied.

Another work in the same series is John Powell's arrangement of "The Babe of Bethlehem" (J. Fischer) from another old songster. This is fourteen pages in length and requires a chorus, unaccompanied. The words are a quaint mixture of pompous eighteenth century vocabulary and folk expression—a combination apparent in all the songsters of a century ago in the Southern highlands.

Hilton Rufty arranges a third folk-hymn in the same series, "Boundless Mercy" (J. Fischer), eight pages in length and for unaccompanied chorus.

Miss Hazel Gertrude Kinscella has a number called "Our Prayer" (J. Fischer), which comes in several editions—unison, SSA, TTB, SA, SSAA, SAB, TTBB and SATB. The melody is a lovely old folk-tune with which I cannot associate a name, though it sounds familiar and Celtic. This is a beautiful short number for services in non-liturgical churches. It is dedicated to Dr. Milligan.

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Anthems

I shall mention only two anthems. One is a setting of the Twenty-third Psalm by Dr. Whitehead (Carl Fischer), a noble composition for unaccompanied chorus in five parts, SSATB. It is not exactly easy, but it is never fussy—never showy—but reverent and flowing, with gracious melody. It is dedicated to the Oberlin choir and will appeal to any college director, I think, and to many, many more. It is one of the Canadian composer's finest inspirations.

For his recent anniversary, in which we all rejoiced, R. Huntington Woodman composed a unison processional hymn entitled "Eternal God, Whose Power Upholds" (Gray). This is a sturdy number, a worthy setting of an admirable modern hymn by Professor Tweedy of Yale University. You may remember that it received a prize offered by the Hymn Society six years ago. Mr. Woodman had lots of fun with the organ accompaniment, and so will you.

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Tudor Motets

Novello continues the publication of the "Tudor Motet Series" under the editorship of R. R. Terry. You should see them all, especially these:

Byrd—"Tui Sunt Coeli." Four parts, four pages.

Byrd—"Haec Dies." SSATTB, eight pages.

Byrd—"Confirma Hoc Deus." SSATB, four pages.

Mundy—"Rerum Creator Omnium." Four parts, six pages.

Byrd—"O Sacrum Convivium." Four parts, seven pages; not easy.

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Episcopal Service

There is an interesting and beautiful new communion service by Derick Ashley (Novello), for congregation and choir. If desired it may be sung in unison throughout.

For men's voices unaccompanied, TTBB, there is a "Missa Sancta Joannis Evangelistae" by Titcomb (C. Fischer), which will be used in men's colleges a good deal, especially in those in which the Anglo-Catholic influence is felt. It is a brief, dignified service, all well written and sensitive to the words.

I recommend "Eight Settings of the Ninefold Kyrie" by Campbell and Rowley (Novello) and also four settings published together by Percy Whitlock (Oxford). Then there is a new chant setting of the Benedicite by Ernest Douglas, published by Harry G. Neville of Los Angeles—a good one.

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Organ Music

Of the new organ pieces I like best a splendid "Prelude on a Gregorian Tone" by Candlyn (Schmidt), seven pages of dignified and elevated music that will sound well in a church or at a recital when played by such a performer as Edwin Arthur Kraft, to whom it is dedicated. But I am speaking loosely; there is only one Kraft, though I am enormously thankful for him, whereas any good player can make much of this piece.

Garth Edmundson's "Imagery in Tableaux" (J. Fischer) is another imaginative and attractive work by a young man who is soon to be in a class with Candlyn, I hope. His style is not yet so assured, but he knows where he is going, and he is going to no mean place musically. This will take good playing, but there are already a good many good players who are making it their pleasure to introduce the compositions of Edmundson.

Another Pennsylvanian has given us two admirable preludes published separately by Gray. I refer to Harry C. Banks, Jr., and to his Chorale Improvisation on "St. Columba," the easier of the two, and his Chorale Improvisation on "Let All Mortal Flesh Keep Silence," a more ambitious and more impressive work. I recently read a criticism to the effect that this second one had missed the spirit of its subject by its rhapsodic and showy style. But I am willing to allow a mystic to be flamboyant, and there is such a thing as the laughter of God's elect, even in the joyous Presence. I like both these pieces much, as I do all of the work of Mr. Banks, who has composed two or three of the best American anthems.

Since the appearance of the early works of Stoughton there has been no Oriental suite for organ published in this country with such attractive impressionism as R. Deane Shure's "The Holy Carpenter" (J. Fischer). He has employed the wailing Palestinian scale with a flattened second very effectively, and he has written with reverent imagination dwelling upon holy places. There are six episodes that will use all your solo stops, all your knowledge of color and rhythm, and that will deeply impress a concert audience. In many churches this suite will also be regarded as an imaginative aid to worship, though some organists will wish to reserve it for recitals.

Mr. Holler had the happy thought of collecting seven attractive pieces into the "St. Cecilia Series of Lent and Easter Music" (Gray). Among the numbers are two by Bach, one by Purcell, and an excellent little piece by Fibich. Also—and this is the most important item—there is a suite by Edmundson called "Christus Crucifixus," three Lenten preludes on fine old melodies, with the tunes from which the composer drew his inspiration.

If you are already looking for pieces for next Christmas let me remind you of Dr. Whitehead's organ arrangement of his "Croon Carol" (Carl Fischer); it is very easy.

WIDOR CONFERRING DECORATION ON MARCEL DUPRE

THE DECORATION of "Officer of the Legion of Honor" was conferred upon Marcel Dupré in Paris March 16 at a banquet given in his honor at the Hotel Majestic. The banquet was presided over by M. Huisman, general director of fine arts. There were 200 guests. A huge cross of the Legion of Honor in red flowers had been placed before M. Dupré. The great moment of the evening was the entrance of Charles Marie Widor at dessert. Everyone stood up and there was a tremendous ovation. He seemed to be much moved and walked up the huge hall to Dupré's place, read aloud the official announcement of the decoration, pinned the cross on Dupré's coat, and embraced him. After this Widor made a charming speech. At midnight everyone went down into the concert room of the hotel, which is provided with an organ, and there was a short organ and piano recital by Dupré and his daughter Marguerite.

M. Dupré has just finished the composition and scoring of his latest work, a concerto for organ and orchestra. He opened the large new organ in the cathedral at Verdun March 11.

PORTER HEAPS
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University of Chicago

ROSSETTER COLE
Composition and Theory. Prepares for Examination in American Guild of Organists
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New Music

By WILLIAM LESTER, D. F. A.

Chorale Improvisations on "St. Columba" and "Let All Mortal Flesh," by Harry C. Banks, Jr.; Chorale Prelude on "O Sacred Head, Surrounded," Bach-Haessler, edited by John Holler; published by the H. W. Gray Company.

The two pieces first named are practical essays well fitted for service use. The structures and devices adopted are simple, the idioms used are tried and familiar, and little attempt at elaboration has been made. The hymn-tunes chosen for treatment are standard Anglican ones, well fitted for the present use. The composer could have set down his registration ideas in more detail and more copiously to good advantage—the dynamic nuances are also left largely to the instincts of the player.

The Bach piece is a lovely arabesque on one of the most beautiful of the chorales. The editor has done little to the original outside of expression marks and stop directions. These are sane and eloquent.

Three Miniatures for Organ, by Cuthbert Harris; Short Postlude in E Flat, by H. A. West; published by W. Paxton & Co., London.

The short pieces by Harris are melodious trifles, well written, attractive and conservative, easy and in true organ idiom. The set will afford practical, worthwhile numbers for service or teaching use. The West piece is a brilliant Dubois-like essay in march form, easy to play but unusually effective—an interesting selection for full organ.

NEW JONGEN WORK PLAYED

American Premiere of Organ-Orchestra Symphony in New York.

The National Orchestral Association, Leon Barzin conducting, presented two large new works at its seventh concert of the season at Carnegie Hall in New York April 2. They were Leo Sowerby's Concerto for 'cello and orchestra, dedicated to Alfred Wallenstein, who was the soloist, and Joseph Jongen's "Symphonie Concertante" for organ and orchestra, with George William Volkel as soloist. It was the first performance anywhere of Mr. Sowerby's work and the American premiere of Mr. Jongen's.

The Jongen work was presented by Mr. Barzin with the hope that available organ concertos would receive more frequent performances. This composition is one of impressive sonorities, somewhat heavy in style, according to one of the leading critics. Mr. Volkel was a highly satisfying and self-effacing soloist.

In June, 1934, Mr. Barzin conferred with Mr. Jongen in Brussels and heard the concerto played in two-piano form by the composer and his brother, to whom it is dedicated. At the time Mr. Jongen expressed his regret over the small number of hearings given to modern Belgian music in America, and the wish that more of it might be introduced here. He said that he hoped in the near future to come to this country, perhaps to play his new concerto.

NOTES FROM PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., April 20.—Elaborate musical programs were given during Holy Week at the John Wanamaker store. The programs began at 4:45 p. m. and lasted approximately half an hour. Guest organists played recitals as follows: Monday, Walter Baker; Tuesday, Virgil Fox; Wednesday, Newell Robinson; Thursday, Alexander McCurdy, Jr.; Friday, Alexander Russell.

The Philadelphia Cantoria gave a fine performance of the "St. Matthew Passion" by Bach April 16 in the Ninth Presbyterian Church. The chorus numbers about seventy-five voices, with David Spratt directing. The accompaniment on the organ was by Dr. Rollo Maitland.

Dr. Maitland has been engaged by the National Federation of Music Clubs to give the recital at Convention Hall, Atlantic City, on the occasion of the club's visit to that resort.

A Bach-Handel commemorative lecture and concert was given at Irvine Auditorium April 1 by the German Club of the U. of P. Hans Schumann was both lecturer and soloist, with Robert Elmore at the organ.

Summer Course by Van Dusen.

Frank Van Dusen, whose summer courses for organists attract a large following of pupils, will offer a six weeks' course of study for organists at the American Conservatory of Music from June 24 to Aug. 31. Students will have the advantage of private weekly lessons in organ playing, church and recital repertoire, church service playing, modulation and keyboard harmony, including the principles of improvisation. A special feature of this season's work will be weekly interpretation classes covering organ works of Bach and Franck. The interpretation classes of the Van Dusen Organ Club for the current season have aroused so much enthusiasm that Mr. Van Dusen has been requested to repeat the Bach series during the summer term at the conservatory. Edward Eigenschenk will play the Bach works. All pupils will be given the opportunity of playing for criticism. The important organ works of Franck will be played and studied in these classes. Mr. Van Dusen has arranged again this season for class instruction in choir training and conducting by Dr. George L. Tenney, director of the united choirs of the New First Congregational Church, Chicago, where he has 385 singers organized into five units. Dr. Edward Eigenschenk will be available for coaching in Bach and the modern French school. A course of instruction in broadcasting will be given by Irma Glen of N.B.C. broadcasting studios.

Death of Henry Cowles Smith.

Henry Cowles Smith, probably the oldest organist in the Chicago territory, died April 23 in the suburb of Naperville at the age of 96 years. He had been professor of music and of the classics at North Central College from its founding in 1862 until 1922, having joined the faculty of the new college immediately after his graduation from Oberlin. Recently the college chapel at Naperville was named for him. A son of Professor Smith, H. Augustine Smith, is head of the department of sacred music at Boston University and a nationally known church musician.

Middelschulte Work in Dortmund.

Gerard Bunk gave Dr. Wilhelm Middelschulte's Passacaglia in D minor its first public performance in Dortmund on the occasion of his recital at the Reinoldi Church Feb. 20, when he presented the 115th of his hours of organ music in that famous church. Mr. Bunk gives his recitals on the first and third Wednesdays of every month and is presenting the best organ literature, including all the works of Bach and of Max Reger.

MISS ERMA F. MEYERS

MISS ERMA F. MEYERS, since 1928 organist and director at St. Peter's United Evangelical Church, Buffalo, N. Y., has done noteworthy work with her choir at this church, the largest of its denomination in Buffalo. She has studied for three years at Northwestern University under Professor Horace Whitehouse and is also taking work at present with DeWitt C. Garretson of St. Paul's Cathedral, Buffalo.

Miss Meyers was born at Tonawanda, N. Y., a suburb of Buffalo, and was graduated from the Tonawanda high school in 1919. She studied piano under capable teachers in her earliest youth and before she was graduated from high school was herself teaching music. In 1923 she took up the organ, studying under Emil R. Keuchen, then organist of Pilgrim Evangelical Church, Buffalo. Soon she was appointed organist of St. Paul's Evangelical and from there went to St. James' Evangelical, where she remained until she assumed the position in St. Peter's in July, 1928. In 1931 she enrolled at the Northwestern University School of Music and since that year has studied at Northwestern during every summer session. Miss Meyers organized a choir at St. Peter's to supplement the quartet. It began with a membership of twenty in 1929. Since that time it has grown to fifty voices. This chorus sings once a month at the services and frequently gives a cantata. Every year it presents a program over WKBW in the "Angelus Hour" series and every Mother's Day goes to Forks, N. Y., to sing at the Evangelical Home for the Aged. Miss Meyers has made plans for enlarging her work now that the organ in St. Peter's has been rebuilt, and organ recitals and a junior choir are contemplated.

"An evening of Columbia music" was given by students of the class in composition at Columbia under Seth Bingham at the McMillin Academic Theater April 15. A variety of works for piano, violin, voice and ensemble was offered.

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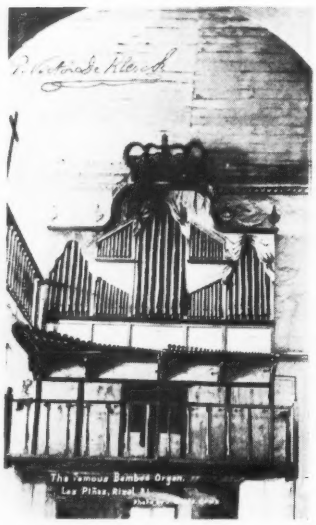
RECITALS A SPECIALTY

ANCIENT ORGAN OF BAMBOO



THE FAMOUS BAMBOO ORGAN in the church at Las Pinas, in the Philippine Islands, has been a subject for magazine articles for many years, but few American organists have ever seen or played it. One of these Americans is Robert L. Schofield, the well-known Wheaton, Ill., organist. The picture was taken by Mr. Schofield late in 1919 and shows the organ front. Mr. Schofield writes as follows in explanation of the picture:

"The Filipinos could hardly live without the bamboo tree. Of it they make their homes, houses that may sway frightfully during a tropical storm but seldom blow over; the floors are made of polished bamboo strips, as is their furniture and tubes for keeping their jewelry and tubes in which they sell their fine hats. They weave it into fancy baskets and mats; they eat the tender sprouts (even the Americans can appreciate these) and they burn it as firewood. The tall, green-leaved and feathery stalks are very effective as decorations for weddings and fiestas.

"Up to the time of the American occupation of the Philippines bamboo was used constantly as material for musical instruments. In the old days entire military bands were equipped with bamboo instruments. Even today one may buy a nose flute or a wrist harp from the mountain people, but I doubt if one could find our familiar bamboo fishpole anywhere in the islands. The nose flute can be made by any mountain boy. It is played by a breath from the nostril. The tone is soft and sweet and fluty. The wrist harp is made from a piece of bamboo about eighteen inches long, tapering at one end and split like a quill pen. The player strikes this upon his wrist and a sweet, humming tone is produced. It is popular among the head hunters of the north.

"The old bamboo organ in the church at Las Pinas is still of interest to all tourists. It has but one manual, but many stops, most of which were out of repair when I played the instrument. The pedals are short and very clumsy and the tone is shrill. It was built by a priest of the church in the year 1800, but it has long since ceased to be used in the mass."

Again Heads English Builders.

Arthur Harrison of Durham has been re-elected for the tenth successive year as president of the Federation of Master Organ Builders in England. He helped to form the federation in 1913, and was the first chairman of the executive board, an office which he held for several years. Mr. Harrison is head of the prominent organ building firm of Harrison & Harrison, founded by his father, the late T. H. Harrison, in 1861.

At the Presbyterian Church of Morris Plains, N. Y., Gounod's "Gallia" was sung March 17 and Maunder's "Olivet to Calvary" April 7 under the direction of Kate Elizabeth Fox, with Doris Nichols, organist.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., April 22.—A brilliant festival of chamber music in the Coolidge Auditorium, Library of Congress, was opened April 7 with a rare program and a rare combination of instruments and artists. The program was of vocal and instrumental music, commemorating the 250th anniversary of the birth of Bach and Handel. The artists and their instruments were John McCormack, tenor; Carl Weinrich, organ; Ralph Kirkpatrick, harpsichord, and a chamber orchestra composed of members of the Rochester Philharmonic Orchestra, Howard Hanson, conductor, the solo part in the "Brandenburg" Concerto being played by Alexander Leventon. The program was brilliantly given and one long to be remembered, John McCormack excelling anything he has done in recent years, and Carl Weinrich giving a scholarly reading to all the organ parts. After the concert an informal reception was tendered Mr. and Mrs. Weinrich by Lewis Corning Atwater, prominent organist.

Another memorable commemorative Bach program given exactly on the birthday anniversary, March 21, was that presented by the Washington College of Music. The program began with a presentation of a bust of the composer by Henry Gregor, followed by selections from the "Well-tempered Clavichord" by Melvin Creamer, a Braille student. This was followed by a brilliant reading by Robert Ruckman of the Busoni transcription of the Prelude and Fugue in D major for organ. Harold Bauer's arrangement for three pianos, from the original writings for three harpsichords with accompaniment of stringed orchestra, of the Concerto in C major (three movements), played by Elizabeth Rankin King, William Joseph Holden and Fanny Amstutz Roberts, concluded the program.

Gene Stewart played the dedicatory recital on the Möller organ which he designed, and which was installed recently at the First Brethren Church, the dedication taking place March 24.

Edith B. Athey played the following program at St. John's Church on April 8: "A Gothic Cathedral," Pratella-Weaver; Meditation, Callaerts; "Grand Choeur Dialogue," Gigout; "Swing Low, Sweet Chariot," arranged by Diton; "Romance sans Paroles," Bonnet; Siciliano, Bossi; Londonderry Air, arranged by Coleman; "Lamentation," Guilmant; Toccata, Reger; "Evening Bells and Cradle Song," Macfarlane. This was one of the Lenten series of recitals.

Organ recitals were played at the National Congress, Daughters of the American Revolution, meeting here the week of April 15, by Mrs. James Shera Montgomery, Mrs. Kathryn Hill Rawls and Mrs. Frank Akers Frost.

"The Passover," a cantata arranged by Lewis Atwater from Biblical opera music by Anton Rubinstein, was given April 19 by the quartet of the Eighth Street Temple. This makes a most effective program of some of the rarely heard and most beautiful work of Rubinstein.

Kilgen at St. Louis Flower Show.

The flower show in St. Louis, from March 30 to April 7, besides appealing to the eye also appealed to the ear through arrangement with George Kilgen & Son to install a two-manual residence organ in one of the buildings. Regular programs by artists as well as by the Kilgen dual control player attachment were given, and interest was manifested in the organ by those attending the show. The programs were by Christian Hahn, George L. Scott, Mrs. Carroll Smith, C. Albert Scholin, Miss Margaret Mrazek and Edward Skipwith, Jr. The famous Holy Cross Lutheran Church choir, directed by Walter Wismar, sang on Monday evening before a large audience. The instrument was the one that was in the horticultural exhibit at the Chicago World's Fair during the summer of 1934.

DR. JOHN A. BELL

Dr. Bell and his wife lost their lives in an automobile crash near Pittsburgh. See page 1.

REBUILDS COLUMBUS ORGAN

James G. Bennett Modernizes Masonic Temple Instrument.

James G. Bennett, the Columbus, Ohio, organ man, has just finished the reconstruction and modernization of the old organ in the Masonic Temple of Columbus. He has converted the instrument from a two-manual into a three-manual and in addition to a new console there is a new three-horsepower blower. As rebuilt the stop specification of the organ is as follows:

SWELL ORGAN.

1. Aeoline, 8 ft., 73 pipes (12 new).
2. Voix Celeste, 8 ft., 49 pipes.
3. Viole d'Orchestre, 8 ft., 73 pipes (12 new on unit chest).
4. Bourdon Unit, 16 ft., 97 pipes (67 new pipes).
5. Gedeckt Unit, 8 ft. (from No. 4).
6. Spitz Flöte, 4 ft. (from No. 4).
7. Nazard, $2\frac{2}{3}$ ft. (from No. 4).
8. Flautina, 2 ft. (from No. 4).
9. Violina, 4 ft., 61 pipes.
10. Oboe, 8 ft., 61 pipes.
11. Vox Humana, 8 ft., 61 pipes.
12. Violin Diapason, 8 ft., 73 pipes (12 new).
13. Harp Celesta, 49 bars (new).
14. Chimes.
15. Tremolo.

CHOIR ORGAN.

16. Dulciana, 8 ft., 61 pipes.
17. Stopped Diapason, 8 ft. (from No. 4).
18. Flute Harmonic, 4 ft., 61 pipes.
19. Flute Celeste, 8 ft., 61 pipes.
20. Flautina, 2 ft., 61 pipes.
21. Open Diapason, 8 ft., 73 pipes (12 new).
22. Orchestral Violin, 8 ft. (from No. 3).
23. String Violin, 4 ft. (from No. 3).
24. Vox Humana, 8 ft. (from No. 11).
25. Clarinet, 8 ft., 61 pipes (all new).
26. Chimes (from No. 14).
27. Harp (from No. 13).
28. Tremolo.

GREAT ORGAN.

29. Dulciana, 8 ft. (from No. 16).
30. Doppel Flöte, 8 ft., 61 pipes.
31. Viole d'Amour, 8 ft., 61 pipes.
32. Open Diapason, 8 ft., 61 pipes.
33. Octave, 4 ft. (from No. 21).
34. Flute, 4 ft., 61 pipes.
35. Twelfth, $2\frac{2}{3}$ ft., 61 pipes.
36. Fifteenth, 2 ft., 61 pipes.
37. Mixture, 3 ranks, 183 pipes.
38. Bourdon, 16 ft., 61 pipes.
39. Trumpet, 8 ft., 61 pipes.
40. Tremolo (new).
41. Harp (from No. 13).
42. Chimes (from No. 14).

PEDAL ORGAN.

43. Lieblich Gedeckt, 16 ft., 32 notes (from No. 4).
44. Bourdon, 16 ft., 32 notes (from No. 38).
45. Open Diapason (stopped bass), 16 ft., 32 pipes (2 new).
45. Octave, 8 ft., 32 notes (from No. 12).
46. Flute, 8 ft., 32 notes (from No. 4).
47. 'Cello, 8 ft., 32 notes (from No. 3).

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., April 18.—Oakland was very fortunate in having as a recitalist Mlle. Renee Nizan, the brilliant French organist, who gave a program on the new three-manual Austin at St. Paul's Episcopal Church on Maundy Thursday. Although young in years, Mlle. Nizan has developed a high degree of virtuosity and musical feeling in her short life. She has had the advantage of living in a musical atmosphere, as both her father and a brother are organists and their home has two organs. Mlle. Nizan's father crossed the ocean with her and was a great help in advising her as to registration, but he was called back to Paris by business affairs. On leaving he entrusted his charming daughter to the care of Mrs. Esther Wright, a well-known organist of Pittsburgh, a friend of long standing and a pupil of Widor. Mlle. Nizan is a pupil of Vierne and the late Henri Dallier.

Dr. Walter Sherman, pastor of the First Methodist Church of Oakland, gave an illustrated lecture on "The Seen and the Unseen in the U. S. S. R." for the benefit of the convention fund. The lecture was most interesting and illuminating and a goodly sum was realized. Dr. Sherman received the thanks of the chapter for his generosity and interest in the Guild.

During Holy Week the Chapel of the Chimes featured its staff organists in a series of half-hour recitals at 1, 6:30 and 8 o'clock daily and broadcast the performances over station KRE. T. Frederick Freeman included the following compositions in his programs: Prayer and Toccata from Boellmann's Gothic Suite; Andante Cantabile from Widor's Fourth Symphony; "Grand Choeur," Dubois; Andante from Symphony 1, Vierne; Prelude in D minor, second and third movements from Sonata 2 and Andante from Sonata 3, Mendelssohn; "Prayer and Cradle Song," Grand Chorus in D, Meditation in F sharp, Allegretto in B minor and "Invocation" in B flat, Guilmant; Trio, Merkel; Adagio from C minor Sonata, Baldwin; Andante from Rheinberger's Pastoral Sonata; "Vision," Bibl.

Richard Irven Purvis, of Calvary Presbyterian Church, whose playing is always interesting and enjoyable, played the following programs:

Monday—Compositions by Bach: Adagio from Toccata and Fugue in C minor; Allegro Finale from Sonata 1; Chorale Preludes, "Lord, unto Thee I Call" and "Rejoice, Good Christians," and Arioso.

Tuesday—Compositions by Handel: Aria from Concerto No. 10; Hornpipe, Air and Allegretto Giocoso from "Water Music" Suite; Largo and Minuet ("Bernice").

Wednesday — Compositions by Karg-Elert: Pastorale, Recitative and Chorale; "Invocation"; Bourree and Musette; Chorale Preludes, "O Lord Most Holy" and "Bedeck Thyself, O My Soul."

Friday—Three Passion Week Chorales, Bach; "Fidelia," Percy Whitlock; Chorale Preludes, "Thy Will Be Done" and "O Lamb of God," Karg-Elert.

Saturday—"Ave Maria," Arkadelt; Intermezzo and Adagio from Symphony 6, Widor; Cantilene, Candlyn.

Harold Hawley, director of music at the Chapel of the Chimes, deserves the thanks of music-lovers for arranging these programs.

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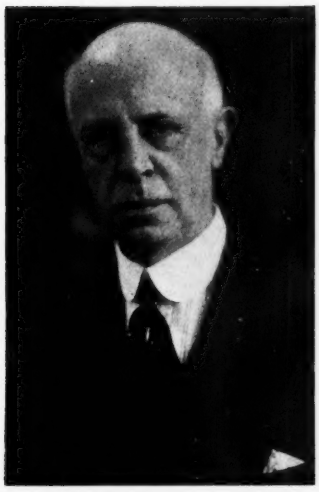

FRANK L. SEALY is the composer of a new anthem with the title "O Lord of Life, Thy Quickening Word Awakes My Morning Song," just published by the H. W. Gray Company. This is a setting of words by George MacDonald, a well-known Scottish minister, poet and novelist of half a century ago. The anthem was written especially for David McK. Williams of St. Bartholomew's Church, New York, and is dedicated to him as a testimonial of Mr. Sealy's appreciation of the splendid work done by Dr. Williams' choir. Mr. Sealy is the composer of several anthems and organ pieces in general use and is known to a great number of organists throughout the country by virtue of his activity as warden of the A. G. O. for ten consecutive years.

Harold R. Yarroll's Anniversary.

Harold Reeves Yarroll, organist and choir director of the East Eighty-ninth Street Reformed Church, New York City, the second oldest church in Manhattan, having been established in 1660, celebrated his twenty-fifth anniversary as a church organist on Palm Sunday. Mr. Yarroll began his career in 1910 in the Second Moravian Church, New York. Prior to going to the East Eighty-ninth Street Reformed Church in 1929, when it dedicated its beautiful new edifice, Mr. Yarroll served as organist of the First Baptist Church of White Plains, N. Y., from which he had come following several years' service in St. Paul's Lutheran, Mount Vernon, and also a period in the Olmstead Avenue Presbyterian Church, New York. Mr. Yarroll points with pride to the fact that during his twenty-five years he has missed only one service, except when he was on vacation. Mr. Yarroll conducts two choral societies. He also teaches organ, piano and voice in his New York studio and for many years has served as New York and New Jersey representative of the Hall Organ Company. On Palm Sunday Mr. Yarroll's choir sang his new anthem, "Come unto Him," written for his anniversary and dedicated to his chorus of thirty voices. In 1933 Mr. Yarroll made a recital tour to the Pacific coast, assisted by his wife, Olga Yarroll, soprano soloist of his church and a radio artist.

Kansas Choir Wins Approval.

The Westminster A Cappella Choir of Lawrence, Kan., enrolled from the student body of the University of Kansas, and under the direction of Dean D. M. Swarthout of the University School of Fine Arts, is having one of the most successful seasons in its history. Among the honors that have come to this choral group was the invitation to appear as a solo organization with the Kansas City Philharmonic Orchestra under Karl Krueger at its concert in Convention Hall, March 28. Before an audience of 5,000 the choir sang the Lotti "Crucifixus," the Bach motet "Be Not Afraid" and a group of Russian numbers. The choir was invited on March 18 to sing two groups before the Kansas City Music Club in the Grand Avenue Temple, and included numbers by Noble, Grieg, Schuetky and Christiansen and three arrangements of spirituals by Noble Cain and H. T. Burleigh. The choir was accorded an enthusiastic reception by the large audience, and at the close of the program responded with Dett's "O Holy Lord" as an encore. The choir is in its twelfth season under Dean Swarthout, director. It enrolls about fifty-eight singers from fifty-three communities and sings regularly at every morning service of the First Presbyterian Church of Lawrence. At the University of Kansas eight-week summer session Dean Swarthout will again give the course in advanced conducting and choral repertoire.

Choral Programs at Montreal.

Three Saturday afternoon Lenten programs were presented at Christ Church Cathedral in Montreal under the direction of Alfred Whitehead. The "Cathedral Singers" gave Brahms' "Requiem" March 30. April 6 the cathedral choir sang and Phillips Motley played the Chorale in A minor of Franck. April 13 the Mendelssohn Choir gave a program under the baton of Harold Eustace Key, accompanied by George M. Brewer, and Dr. Whitehead played organ selections. There was a good attendance at all of these services. Dr. Whitehead will conduct a chorus of 350 at Portland, Maine, May 15 at the festival of church music held annually by the Maine Federation of Music Clubs. Two of his compositions—"The Chariots of the Lord Are Strong" and "Soldiers of Christ, Arise"—will be sung.

Bach-Brahms Programs by White.

Ernest White's latest offering at St. James' Church, Philadelphia, consisted of two Bach-Brahms recitals April 1 and 8. He was assisted by vocal soloists and a male chorus who sang the Brahms "Serious Songs" and the same composer's Rhapsody for contralto and male chorus, while Mr. White's organ selections were from the works of Bach.

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News from Seattle; French Programs at Cathedral Recitals

By JOSEPH H. GREENER, A.A.G.O.

Seattle, Wash., April 16.—Weekly Sunday organ recitals of outstanding worth are being played at St. James' Cathedral, Seattle, by John McDonald Lyon. The series began March 17 and will continue until May 26. Mr. Lyon is playing the works of French masters. His recent programs are:

March 17—Chorale ("Suite Gothique"), Boellmann; Cantabile, Franck; Adagio (Symphony 6), Widor; Andante (Symphony 1), Maquaire; "Stabat Mater," Marty; "Cortege et Litanie," Dupré.

March 24—Prelude in E flat, Lemmens; Rhapsodie 3 ("Pilgrimage of St. Anne La Palud"), Saint-Saens; "Invocation," Salome; Magnificat 5, Dupré; "Vitrail," Mulet; "Entree Solennelle" ("Tonalite Gregorienne"), Gigout.

March 31—Variations in E flat, Berthier; Allegretto, Blazy; "Songe d'Enfant," Bonnet; "Fuguette sur L'Ave Maris Stella," Decaux; Adagio (Sonata 3), Guilmant; "Loetitia Pia," Couillou.

April 7—"Paraphrase Symphonique sur L'Alleluia" ("Fete de la Dedicace de Saint Michel"), Boulnois; "O Clemens, O Pia," Dallier; "Offertoire pour le Jour de l'Ascension," Cellier; Andante poco Adagio, Letocart; "Priere," Vadon; Postlude in E flat, Loret.

April 14—"Grand Choeur," Chauvet; "Sur un Theme Breton," Ropartz; Andante Cantabile (Symphony 4), Widor; Verset in F minor, Franck; Berceuse ("Suite Bretonne"), Dupré; "Procession," Mulet.

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The Easter season is upon us and according to tradition the big chorus choir of men and boys of St. James' Cathedral, under the able direction of Dr. F. S. Palmer and his assistant, John McDonald Lyon, ushered the season in with the singing of "Seven Last Words" by Dubois; "Adoramus Te," Palestrina; "O Bone Jesu," Palestrina; "Ave Maria," Vittoria; "Tenebrae Factae Sunt," Vittoria. The choir consists of eighty voices and for some time this colossal undertaking has been in progress. This program took place at the three-hour service on Good Friday. An elaborate program is also to be given at the solemn pontifical high mass on Easter Sunday.

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A program of the works of Bach was given at the Ballard First Lutheran Church March 31 under the direction of Ronald Hooper, in commemoration of the 250th anniversary of the master. The organ numbers—Chorale Preludes, "Our Father in Heaven," "Rejoice Now, Christians" and "My Heart Is Filled with Longing"; Sarabande in D major, Preludes in C sharp minor and E minor—were played by Mr. Hooper.

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On April 5 Mr. Heeremans gave the following organ program on the four-manual Kimball at the University Temple: "Sunrise," Jacob; Fantasia in G minor, Bach; Chorale Preludes, "Blessed Jesu, at Thy Word," Bach; Prelude and Fugue in E minor, Bach; Chorale Prelude, "O How Blessed," Brahms; Prelude, Clerambault; "Piece Heroique," Franck; Introduction, Willan; "Mountain Myth," Rarig; Berceuse, Vierne; Postlude, Vierne.

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Reports have come that the "Requiem" by Brahms, which was given at the University Temple under the direction of Harold Heeremans, was a success. I was unable to attend the first performance of this work in the city.

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Gordon A. Dixon, A. A. G. O., has been appointed assistant organist at the University Temple.

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"Stabat Mater" by Rossini was sung by the chorus choir of the University Baptist Church March 31.

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Lawrence Blacknell, music supervisor at Franklin High School and recently organist of the First Baptist Church, has been appointed organist and choir director at the Mount Baker Presbyterian Church.

—

Mrs. Rose Gardner, a pupil of Dr. Franklin S. Palmer, organist of St. James' Cathedral, has been appointed organist and choir director at St. Mary's Catholic Church.

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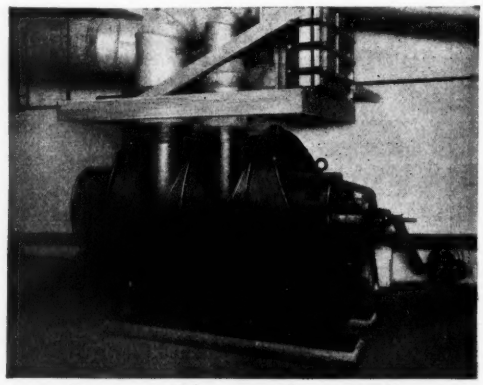
Marking the second time he has been so honored, Harold Heeremans will represent the Western Washington Chapter at the Guild convention in New York City as the chapter's playing delegate. Following the convention he will play other recitals in the East and then will go to England, where he will make several appearances. Mr. Heeremans is an Englishman and his advancement in this country is followed enthusiastically by his countrymen.

—

The "Seven Last Words," by Dubois, seems to be the leading work for the Easter programs in the Seattle churches. April 14 the choirs of Emmanuel Lutheran Church and Plymouth Congregational Church united in a joint performance. At the First Methodist Church the Temple Chorus, under the direction of Graham Morgan, will repeat the Bach-Handel program recently given with a chorus of 150 voices. Walter Guernsey Reynolds, A. A. G. O., is organist at the First M. E. Church. The choir of St. Mark's Cathedral, under the direction of Adam Jardine, sub-dean of the local chapter of the A. G. O., will render Stainer's "Crucifixion" on Good Friday evening.



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Silence as a Factor in Worship; Power of Still, Small Voice

[The following article by the dean of the Western Pennsylvania Chapter of the A. G. O. and prominent Pittsburgh organist is reprinted from the Musical Forecast, Pittsburgh.]

By HERBERT C. PEABODY

Particularly in the science of church services, of sublime causes and lasting effect, in the psychology of public worship, silence has become a large factor, one which commands and controls. We recognize it as something to be attained and achieved. We acknowledge it in its tremendous potency. It commands the human mind, the human voice, art, architecture; and it is an inexorable critic. This is an exclamation, for we had thought of the church service as being a period of human activities. We spoke and we sang and we injected ourselves. We overlooked a chance to realize that when a person in church is thinking and dwelling upon eternal truths he isn't especially interested in other people's injections and self-assertions. We exhibited our physical prowess and we fancied we were adding something to a service of worship. We hadn't learned that our obligation is to remove, not to add. Silence says so. Now, learning, we remove physical elements intruding, and all distractions. We obscure ourselves as identities, and if we speak or sing we make sure that we serve as a means, as a furtherance of service values, not as awkward squares and blocks outside the composite unit. We are in serious occupation if we step in between a man and his God; we should venture only as channel and encouragement.

Silence! We must achieve it through physical effort? Silence as peace and relaxation, not as tension, not as delay. Silence as persuasion, as a sympathetic hand—the delicate, the sensitive. We accept silence because of the fact that a keynote of the service is meditation. Requirements demand that all service elements shall further meditation; make a setting for it, encourage and develop it. People come to church for the purpose of group worship, of group meditation. Yet this group formula is individual—emphatically so. The group is composed of individual persons, and the service must reach that one person with repose and thought. Vocal chords inject, distract, irritate. Elocution would attract attention to a physical speaker. Music as entertainment would be simply impossible. Worshipers come to church to be fed, not to be entertained. Moods become a prime analysis in application. Sorry the church service which would resort to "stunts" and headlines! Sorry the service if of itself it would exalt machinery and refuse the validity of its responsibilities toward the individual person! Sorry the service if of but momentary sensation, if not of power to send worshipers home in further meditation!

There are organists and singers who have yet to learn this lesson—that their obligation is to remove, not to add—that a first requirement is the impersonal. The most brilliant anthem fails if it be of itself, if it cannot create impressive silence. The anthem isn't of service continuity if it end in itself. An anthem—any anthem—is in the hands of the choir, the result depending upon whether the choir is a physical identity or a sublime channel. Happy the speaker who, after his discourse, finds his listeners in silent meditation! The small voice has created a stillness.

Outdoor nature uses silence. This truth need not be explained to one who has stood among crags and peaks, with valleys far below in the depths of distance. It need not be explained to one who has seen the awe-inspiring northern lights, nor to one who has sensed the peace of a valley at sunset or heard silence as voiced by the thrush of evening. All such things stimulate thought, through silence. Who would say that silence is a void, an emptiness? Who would say that flowers of the field cannot sing, or that peaks cannot sermonize?

There is no tension in the stillness of the stars of a summer night, none in a winter landscape and its distant farmhouse chimney of happy smoke. Nature provides panorama free from self. Nature uses birds, not street cars, in her settings. Never a violence or intrusion, never a foreign substance. The person contemplating a landscape doesn't bother himself about human voices, nor does he intrude with his own. Eventually he may sing, in ecstasy. Ah, here is a person singing, responding to inspiration! And we are in a church service, beholding it in its true objective and accomplishment. Inspiration! It has removed obstructions, it has cleared the air surrounding the individual, and it has inspired individual meditation in personal religious problems and stimulations.

This should be the ambition of all church music; to further service purposes, serving as a means; for mind, not for ear. This is music which glows as does the stained-glass window; influence, not self. The nobility of architecture; so selfless, so silent, so eloquent, so persuasive! Music has infinite power to create silence, to persuade meditation, yea, to challenge, at times, the adequacy of the spoken word.

Silence! An achievement, a treasure!

Worcester Choir in Boston.

The Chancel Choir of Worcester, Mass., a group of fifty to sixty singers under the leadership of Ruth Krehbiel Jacobs and Arthur Leslie Jacobs, gave a concert of *a cappella* music in Jordan Hall, Boston, March 18, with the following program: "All Glory, Laud and Honor," Teschner (1615); "Lo, God Is Here," Carl F. Mueller; "Blessed Art Thou, O Israel," Van Denman Thompson; "Hymnus Christo," W. Lawrence Curry; Motet, Psalm 51, in three movements, Brahms; "In dulci Jubilo," Christiansen; "The Song of Mary," Carl August Fischer; "Were You There?", arranged by Burleigh; "Father Most Holy," Christiansen-Cruger; "Hear My Prayer," Arkhangelsky; "Glory Be to God," Rachmaninoff; "O Praise Ye the Name of the Lord," Nikolsky; "Credo," Gretchaninoff. This is an ambitious program and it was carried out with much credit to all concerned. The high lights of the performance were "Hymnus Christo," the Negro spiritual and the Gretchaninoff "Credo." In the spiritual, exactly on the key, the words plainly heard, the voices blending beautifully, the nuancing perfect, the choir was at its best. Is it in order to suggest that a certain monotony of style and a lack of variety in emotional effect pretty certain to attend a concert of religious music might be avoided by the inclusion of a few pieces of secular music?

H. C. MACDOUGALL.

A feature of choral vespers April 7 in the Old South Church, Boston, where Carl McKinley is organist and director, was the singing of Faure's "Requiem." Dr. McKinley played as the prelude the chorale preludes "Jesu, Priceless Treasure" and "I Call to Thee, Lord Jesus Christ," by Bach.

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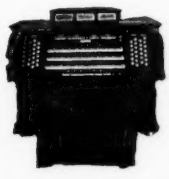

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