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THE DIAPASON

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AUSTIN COMPANY WILL GO OUT OF BUSINESS

PROMINENT BUILDERS RETIRE

After Career of Thirty-five Years in Which It Has Built Many Noteworthy Organs Large Concern Decides to Liquidate.

The Austin Organ Company, one of the oldest, largest and most highly respected organ building firms, announces that as a consequence of present conditions in the organ trade it will go out of business, in accordance with a vote of the board of directors to liquidate the affairs of the company. This announcement, which will come as a shock to the organ profession, was entirely unexpected in view of the excellent financial standing of the Austin Company, and its conservative business policy, as a consequence of which it has stood throughout the depression as one of the concerns least affected by the storms which ravaged the business world.

At the Austin factory in Hartford, Conn., 1,885 organs, including a number of the most outstanding in the United States, have been built and the company has been known for the inventive genius of the Austin brothers, for its progressiveness and for the high quality of its work over a period of more than thirty-five years.

The decision to go out of business on completion of present work is announced in the following statement sent to THE DIAPASON:

"At a meeting of the board of directors of the Austin Organ Company, held on June 12, it was unanimously voted to recommend to the stockholders that the business be liquidated.

"The reason for this action is the severe decline in the volume of pipe organ business extending over a long term of years, as well as the desire of the Austins to retire from active business. This decline in business volume is due not only to general depressed conditions, but the complete replacement of the theater organs by the modern musical films.

"The company will continue with a sufficient organization to complete work on hand and fulfill all outstanding obligations, including guaranties."

The Austin Organ Company was organized March 31, 1899, at Hartford, Conn. At the time John T. Austin and his brother, Basil G. Austin, were associated with the Clough & Warren Company of Detroit, which manufactured Austin organs upon a royalty agreement, John T. Austin having entire charge of the pipe organ department.

John T. Austin was born at Poddington, England, in 1869, and came to America in 1889, entering the employ of the Farrand & Votey Organ Company of Detroit. His father had always been interested in organs as an amateur, and himself constructed several organs. John T. Austin had already constructed organs in England. After remaining with the Farrand & Votey Company until 1893, he associated himself with the Clough & Warren Company of Detroit. With him in this company from 1893-1898 was his brother, Basil, born in England in 1874. After the Clough & Warren factory burned in 1898, Basil G. Austin spent two years in Alaska. Returning in 1900, he became associated with the Austin Organ Company in Hartford, and has been with the company ever since then.

The first organ manufactured upon the universal air chest system patented by John T. Austin was installed in 1892 in the Central Christian Church, Detroit, and was a small two-manual of seven stops on the swell, six stops on the great and two on the pedal. The

[*Continued on page 5.*]

JOHN T. AUSTIN, HEAD OF COMPANY WHICH RETIRES FROM FIELD

GOES TO CURTIS INSTITUTE

Alexander McCurdy Appointed Head of Organ Department.

Curtis Institute of Music, Philadelphia, announces that the organ department, which was temporarily suspended two years ago, will be resumed at the beginning of the school year, Oct. 1, under the direction of Alexander McCurdy, Jr.

Mr. McCurdy is a graduate student of the Curtis Institute of Music. He was accepted in 1927 and for three years studied organ under the late Lynnwood Farnam. In 1927 Mr. McCurdy was appointed organist and choirmaster of the Second Presbyterian Church, Philadelphia, which for many years has been famous for its musical services. In 1924 Mr. McCurdy made his first public appearance in the East in a recital in Town Hall, New York, where he won the high praise of the critics. Other appearances have been in the Municipal Auditorium, San Francisco; Horace Bushnell Auditorium, Hartford; Wanamaker Auditorium, New York; Irvine Auditorium, University of Pennsylvania; Municipal Auditorium, Portland, Maine; St. Thomas' Church, New York; Church of the Holy Communion, New York; Serlo Hall, Methuen, Mass.; the Waldorf-Astoria, New York City; Grace Cathedral, San Francisco; six recitals at Swarthmore College, and as soloist with the American Guild of Organists in New York City, in June, 1935.

Bach-Handel Festival in Newark.

An appreciative audience enjoyed a music festival of Bach and Handel compositions given by the choir of the Clinton Hill Baptist Church, Newark, N. J., Tuesday evening, May 28, under the direction of the organist, Helen E. Johnston. Mrs. Johnston played Bach's Prelude and Fugue in F major as the prelude. For the offertory Handel's "Harmonious Blacksmith" was played on organ and piano, with Frank Machorek at the piano. The final number was Handel's Largo, by the choir, organ, piano and trumpets. A number of the chorales of Bach were sung, a trumpet quartet played "Ein' Feste Burg" and other numbers were by a women's trio, a quartet, a men's chorus and baritone and soprano soloists.

Harrisburg Chapter Organized.

Twenty-five organists of Harrisburg, Pa., met at the home of Mrs. Carey O. Miller June 17 to form a chapter of the Guild. Arnold S. Bowman presided as chairman pro tem. and Miss Laura M. Zimmerman acted as secretary. Plans were discussed and formulated, and the organization got well under way with these officers elected: Lester T. Etter, dean; Mrs. John R. Henry, sub-dean; Mrs. Vivian Eves Steele, secretary; Mrs. Carey O. Miller, registrar; Miss Doris F. Stuart, treasurer. The executive committee consists of Clarence E. Heckler, Mrs. Adessa K. Wood, Miss Irene E. Bressler, Miss Laura M. Zimmerman, Mrs. Nelson L. Maus, Miss Sara K. Spotts, Arnold S. Bowman, Miss Laura Garman and Miss Elizabeth Clark.

The new chapter will hold its first annual picnic Aug. 17 at the Mount Gretna summer home of Mrs. John R. Henry.

NEW YORK CONVENTION IS LARGEST ON RECORD

NEARLY 900 ARE REGISTERED

Four Presentations of Choral Music and Orchestral Works of Organists on Air Among Features of A. G. O. Convocation.

The largest convocation of organists ever held on American soil, so far as history records, was put down in the annals when the fourteenth general convention of the American Guild of Organists took place in New York during the last week of June. The meeting was the culmination of nearly forty years of steady growth of the Guild, supplemented by the experience of twenty-seven annual conventions held during the lifetime of the National Association of Organists, absorbed into the Guild Jan. 1, 1935.

Before the registration books were closed nearly 900 members of the Guild had been recorded as in attendance at the convention.

Despite the size of the attendance, the machinery of the convention worked perfectly, the crowds were moved from place to place in the metropolis with ease and dispatch, and nothing occurred to mar the happiness or success of the gathering. Warden Charles H. Doersam and his aids, the members of a group of committees which labored without ceasing both before and throughout the convention, contributed to the smoothness of every move. Even the weather man was gracious in that he withheld extreme heat during the sojourn of the visitors.

One thing which marked this convention was the emphasis laid on choral work in every form. Four presentations of music, including three elaborate services, were a convention feature, and the visitors had the opportunity to hear combined boy choirs, junior choirs and a service by mixed choirs. At the Cathedral of St. John the Divine five boy choirs sang; at the Riverside Church twenty-two junior choirs, 900 singers in all, lifted their voices together, and five large mixed choirs sang the service at St. Bartholomew's Church. This was a wealth of church music never before offered at one of the conventions.

Another great feature was the orchestral concert broadcast over a national network from Radio City, in which the works of four noted living organists were played and the Guild was enabled to send its message over the entire country. Three of the compositions played by the orchestra were conducted by their composers.

All this was in addition to a rich offering of organ recitals. And the social side was not neglected, for twice a day the visitors and their hosts gathered at the table to become better acquainted, where east, west, north and south might exchange experiences and hear and receive greetings from all the chapters from coast to coast. All of this culminated in the banquet, the closing event on Friday.

Registration Makes Record

When registration began late in the afternoon Monday it became evident almost immediately that this was to be a record-breaking convention from the standpoint of attendance and that the campaign of Warden Doersam and his aids throughout the country to bring together more organists than had ever previously enjoyed a national convention had borne fruit. A large and efficient force of New York organists manned the registration desks, but even so its task was huge.

After an afternoon and early evening of renewing old acquaintances and making new ones, a concert in the grand ballroom of the Hotel Astor was the first of a series of entertainments

MEMBERS OF AMERICAN GUILD OF ORGANISTS IN ATTENDANCE AT CONVENTION

arranged by the New York hosts. The room was well filled, despite its great size.

The program was presented by the Roth Quartet of Buda-Pesth and Dr. Louis Robert, distinguished organist and head of the organ department at the Peabody Conservatory of Music in Baltimore, who presided at the large Austin organ which for a number of years has stood in the ballroom. In the Quartet, Op. 10, of Debussy the string quartet did playing of an exquisitely beautiful character and revealed to the audience its ability as exponents of a type of music too seldom heard in America nowadays. The four contrasting movements were played with an artistry that met with appreciative response.

Then came a group of organ numbers by Dr. Robert, who played the Bach Prelude in E flat major and three interesting new compositions — the Finale from Philip James' First Sonata, which contained the greatest appeal of the group; an Andante sostenuto by J. B. de Pauw, and a forceful allegro movement from the Sonata "Da Pacem Domine," by Hendrik Andriessen, whose name appears on more and more recital programs. The last two of these compositions are in manuscript. The climax of the program was the first public performance of a Fantasia for organ and string quartet by Kalman Antos. This was an event in itself and the impressive work of dignified proportions is a worthy addition to the literature of a combination of instruments not often at the command of the organist.

Refreshments and a social hour followed the program.

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Old Leaders Extend Welcome

Tuesday morning was marked by an impressive opening feature when the stage of the ballroom was occupied by a group of former wardens of the Guild—men who had administered the affairs of the organization in the last thirty-five years. Each of them was introduced by Warden Doersam and spoke for a few minutes to extend greetings and to mention the days now history. The first was Sumner Salter, at the helm thirty-five years ago. He congratulated the A. G. O. on the fact that it had "not attempted to amend the constitution as laid down by Johann Sebastian Bach." He paid his compliments to modernism and made it plain that he was not an admirer of the age of "jazz and chromaticism, of polytonality and atonality." Walter Henry Hall, next in seniority among the past wardens, was unable to be present because of illness and sent a cordial message. R. Huntington Woodman in his greeting looked to the future and admonished the Guild to emphasize its real strength, which, he said, lay in its academic distinctions. He pointed out the difference between a labor union and a guild, the latter having as its motive never to slight its work. Samuel A. Baldwin advised his listeners to put aside "knocking."

Frank Wright referred to his immediate predecessor as warden—the late Warren R. Hedden—and his faithful and self-sacrificing labors, and spoke of his work in organizing the first chapters on the Pacific coast and in the South, where previously the A. G. O. had no foothold. Walter C. Gale, absent from America, sent a message read by Mr. Baldwin. Clifford Demarest referred to the benefits of the consolidation with the N. A. O., which he had advocated years ago. Gottfried H. Federlein, who assumed the office of warden at the death of Victor Baier, was followed by a message of greeting from Frank L. Sealy, who was unable to be present.

Dr. William C. Carl, the last president of the N. A. O., had sailed for Europe, but Henry H. Duncklee, chairman of the executive committee of that organization when the merger took effect, represented him and read a cable message from Dr. Carl. Uselma C. Smith, dean of the Pennsylvania Chapter, and William E. Zeuch of the New England Chapter responded to the greetings of the past wardens. Mr Smith hailed Warden Doersam as "the man who lifted the Guild out of the depression."

As a silent tribute to those former wardens who had passed on Mr. Doersam asked the assembly to stand for a few moments and he read the names of these men, who included Gerrit Smith, Dr. John Hyatt Brewer, Warren R. Hedden, J. Warren Andrews and Dr. Victor Baier.

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Light Shed on Examinations

The next hour was devoted to the examinations and served, under the leadership of Frank Wright, chairman of the examination committee, to throw much light on the mechanics of the examinations, the character and importance of the tests and other features of this important subject. Mr. Wright emphasized the high scholastic standard required to win a Guild certificate and the fact that a musician must acquire his skill early and must give up other lines of education if he would acquire thorough musical knowledge. Professor Baldwin spoke briefly on the organ playing examination.

Then the chief speaker of the occasion, Dr. T. Tertius Noble, gave a very helpful talk on the paper work, explained the method of grading the test papers, the huge task involved and the unquestioned independence and impartiality in the manner of passing on all papers. He also pointed out a number of weaknesses revealed by the tests, especially in counterpoint. The remainder of the time resolved itself into a valuable lesson in counterpoint by one of the ablest exponents of the art.

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Heeremans Is First Recitalist

To the farthest corner of the United States went the honor of the first organ recital of the convention, and Harold Heeremans of Seattle, by no means a stranger to Guild conventions, having played with distinction at the Indianapolis meeting, performed the numbers as published in the June issue of THE DIAPASON. He played with spirit and virility. Given that and a glorious organ, the Aeolian-Skinner at the Church of St. Mary the Virgin, and a list of offerings varied in style as well as chronologically, and everything was provided that was needful for a good recital. Mr. Heeremans followed the Sinfonia to "We Thank Thee, God," of Bach with a serene and colorful reading of a Folktune by Percy Whitlock. All the rest of his program was of the present day or recent composition, including as an item especially worthy of mention a quaint and lovely "Prelude in Olden Style" of Alfred M. Greenfield, the New York organist. Another young composer of the present is John Rarig of the University of Washington, whose "Marsh Grass and Sun" is in decidedly modern idiom. The Finale of Edward Shippen Barnes completed Mr. Heeremans' list.

Alfred Wilson of Toronto, who shared the program with his Seattle confrere, played the Bach Prelude and Fugue in A minor and gave a very capable rendition of the colossal Liszt "Ad Nos."

While the convention delegates had their luncheon in the Laurel room, the deans and regents were guests of Warden Doersam in the Rose room of the Astor and a series of one-minute talks gave a brief but informative picture of the status of Guild activities from coast to coast.

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Wiesemann and McCurdy at Waldorf

The afternoon was one marked by the performances of two splendid organists on the large four-manual Möller in the magnificent ball-room of the Waldorf-Astoria Hotel. Further evidence of the high standard of organ playing to be found in the West was produced when Carl Wiesemann of Dallas, Tex., opened the program. Two movements from Guy Weitz's new Symphony—"Regina Pacis" and "Mater Dolorosa"—made a fine impression and especially reflected credit on Mr. Wiesemann. The second interesting item on his list consisted of two movements from Professor Harry B. Jepson's Third Sonata, and Mr. Wiesemann finished effectively with the In-

IN THIS MONTH'S ISSUE

Complete account is presented of the convention of the American Guild of Organists, which came to a close in New York June 28.

Austin Organ Company decides to go out of business after career of more than thirty-five years.

Dr. F. S. Palmer, well-beloved organist and physician of Seattle, long in charge at St. James' Cathedral, passes away in that city.

Specification of large organ built by Aeolian-Skinner Company for the magnificent East Liberty Presbyterian Church of Pittsburgh is published.

Professor Laurel E. Yeamans' work in preparing extensive organ terminology and definitions for the new Webster's International Dictionary is described.

Leon Verrees wins $100 *cash prize offered by* THE DIAPASON *and Porter Heaps wins* $100 *prize offered by the H. W. Gray Company for organ composition and anthem, respectively*

Dr. Oscar E. Schminke writes on some significant aspects of Bach's genius.

THE DIAPASON

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VISITORS TO NEW YORK ALONG HUDSON RIVER IN FRONT OF RIVERSIDE CHURCH

termezzo and Toccata, Op. 59, of Reger.

Mr. McCurdy, who came out of California a few years ago to make his way rapidly into the front rank of American virtuoso organists, gave his published program and aroused his large audience to emphatic enthusiasm, which was something when the character of the audience, largely made up of journeyman organists of ability, was considered. He played the Bach chorale prelude on "Hark, a Voice Saith All Are Mortal" with the style that reminded one of the playing of the same composition by Mr. McCurdy's teacher, the late Lynnwood Farnam. And de Maleingreau's "The Tumult in the Praetorium," that fine piece of program music which luckily is still new enough not to be shunned by the elect in their recitals, was made most eloquent in its descriptive style. Mr. McCurdy received an ovation at the close.

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Impressive Cathedral Service

In an ideal setting, with a congregation that filled every seat in the famous Cathedral of St. John the Divine and left several hundred standing, the service for boy choirs was held Tuesday evening. In the choir stalls were boys from the cathedral, Trinity Church, St. Thomas', St. James' and St. Paul's in Brooklyn. Norman Coke-Jephcott, choirmaster and organist of the cathedral, directed these imposing forces, which sang together with beautiful unity. Thomas Matthews was at the organ to accompany the choirs.

Dr. T. Tertius Noble of St. Thomas' played as the prelude three of his new chorale preludes, on "Picardy," "Stracathro" and "St. Kilda." William E. Zeuch of Boston played the Chorale from Widor's "Symphony Romane" for the offertory and Channing Lefebvre of Trinity Church played Mulet's "Carillon-Sortie" as the postlude—a very suitable combination of organ selections for a dignified service. The group of anthems included: "I Will Magnify," Palestrina; "The King of Love," Bairstow; "Out of the Depths," Bach, and the climactic "Hallelujah" Chorus from Handel's "Judas Maccabaeus." Holst's "Te Deum" was sung with spirit and refinement and among the anthems the one which probably made an appeal to the greatest number was Bairstow's "The King of Love." The hymns, "Fairest Lord Jesus," harmonized by Dr. Noble, and "St. Anne," with an effective descant by Dr. Coke-Jephcott, were a stirring feature of the service.

Bishop William T. Manning made a splendid address in which he paid his tribute to the organist's profession and laid down three indispensable requirements for good church music. His text was from I. Corinthians, "I will sing with the spirit and I will sing with the understanding also." The first of the requirements he stated was that the aim of the music be worship, pointing out the ineffectiveness of music in a service that is not conducive to worship, no matter what may be its appeal. His second requirement was that the organist cultivate a true standard as to what is excellent. It is his duty, he declared, not to lower the music to the level of the congregation, but to raise the level of the congregation, and to give the people not what they like, but what they ought to like. His third requirement was that there never be an attempt in a service to do more than can be done well. "An elaborate service badly performed," he asserted, "is not a pleasure to either God or man."

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N. Lindsay Norden, the Philadelphia organist, was heard with pronounced interest in his lecture Wednesday morning on the subject of "A New Theory of Untempered Music," in which he gave the convention the results of his extended study of just intonation in *a cappella* singing. Unfortunately the organ to be used in his demonstration had been delayed in its arrival from Philadelphia, making it necessary to postpone a part of his lecture and demonstration until after the Thursday luncheon. Mr. Norden's experience as conductor of the Brahms Chorus of Philadelphia and other organizations gave his talk additional importance.

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Show Their Work as Conductors

Wednesday morning the Guild had the privilege of attending a rehearsal conducted by two famous directors, working with a choir of volunteers made up of organists. Both directors demonstrated the value of intelligent individuality and clear aims.

Dr. Hugh Ross of the Schola Cantorum in New York is a witty and resourceful leader who knows exactly what he wants. He believes in an open, vibrant tone; he believes in loud singing; he believes in the importance of male tone in a mixed chorus—almost in the preponderance of male tone; and, finally, he is not so much the intellectual as not to realize the importance of emotion in singing, right from the start. For developing rapidly a staccato he tried a Scarlatti motet; then for more emotional interpretation he had the choir sing a fairly well known number by Tschaikowsky. The choir and the audience were kept alert all the time, and the effects were remarkable. Captain R. H. Ranger's recording of one piece, played at the conclusion of the rehearsal, was additional proof of Dr. Ross' achievement.

Dr. Thompson Stone, conductor of the Handel and Haydn Society in Boston, then took over the chorus and directed a new hymn-anthem, "O Help Us, Lord," by Norman Cocker of Manchester Cathedral in England. It is a work with long melodic lines which tempt a chorus to sentimental singing. Dr. Stone consequently worked to obtain fluidity, a rhythm suited to words as well as melody, and emotion without excess. Then he took the choir through a well-known Nunc Dimittis by Gretchaninoff.

George W. Volkel gave Dr. Ross some admirable, crisp accompaniments and once slyly commented with the piano on bad intonation by the conductor. (Can any of our leading conductors sing?) William E. Zeuch played sympathetically for Dr. Stone.

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Gray Prize to Heaps

Frank E. Ward presided at the Wednesday luncheon and introduced a number of the recitalists and other prominent persons present at the convention before presenting the guest of honor, H. Willard Gray, the publisher. Mr. Gray, in presenting to Porter Heaps of Chicago the $100 prize offered by the H. W. Gray Company for the best anthem in the contest under the auspices of the A. G. O., reviewed the history of the prize contests from year to year, with humorous sidelights on the development of organ composition in this country, in which he has played so important a part as a publisher. Mr. Heaps responded in a few graceful words.

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Miss Klein and Callaway in Recital

At beautiful St. Thomas' Church the early afternoon was devoted to a joint recital by Miss Charlotte Klein, who has earned her place as a convention recitalist in that she has never disappointed her audiences, be it in Chicago, Washington, Indianapolis or New York, and Paul Callaway, a new star in the constellation of recitalists and a young New York organist of unquestioned gifts. Miss Klein's announced program was supplemented by the "Rondo alla Campanella" of Karg-Elert, one of his posthumous works, dedicated to Miss Klein. The Washington organist was at her best and played with the taste which distinguishes her work. She gave a fresh opportunity to hear the first movement of Sowerby's Symphony in G major, a work heard at past conventions and a subject of much interest ever since it was composed and given its premiere by Palmer Christian.

Mr. Callaway opened with the Fifth Concerto of Handel, and it was pleasant to the ear to hear Handel. All four movements were played well, but the "Alla Siciliana" received a distinctly poetic rendition. Seth Bingham's Chorale Prelude on "St. Flavian" and his "Roulade" were especially interesting since no doubt many of the visitors had their first opportunity at this convention to see the composer in the flesh and make contacts that came through his efficient labors as chairman of the program committee. The chorale prelude was interpreted in a manner to bring out all its delicacy, and the "Roulade," a standard recital piece with the better organists, was played with spirit and grace. Another great living American's work was Harry B. Jepson's Third Sonata, of which the first movement was played.

Altogether there was fine program arrangement and able performance in the offering at St. Thomas' by these two first-rank organists.

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Symposium Is Educational

Educationally the most valuable program of the week was probably that of Wednesday afternoon—the symposium of Hebrew, Byzantine, Gregorian and Russian music at the Juilliard Auditorium. It is hard to imagine finding elsewhere than in New York scholars and choirs capable of such remarkably fine performances.

Lazare Saminsky of Temple Emanu-El gave a brief lecture on the links between ancient Hebrew and early Christian music, and then illustrated with a small choir possessing a thrilling, vibrant tone, singing antiphonally with the noble bass of Cantor Rudinow. Excellent accompaniments were played by Gottfried H. Federlein. Then Christos Vrionides illustrated, with four other talented male singers, Byzantine music, with its interesting use of drone, its lovely embellishment and its remarkable rhythmic vitality. The Gregorian chants were sung by a choir of girls from the Pius X. School, trained by Mother G. Stevens and directed by a person of real talent so modest as to be anonymous. The eight

[*Continued on Page 4*]

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[*Continued from Page 3*]

numbers, discreetly accompanied with charming interludes, showed as pure, unforced and beautifully rhythmical a tone as the reviewer has ever heard; it was a tone true, sufficiently varied and of an angelic quality of freshness.

Finally there was a program of five familiar Russian numbers, sung unaccompanied by nineteen members of the Russian Symphonic Choir, under their famous director, Basile Kibalchich. After the plain-chant with its somewhat monotonous though lovely flow, it was interesting to contrast the resourceful harmony and dynamic accentuation of the Russians. Some of the numbers, such as Lvov's "Last Supper," had a splendor of tone and a variety of effect that only Russians seem to achieve.

As a postlude E. Power Biggs gave a vigorous interpretation of the first movement from Professor Jepson's new Third Sonata.

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Over 900 Children in Chorus

After dinner at International House of Columbia University there followed a junior choir festival of twenty-two Protestant churches under the general direction of Mary Arabella Coale and Grace Leeds Darnell in the Riverside Church. There were some 900 children in chancel, nave and gallery choirs, besides such well-known conductors as Professor Walter Henry Hall, Ralph A. Harris, Willard Nevins and Herbert Stavely Sammond, and two accompanists, Dr. Harold V. Milligan and James P. Johnston. Some idea of the program will be gathered from the statement that there was an introit anthem by Rachmaninoff, a plain-chant Sanctus, an anthem by Robson, and—the climax of the evening—Mr. Dett's great "Listen to the Lambs," sung by all the choirs with a solo by Master A. Wilbur Stevens. There were no less than six hymns, all familiar, and as the choirs' many voices died out in the distance to Smart's tune, "Hark, Hark, My Soul," it seemed that in the Protestant tradition of the nineteenth century there is an undeniable validity in its hymns. Those who love hymns and children and the sincerities of worship were left deeply moved.

Dr. Milligan's playing of the Franck Chorale in A minor was a most fitting prelude.

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Orchestral Performance on Air

Following the junior choir festival at the Riverside Church the organists went down to Radio City, where one of the great events of the week was to take place in the form of a broadcast by NBC on a nationwide hookup of a concert of works by living American organists. Thus the work of these men and the fame of the Guild were proclaimed to the ends of the nation. The orchestra of NBC, conducted by Frank Black, was in fine fettle for the occasion and Mr. Black graciously introduced the Guild to the listening thousands. He pointed out that while organists may not enjoy spectacular careers, they exert a musical influence far greater than their congregations probably realize. He presented Warden Doersam, who thanked the National Broadcasting Company for the opportunity to give this concert and told of the growth of the Guild from an initial membership of 140 to its present one of 6,000, divided among seventy-eight chapters and sub-chapters.

Dr. T. Tertius Noble then conducted the performance of his Introduction and Passacaglia, written two years ago and since then performed by five major orchestras. Mr. Black conducted the orchestra in two movements of Seth Bingham's suite entitled "A Breton Cadence." Philip James led the orchestra through three movements of his engaging satirical suite called "Station WGZBX," which was awarded the first prize as an orchestral work suitable for broadcasting in an NBC contest a year ago. The evening's performance of an hour closed with Leo Sowerby conducting the orchestra in a performance of his "Set of Four."

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Organ Problems Discussed

A round-table which occupied a part of Thursday morning took place in the Great Hall at the College of the City of New York and opened with a lucid explanation of the recently-adopted code of ethics by Professor Samuel A. Baldwin, who went into the various issues of unethical conduct, etc., and how they can best be handled. He was followed by Dr. William H. Barnes, who explained the console standardization plan framed by the committee of which he was chairman and now generally adopted by organ builders throughout America. Arthur J. Thompson next dealt with problems of acoustics to which he had devoted extensive study under Guild auspices.

Dr. Harvey B. Gaul of Pittsburgh, who radiated good humor in the performance of his duties as presiding officer of the morning, then spoke on "A Balanced Program of Church Music" and paid his respects to "a capellaism," the quartet, descants, which he said in many cases were being made stunts; ministers of music, etc. He made a plea for the use of the better works of Victorian composers. There were no dull moments while Dr. Gaul was in the chair.

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Mader and Heinroth in Recital

The recital of the morning was played by Clarence Mader, who came from Los Angeles to add to his fame as a fine and growing player, and Dr. Charles Heinroth. Two of Mr. Mader's three numbers were works of living Americans—Clokey's "Bell Prelude," in manuscript, the work of a composer who is always satisfying and who in this case has written a dignified piece with a fine climax, and the brilliant Allegro con brio from Philip James' First Sonata. His third number was the Prelude and Toccata from Durufle's "Suite pour Orgue."

Dr. Heinroth, who is the presiding genius of the fine Skinner organ in the City College, and whose fame followed him from his quarter-century of activity at Carnegie Music Hall, Pittsburgh, showed the skilled hand of the master from his first note. Dr. Heinroth is an unquestioned giant among American recitalists. He displayed his powers at the start in the Bach "Wedge" Prelude and Fugue and again in the Liszt "Ad Nos." As his finale he gave the first performance of Leon Verrees' fine Chorale Prelude on "O God, Our Help in Ages Past," awarded the prize of $100, given by THE DIAPASON, in the composition contest of the Guild.

At the luncheon at the Hotel Astor Warden Doersam introduced S. E. Gruenstein, editor of THE DIAPASON, who presented the prize to Mr. Verrees.

A visit to behold the grandeur of Rockefeller Center was followed in the afternoon by a delightful reception and tea in "The Cloisters," on the sixty-seventh floor.

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Service at St. Bartholomew's

The last of the services—that for mixed choirs—filled St. Bartholomew's Church to the last seat on Thursday evening. The participating choirs, all under the direction of Dr. David McK. Williams of St. Bartholomew's, were those of Dr. Williams' church, of the Madison Avenue Presbyterian, Seth Bingham, organist and choirmaster; the Riverside Church, Dr. Harold V. Milligan in charge; the Second Presbyterian, Hugh Porter, and the Church of the Saviour in Brooklyn, where Morris Watkins is the musical chief. It was a beautiful service, as well as an interesting one, and reverent to the last detail.

Honors were shared by Dr. Williams, Leo Sowerby and Seth Bingham with their compositions, but the climax came in Dr. Williams' anthem "Darest Thou Now, O Soul." It was modern music at its best. The huge audience sang the familiar hymns in a manner to thrill the visitors. Hugh Porter's playing of the postlude, a Prelude and Fugue in C minor by Bingham, was splendid work. The combined choirs formed a great ensemble, in which the only possible lack may have been a shortage of bass tone. The enunciation was perfect.

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To Pittsburgh in 1936

A number of invitations to the Guild for its 1936 convention were received and a referendum vote on them at the business meeting Friday morning indicated a preference for Pittsburgh. That city had a large delegation present and had conducted an intensive campaign in its effort to be the host a year hence. Channing Lefebvre of Trinity Church urged at the meeting that the chapters give consideration to the plan for employing a paid executive secretary for the Guild who would be an aid to the warden.

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Tribute to Skinner on Anniversary

New features of organ design were the topic of the forenoon at the session held in Temple Emanu-El with Senator Emerson L. Richards in the chair. J. B. Jamison of the Austin Company's staff, the first speaker, said that the study of organ design by organists will improve their conceptions of registration. He advocated the inclusion of more 4-ft. tone in the diapason chorus. He also declared that the place for heavy reeds was not on the great.

Ernest M. Skinner, the other invited speaker of the day, was the recipient of a standing tribute from the convention in honor of his fiftieth anniversary as an organ builder—a recognition perhaps never before paid in this manner to any organ builder. Mr. Skinner read an interesting paper. He reviewed the many mechanical improvements in the organ invented and perfected in America and said time was the umpire which decided their merit. He cited as an instance the movable stop combination system which has been generally adopted, though some years ago there was a distinct division over this system and the "blind" combinations.

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Courboin and Fox in Recital

In the recital on Temple Emanu-El's noteworthy Casavant organ Charles M. Courboin, whose strength as a recitalist is ever new and who has been heard at more conventions than probably any other noted concert organist, played Cesar Franck's "Grande Piece Symphonique." Being the exponent of Franck that he is, he was in his element. He played the andante serioso movement with repose and the maestoso with clear, vigorous registration and exhibited that rare flair for shading which is his.

Virgil Fox, the youthful virtuoso who has sprung into fame as probably no other young organist in the last few years, shared the program with Mr. Courboin. He was as brilliant as usual in the Vivace from the Bach D minor Trio-Sonata. In an Allegretto of Miss Katharine Lucke of Baltimore he revealed a humorous side. A "Vespers" by Emma Hemberger and a Fantasy on "Concord", both in manuscript, were other works of Baltimore composers—Mr. Fox's neighbors and friends. He closed with Sowerby's "Pageant", in which he displayed the marvelous pedal technique which this unusual composition demands.

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Organ with Other Instruments

The last afternoon was devoted to the organ in combination with various other instruments, and this program, given at St. George's Church, proved a great success and was welcomed as a refreshing novelty. Several radio artists played violin, harp, flute and 'cello, with George W. Volkel at the large Austin organ. Mr. Volkel achieved excellent balance in his registration and the blend with the instruments was markedly good. Outstanding numbers were an Adagio and Presto, Bach; Minuet, Debussy; the Rheinberger Theme and Variations and a Sarabande by LeClair. The final number was an exquisite performance of Handel's Tenth Concerto by Mr. Volkel, in which rhythm, precision and musical feeling pervaded the playing.

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Banquet Resplendent Climax

A gay scene was presented as the convention came to a close with the banquet at the Hotel Astor Friday night, to which nearly 600 sat down. Warden Doersam was the toastmaster and the guest of honor was Dr. Wallace Goodrich, director of the New England Conservatory of Music. Mayor F. H. LaGuardia was another guest of prominence and spoke of his proposed high school for music, which is one of his cherished plans. He declared that art is a necessity and not a luxury. Dr. Goodrich gave high praise to Warden Doersam, emphasizing his regard for Mr. Doersam's character. The organ, he said, is the king of instruments, but its royalty is in the hands of the performers. The Downtowners' Quartet, three of whose members were at one time boy sopranos at Trinity Church, entertained with songs and Mark Andrews gave some of his inimitable pianologues. The warden responded to the addresses. The banquet and convention adjourned late in the night.

PORTER HEAPS, WINNER OF THE GRAY ANTHEM PRIZE

PORTER HEAPS, Chicago organist, who has been achieving a reputation as a performer far beyond the confines of his home city, has come into prominence as a composer, being the announced winner of the prize offered by the H. W. Gray Company for the best anthem submitted in the contest under the auspices of the American Guild of Organists. Mr. Heaps' selection for the honor was made known at the convention in New York the last week in June. The judges—Channing Lefebvre, Eric DeLamarter and Clarence Dickinson—were unanimous in their decision in favor of Mr. Heaps. The contest for the $100 prize was open to all composers living in America. Mr. Heaps' anthem is entitled "A Thanksgiving for All Created Things" and is a setting of words by St. Francis of Assisi.

VERNON DE TAR
Organist and Choirmaster
Calvary Episcopal Church,
New York
61 Gramercy Park, North
RECITALS INSTRUCTION

LEON VERREES WINS THE DIAPASON PRIZE

GUILD'S JUDGES UNANIMOUS

Object of Contest to Add to Practical Works for Church Use—Successful Composition a Chorale Prelude on "O God, Our Help."

Leon Verrees, organist and choirmaster of St. Luke's Episcopal Church at Scranton, Pa., a former pupil and assistant of Lynnwood Farnam and a descendant of a family of distinguished Belgian organists, won the $100 prize offered by THE DIAPASON, under the auspices of the American Guild of Organists, for the best practical organ composition. This announcement was made by Warden Doersam just before the New York convention of the Guild, and the prize was presented to Mr. Verrees at a convention luncheon June 27. The prize composition is a Chorale Prelude on "O God Our Help in Ages Past" ("St. Anne"). Mr. Verrees won the prize by a unanimous decision of the judges—Dr. T. Tertius Noble, Dr. David Stanley Smith, dean of the Yale University School of Music, and Frank E. Ward of New York. The successful composition is to be published by Carl Fischer, Inc.

One hundred and two compositions were submitted in the competition for the prize, which shows the widespread interest aroused and the large number of men and women in America who write for the organ. The fact that Mr. Verrees' work won over so many competitors is a fair indication of the importance of his achievement.

The contest was open to all composers resident in America, whether or not members of the A. G. O. The object of the Guild and of the donor of the prize was stated as being "to encourage the writing of practical organ music for the church service—something that will be always useful, rather than a work suitable almost wholly for recital purposes."

Leon Verrees was born Dec. 9, 1893, at Turnhout, about forty miles east of Antwerp, Belgium. His father was an organist and the son received musical training from early childhood. There were nine children in the family. Mr. Verrees' oldest brother went to the organ school at Malines at the age of 12 and studied under Edgar Tinel. He is at present organist at the Cathedral of Namur. The second brother became a painter and etcher. The third became a business man. The fourth went to the Conservatory of Antwerp to study organ. He is now professor of harmony at the conservatory and director of the music school in Turnhout.

Leon began his musical career at the age of 15. Having three organists in the family, the father advised him to study the 'cello, although his inclination was always toward the organ. At the time he was studying in the Conservatory of Antwerp he practiced on a piano with pedals for his own pleasure and so was able to assist his father at the church services while still very young. But he was graduated as a 'cellist in 1916. Then his love for the organ came to the fore and while he was studying counterpoint he took up organ work and won a diploma in two years.

LEON VERREES

In 1920 Mr. Verrees decided to come to this country to join his second brother, who had been here several years. It happened that Mr. Verrees' brother had a friend who knew Lynnwood Farnam and on the friend's advice the brothers visited Mr. Farnam. They made their call on the day on which Mr. Farnam's assistant was leaving, and after some discussion Leon was appointed to help Farnam. Mr. Verrees was with Mr. Farnam two and a half years, or until his appointment as organist of St. Luke's at Scranton.

Mr. Verrees married Miss Ann Sinclair, whom he met shortly after he came to the United States. She is a 'cellist and the youngest of five sisters, all of whom are musicians.

Van Dusen Club at Van Dusen Home.

Mr. and Mrs. Frank Van Dusen entertained the Van Dusen Organ Club at a party at their home, 1314 Winnemac avenue, Chicago, Monday evening, June 10. About seventy-five were present. Claude Ballantine, Constance Kroger, Wilbur Held and Winston Johnson entertained the group with a short impromptu piano recital. Guests present included Dr. and Mrs. William Barnes, Alfred G. Kilgen and Walter Flandorf. Mr. Flandorf added two piano solos to the informal recital. Games of a musical nature were played and Mrs. Van Dusen exhibited her unusual skill at refreshments. Good cheer and fellowship pervaded the gathering and added to the festive atmosphere of a party that was a worthy climax to an unusually fine season of activity.

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AUSTIN COMPANY WILL QUIT

[Continued from page 1.]

first large three-manual organ was installed in the Fourth Congregational Church, Hartford, in the fall of 1898, and opened by Clarence Eddy. While this organ was being erected, the Clough & Warren factory was destroyed by fire, and this with the fact that the Fourth Church organ was a signal success, led to the organization of the Austin Company. It is an interesting fact that Waldo S. Pratt, distinguished as a musical historian, lecturer and lexicographer, who was on the committee to select an organ builder for the Fourth Church, became a stockholder, and has been the secretary of the company since 1912.

The present officers are: John T. Austin, president; Basil G. Austin, vice-president and treasurer; Professor Waldo S. Pratt, secretary, and Howard A. Walker, manager. Dr. John Spencer Camp was treasurer until his resignation in 1929 and remains as a director. Robert P. Elliot was associated with the Austin Company at first, and held the office of vice-president and then of secretary. He severed his connection with the company in 1904. In 1902 C. C. Michell, well-known English organ builder and voicer, became connected with the voicing department, and in 1903 Robert Hope-Jones entered the employ of the company as vice-president. Both Mr Michell and Mr. Hope-Jones resigned in 1904.

The Austin Company was awarded the blue ribbon and gold medal (highest award) at the Tercentenary Exposition at Jamestown, Va., in 1907; also the blue ribbon and grand prize at the Panama-Pacific Exposition in San Francisco in 1915. In addition the Franklin Institute of Philadelphia awarded to John T. Austin in 1917 the Edward Longstreth medal of merit for the universal wind chest.

The following is a list of some of the largest and prominent four-manual organs installed by the Austin Company:

Eastman Theater, Rochester, N. Y.
First Presbyterian Church, Germantown, Philadelphia, Pa.
Mormon Tabernacle, Salt Lake City, Utah.
Municipal Auditorium, San Francisco, Cal.
Macky Auditorium, University of Colorado, Boulder, Colo.
Municipal Auditorium, Chattanooga, Tenn.
Medinah Temple (Masonic), Chicago.
City Hall Auditorium, Portland, Maine.
Auditorium Armory, Atlanta, Ga.
Smith College Chapel, Northampton, Mass.
St. Joseph's Catholic Cathedral, Hartford, Conn.
Chapel of the Intercession, Trinity Parish, New York City.
Open Air Auditorium, San Diego, Cal.
Center Congregational Church, Hartford, Conn.
First M. E. Church, Asbury Park, N. J.
University of Pennsylvania, Philadelphia.
Horace Bushnell Memorial Hall, Hartford, Conn.
St. George's Episcopal Church, New York.
St. Matthew's Lutheran Church, Hanover, Pa.
First Presbyterian, Newark, N. J.
Y. M. C. A., Jerusalem, Palestine.

Program by Philadelphia Choir.

The second annual musicale by the choir of St. Paul's Reformed Episcopal Church, Philadelphia, was given May 28 under the direction of the organist and choirmaster, James E. Bryan, F. A. G. O. The choral portion of the program was made up of sacred and secular numbers which the choir, a well-trained and balanced ensemble of forty-five voices, performed in a praiseworthy manner. Mr. Bryan in his organ selections showed fine technique and excellent interpretation. The Misses Irene and Blanche Hubbard, 'cellist and harpist, assisted with two groups of numbers. For the finale of the recital the organ and chorus combined in Sibelius' "Finlandia."

BACH MASS AT PRINCETON

Feature of Three-Day Commencement at Westminster School.

More than 2,000 persons crowded into the Princeton University chapel June 7 to hear the Westminster Choir of 100 mixed voices sing the complete Mass in B minor by Johann Sebastian Bach. This marked the second day of the three-day commencement program of the Westminster Choir School. A class of thirty-three received bachelor of music degrees at the graduation exercises June 6. Dr. John Finley Williamson, president of the school, conducted the Bach program. Carl Weinrich, head of the organ department, was at the console. The first half of the program, consisting of the Kyrie and Gloria, was sung between 5 and 6:30 o'clock. The second half, consisting of the Credo, Sanctus and Agnus Dei, was presented at 8 o'clock.

Rain compelled the substitution of Princeton University Chapel for Palmer Stadium as the locale for the last event of the three-day Talbott festival June 8. Thousands who had come from Eastern states to attend the event were turned away and several alterations were made in the program as a result of the change, since the chapel can accommodate little more than 2,000. The mixed group, composed of approximately 800 children, 800 young people and 1,900 adults, representing fifty affiliated Westminster choirs throughout the East and as far west as Columbus, offered a program including the "Hallelujah Chorus" from "The Messiah," under the baton of Dr. Williamson.

GAUL IS RECIPIENT OF GIFTS

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., June 18.—Calvary Church celebrated the twenty-fifth anniversary of Harvey Gaul's services as choirmaster and organist on June 2 and presented him with a purse of 500 silver dollars (and some checks besides).

The Guild Chapter held a picnic at Grove City with about sixty present. The weather was rather cold. Few had the courage to try the swimming pool. Julian R. Williams played a recital on the new Kimball organ in the Harbison Memorial Chapel at Grove City College and gave a finished performance. This is a fine instrument with plenty of punch.

Paul Beiswenger played for the organ dedication service at Emmanuel Lutheran Church, Castle Shannon, Pa., June 9. The new instrument was built by Moorhouse, Bowman & Brandt, a local firm. G. Logan McElvany played a recital June 20.

Blanche Jamieson Kensey, chairman of the membership committee of the Guild chapter, holds the record for new members won during one season—fifty-eight, procured mostly by her own efforts.

Frazee Work for North Andover, Mass.

The Frazee Organ Company has been awarded the contract to build a large two-manual with an echo division for the Trinitarian Congregational Church, North Andover, Mass. There will be sixteen sets of pipes and eight extensions in the main organ. In the echo division there will be three full sets of pipes, a set of twenty-three chimes and two extensions. The echo will be playable from the great manual, with the chimes and two other stops playable also from the swell.

Cheney Acclaimed in the West.

Winslow Cheney's Western tour, announced last month, has been marked by recitals which have aroused enthusiasm wherever the New York recitalist has appeared. At Sheridan, Wyo., June 3 people had to be turned away because of lack of room. June 7 Mr. Cheney played before an audience of 5,000 at the Mormon Tabernacle in Salt Lake City and the press critics accorded him high praise for his work.

At the Church of the Epiphany, Allendale, N. J., a program of music by the thirty choir boys of St. Paul's Church, Paterson, N. J., was given under the direction of Frank H. Mather, L. R. A. M., A. R. C. M., June 13.

FRANKLIN S. PALMER DIES JUNE 5 IN SEATTLE

NOTED ORGANIST-PHYSICIAN

For Twenty-eight Years Was in Charge of Music at St. James' Cathedral and Was Beloved of Entire Northwest Organ Fraternity.

Dr. Franklin Sawyer Palmer, organist and choir director of St. James' Cathedral, Seattle, Wash., and acknowledged "patron saint" of Seattle organists, died at Providence Hospital in that city June 5 after an illness of two months.

Dr. Palmer was born in 1866 in Massachusetts and was graduated from Phillips Andover Academy in 1883, from Harvard University in 1887 and from the Harvard Medical School in 1890. While attending medical school he played in the college band. He began medical practice in Seattle and was health officer and police surgeon from 1893 to 1897. In 1899 he married May McKinney, M. D., in San Francisco, and spent a year as surgeon to the Oriental Consolidated Company in Korea. Dr. Palmer often related how he practiced the fugues of Bach on a pedal piano while living in Korea. After that he went abroad for extensive work in medicine and music and in Europe studied organ with Widor and Gigout. Returning to America, organ study was resumed with Whiting of Boston and Dethier of New York.

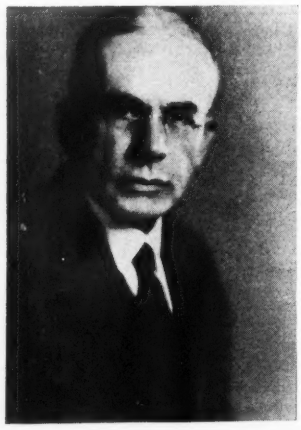
While attending Harvard Medical School Mr. Palmer was organist of an Episcopal church in Cambridge. In New York he was successively organist and choirmaster of All Saints' Catholic Church and St. Francis Xavier Church. Later he played at St. Dominic's, San Francisco. Returning to Seattle in 1907, he assumed full duties at the cathedral upon its completion and served in the capacity of organist and choir director for the last twenty-eight years. He drew up the specification of the four-manual Hutchings-Votey in the cathedral gallery and the two-manual sanctuary Casavant, which has a duplicate console of the gallery organ and which is also played from the sanctuary organ console.

Dr. Palmer was also an accomplished viola player and was a member of the Seattle Symphony under the direction of Henry Hadley. As an authority on Gregorian music Dr. Palmer was widely recognized. He trained many pupils to be organists in the Pacific Northwest, where his students are holding important positions. A number of his compositions are published.

With his musical activities at the cathedral Dr. Palmer restricted his medical practice to diseases of the skin, thus permitting more of his time to be devoted to music. His work at St. James' Cathedral played an important part in raising the status of church music. He was a charter member of the Western Washington Chapter of the American Guild of Organists and had been active in the work of the chapter. Several services of the chapter were held in the cathedral. He was organist for the Bach Choral Society until it disbanded. Dr. Palmer served as one of the examiners for the A. G. O.

Funeral services were held at St. James' Cathedral on the morning of June 8. The augmented male voice choir, consisting of many men who had sung under Dr. Palmer, assembled to pay their tribute by singing the solemn Requiem. The musical part of the service was sung beautifully. In deference to Dr. Palmer's wish, the music of the service consisted entirely of Gregorian chant and was sung unaccompanied. Most Rev. Gerald Shaughnessey, Bishop of Seattle, presided and the Rev. Edmund Hayes was the celebrant. At the close of the mass, in accordance with Dr. Palmer's request, the various parts of the mass were read in English. The active pallbearers were Professor Carl Paige Wood, F. A. G. O., Dr. Von Puhl, Dr. Peterson, Dr. Smith, Mr. Polister and Graham Morgan. The honorary pallbearers were Walter G. Reynolds, A. A. G. O., Joseph H. Greener, M. Mus., A. A. G. O., Gordon Dixon, M. A., A. A. G. O., Wallace Seely, A. A. G. O., Charles J. Whittaker, Adam Jardine, Harold Heeremans and Harry Burdick.

DR. FRANKLIN S. PALMER



Dr. Palmer is survived by his widow and two sons, Paul of New York, editor of the *American Mercury* magazine, and John Peabody Palmer, vice consul at Genoa, Italy.

BOY CHOIR SCHOOL IN JULY

Actual Routine to Be Carried Out at Put-in-Bay, Ohio, Camp.

The Rt. Rev. Warren Lincoln Rogers, D. D., will formally open the choirmasters' school at Camp Wa-Li-Ro, Put-in-Bay, Ohio, Monday afternoon, July 8. The complete faculty consists of Paul Allen Beymer, director, and the Rev. Edmund G. Mapes, the Rev. Louis E. Daniels, M. A., Mus. D., Francis A. Mackay, Frank E. Fuller, John Gordon Seely and Laurence Jenkins. The course lasts four days. The work will consist of an actual demonstration of boy choir routine. There will be a resident choir of forty boys for the week, which will rehearse daily. Discussions and demonstrations on all phases of boy voice culture will be held. The alto voice, which to many choirmasters is an enigma, will be explained and a practical solution will be offered. There will be a daily service in St. Paul's Church under the direction of the chaplain, in which all choirmasters will take part. Bishop Rogers will hold a confirmation service Tuesday evening, July 9. It is planned to study during the four days the major service forms with their correct musical background, including Psalms, chants, anthems, etc. The routine of the course will be conducted after the fashion of similar schools for choirmasters in England. Classes will be held mornings and evenings and the afternoons will be devoted to golf, tennis, swimming and other water sports. Over 200 boys and choirmasters thus far have been booked for the month at Camp Wa-Li-Ro.

Death of Albin O. Peterson.

Albin O. Peterson, a well-known organist in the Central West, died May 22 in a hospital at St. Paul, Minn., after a three months' illness. Mr. Peterson resided for many years at Stanton, Iowa, where he was organist and choir director of the Lutheran Church. He organized the Stanton Oratorio Society of seventy-five voices and gave the "Messiah" several years in succession. He held various positions, among them instructor of music at Gustavus Adolphus College, St. Peter, Minn., and at Luther College, Wahoo, Neb. For five years he had been organist and director of the Lutheran Church at Chisago City, Minn. Besides the widow he leaves three daughters.

Rechlin Completes American Season.

Edward Rechlin, the American recital organist, returned to New York City the first of June after playing in Buffalo, Omaha, Council Bluffs, Iowa, Hastings, Kearney (State Teachers' College), Seward, Fremont, Lincoln (American Guild of Organists) and West Point, Neb. On June 5 he sailed for his European season, to return Nov. 1.

PHILADELPHIA CLUB ACTIVE FOR 45 YEARS

PROGRAMS MARK BIRTHDAY

American Organ Players' Organization Celebrates and Elects Dr. John McE. Ward President for Twenty-fifth Term.

The American Organ Players' Club of Philadelphia celebrated the close of forty-five years of activity with a carillon, organ and choral concert June 10 in the First M. E. Church of Germantown. Participants were Robert E. Kleinschmidt, carillonneur; Robert Elmore, organist, and the choral club of the Musical Art Society of Camden, Dr. Henry S. Fry, conductor.

Mr. Kleinschmidt opened the program with a Concerto by Vivaldi. He also played numbers by Schubert and Moussorgsky and two of his own compositions—a Suite after Poe's "The Bells," and a Prelude and Passacaglia, the latter composition being outstanding. Its structure is modeled after Bach's Passacaglia.

The choral club of thirty-seven voices proved to be one of the finest singing groups in the Philadelphia district. All its numbers were sung unaccompanied except three by Bach and Handel, which were played with Dr. Rollo Maitland at the organ and Raymond B. Heston at the piano. Its best work was in the chorus "Let Their Celestial Concerts All Unite," from Handel's "Samson."

Mr. Elmore confined his selections to unhackneyed numbers, including Pagella's Second Sonata, a Pastorale by Remondi, a Toccata by Durufle and compositions of Yon, Angelelli and A. Walter Kramer, as well as Bach's Prelude and Fugue in A minor.

The celebration was brought to a pleasant termination on June 10 with a general meeting of the members and friends in the parish-house of the Church of the New Jerusalem, where the club was born in 1890. Election of officers resulted in the choice of: President, John McE. Ward; vice-president, Henry S. Fry; secretary, Bertram P. Ulmer; treasurer, Herbert S. Drew; librarian, Jennie M. Carroll; board of directors, Rollo Maitland, Harry C. Banks, Alexander McCurdy, Jr., and Roma Angel.

Dr. Ward reviewed the early history of the organization, reading from letters from the founders and the program of the first recital. It is significant in this year of Bach revival to note that the first number on this program was the Passacaglia in C minor, played by David D. Wood.

A humorous sketch, "Selecting the New Organist," by a group of organists from Reading, Pa., enlivened the occasion, caricaturing various club members.

Dr. Ward, who has been serving as president for the twenty-fifth consecutive year, was presented with a handsomely bound and suitably inscribed copy of Schweitzers' autobiography as a memento of the occasion.

Arthur C. Becker's Pupils Play.

A group of pupils of Arthur C. Becker, director of the school of music of De Paul University, Chicago, gave a recital at St. Vincent's Church Sunday afternoon, May 26, before a large audience. Those who played were: Loretta Hansen, Louise Cuchna, Joseph Gallo, Ivan Racic, Helen M. Novak, Mary R. Ryan, Lucille Schorsch, Marie Lawson, Sister Mary Clarissima, O. S. F., and Gregory Konold. Works of various schools, both classic and modern, were played.

Nearing Gives Brahms' Requiem.

The annual rendition of Brahms' Requiem by the choir of St. John's Lutheran Church, Allentown, Pa., was given under the direction of Homer Nearing, F. A. G. O., organist and master of the choristers. The yearly performance of the work at St. John's is attracting an ever-growing public and in time probably will reach festival proportions. Spontaneity and fluidity of line mark the singing of Dr. Nearing's choir. Albert Gundrum, A. A. G. O., was at the organ.

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The new set *In Modum Antiquum* we risk saying will soon be spoken of as a veritable find. No ambitious organist ought miss the opportunity of being counted among the purchasers of a First Edition copy. You will make no mistake.

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FOR a long time we have hesitated to dignify the misleading statements of some of our competitors with an answer. But lately these false rumors have gained wider currency, and lest our silence encourage belief, we have no choice but to accept the gage. This series of statements therefore presents the facts about the Estey Organ Corporation.

In an effort to gain a competitive advantage, some of our fellow organ builders have made these statements:

1. Estey Organs are no longer being built.
2. The new Corporation is merely liquidating the inventories of the old Company.
3. The business is dominated and managed by a Wall Street concern.
4. The new Corporation is not competent to build fine organs.
5. The Estey Organ Corporation is financially weak and embarrassed.

We believe that an untruth marks the perpetrator as unreliable, whether the untruth be slander or ignorance. If an organ builder willfully maligns his competitor he justly deserves the disrespect of his fellows. If a builder, unknowingly, makes false statements about his competitor, his trustworthiness is in question. If the builder errs in respect to his competitor, are his statements concerning his own product and his own business reliable? Is his word good?

If you have heard some of these statements directly or indirectly, you will be interested in the truth about the Estey Organ Corporation. Whatever your feeling about the simple virtue of honesty may be, at least as a matter of good business you should know the truth.

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BRATTLEBORO - - - - - - - - - - - - VERMONT

L. E. Yeamans Defines Terminology of Organ in New Dictionary

If there is in existence anywhere a greater or more practical repository of varied knowledge than has been incorporated in Webster's New International Dictionary, Second Edition, which came from the presses this year, it has not come to general notice. And to readers of THE DIAPASON one of the most important things in connection with the new publication is that special attention has been paid to organ terminology and to full and informative definitions of all words that have to do with the organ as an instrument and with organ music. It is therefore of special interest to record the fact that all the definitions in this field are the result of long and thorough research by Laurel E. Yeamans, Mus. B., A. A. G. O., professor of organ at the Conservatory of Music of Oberlin College, who was deputized for this special task by Professor Karl W. Gehrkens, editor in music for Webster's, famous musicologist and also a member of the Oberlin faculty. Another member of the A. G. O., Howard Gordon Bennett, professor of music at the University of Vermont, was one of the staff of the special editor in music. Professor Gehrkens and his aids prepared the definitions and searched for the origin of more than 12,000 musical terms. The vast task involved was carried out during a period of five years. Professor Gehrkens has been interested for many years specifically in the profession of music teaching in schools and colleges, but he is also known especially in the fields of theory and terminology. The vocabulary of the new volume has added many newer terms, such as "atonality" and "polytonality"; has included various additional older terms not previously entered, and has clarified and simplified a very large number of the former definitions with a view to making them more quickly intelligible to the dictionary user. To mention only one feature, every organ stop is listed and described and varying spellings are indicated, as well as the preferred one. The entire dictionary contains some 600,000 entries and its compilation cost $1,300,000. The work of compilation was a model of efficiency.

LAUREL E. YEAMANS

Professor Yeamans, to whom all definitions relating to the organ were assigned, was born in Lorain County, Ohio, and received most of his education there. He received the degree of bachelor of music at the age of 19 and the same year passed the Guild associateship tests. After being graduated from Oberlin he was for three years director of a small college conservatory in Iowa. From Iowa he came to Chicago, where for eight years most of his work was in the theater. After two years' war service he returned to Chicago and then went to New York, continuing in the same line of work. After a year in New York he received a second call to return to his *alma mater* to teach, and this time accepted. He has been teaching in Oberlin the last fourteen years, except for two years spent in Paris, where he studied with Bonnet and Vierne. While in Paris he substituted for five weeks as organist and director at the American Episcopal Cathedral for Lawrence K. Whipp. Later he became organist and director of the quartet at the old American Church on the Rue de Berri, and was there for the last fourteen months of his stay in Paris.

Professor Yeamans has written in different forms, including compositions for piano and organ (both originals and arrangements), songs, duets, choral works and a cantata written and first sung at the American Church in Paris and given twice since then at the Euclid Avenue Christian Church in Cleveland, where he has been organist and director for the last seven years. He has also written a little for orchestra and has composed several operettas, all of them produced locally. One, written for the children's department at Oberlin, "Little Red Riding Hood," has been published by the Presser Company and has been very successful, being given as far away as British Columbia to the west and in Syria to the east.

Second New Reuter for Boone, Iowa.

The board of trustees of the First Presbyterian Church at Boone, Iowa, has placed with the Reuter Organ Company of Lawrence, Kan., a contract to build a new organ. The instrument will be a two-manual of nineteen sets of pipes, including harp and chimes, and will be entirely under expression. Installation is planned for the latter part of September. The Reuter firm last March installed a large two-manual in the First Christian Church at Boone, thus making two new Reuter organs in that city within six months. John T. Beeston of Des Moines handled the negotiations on both deals for the Reuter Company.

Northwestern Gives Week of Opportunity to Church Musicians

The reception accorded the announcement of the third annual institute of church and choral music at Northwestern University, Evanston, Ill., indicates a widespread interest in these annual gatherings and a recognition of their value as sources of instruction and inspiration. The program for the week from July 8 to 12 offers artists who are leaders in their field and the materials these lecturers and artists will give are unique.

Dr. Clarence Dickinson, assisted by Dr. Helen A. Dickinson, will give a course in liturgies, setting forth the best materials in each. A second part of their offering will be definite instruction in the use of a hymnal. Their connection with the new Presbyterian Hymnal qualifies them to speak with authority. Of special interest to organists will be Dr. Dickinson's daily instruction in the fine art of organ playing. Wide-awake organists will bring their music, will play before the class and will receive the criticism of Dr. Dickinson, whose artistry is recognized everywhere. Of value to organists, vocal soloists and conductors will be what Dr. Dickinson will have to say about the solo traditions of Handel's "Messiah" and Bach's "Passion According to St. Matthew."

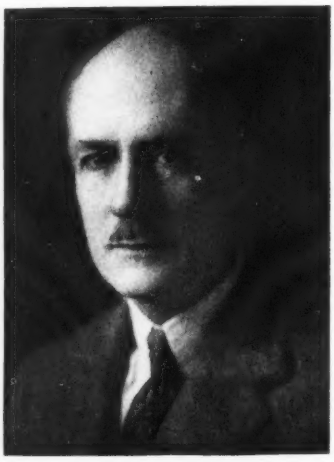
The early morning choral hour will prepare for the public performance of a group of numbers on Thursday night. Herbert E. Hyde, organist and choirmaster of St. Luke's Cathedral, Evanston, has planned a unique program; most of the materials are such as to be usable by the average choir or choral group.

Stanley R. Avery of Minneapolis will bring a constructive course in choir training, will conduct a model rehearsal and will go over the more desirable choir music, especially the newer works.

NORTHWESTERN UNIVERSITY

Institute of Church and Choral Music

JULY 8-12, 1935



Clarence Dickinson

Stanley Avery

Horace Whitehouse

Helen Dickinson

Others on the staff are D. A. Clippinger, Herbert E. Hyde, Paul Ensrud, William H. Barnes, Rev. Amos Thornburg, Rev. Paul Wolfe, and the Chicago Lutheran A Cappella Choir.

Five intensive days. For further information, address the School of Music, Department of Church and Choral Music, Northwestern University, 1822 Sherman Avenue, Evanston, Illinois.

TONAL RESOURCES OF NEW PITTSBURGH ORGAN

SCHEME IN MELLON CHURCH

Aeolian-Skinner Four-Manual of Large Proportions for Splendid New East Liberty Presbyterian Edifice.

In response to numerous requests THE DIAPASON publishes herewith the stop specification of the large organ recently completed in the great edifice of the East Liberty Presbyterian Church, and dedicated last month, as set forth in the news columns of the June issue. This outstanding church and organ, the gift of the Mellon family, have attracted worldwide attention. The stop scheme was first printed in the April, 1932, issue and the builders, the Aeolian-Skinner Company, report that no changes in the specification have been made in the interim.

The instrument is divided between two chambers, having openings into the chancel and transepts respectively. There is also a two-manual and pedal echo-antiphonal organ placed at the west end of the church.

The complete specification, which follows, was drawn up by William E. Zeuch of the Aeolian-Skinner Organ Company in consultation with the organist of the church, William Wentzell:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Bourdon (Pedal ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Quint, 5⅓ ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Tenth, 3⅕ ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 5 rks. (15, 17, 19, 21, 22), 305 pipes.
*Plein Jeu, 3 to 6 rks., 268 pipes.
*Contra Tromba, 16 ft., 61 pipes.
*Tromba, 8 ft., 61 pipes.
*Octave Tromba, 4 ft., 61 pipes.
Harp and Celesta, 61 notes.
Chimes, 25 tubes.

*In separate box; high pressure.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Chorus Mixture, 5 rks., 305 pipes.
Cornet, 5 rks., 305 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp and Celesta, 61 bars.
Chimes, 25 notes.
Tremolo.

CHOIR ORGAN.

Gamba, 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Kleine Erzähler, 8 ft., 73 pipes.
Kleine Erzähler Celeste, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 notes.
Flute Harmonic, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Fagotto, 16 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Harp and Celesta, 61 notes.
Chimes, 25 notes.
Tremolo.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Harp and Celesta, 61 notes.
Chimes, 25 notes.
Tremolo.

STRING ORGAN (Floating).

(Enclosed in separate expression box. Playable from any of the manuals or the pedals and amenable to the expression pedal of the manual from which it is played.)

Orchestral Strings, 6 rks., 438 pipes.

ECHO ORGAN.

Zart Flöte, 8 ft., 73 pipes.
Vox Angelica, 2 rks., 8 ft., 134 pipes.
Fern Flöte, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

ANTIPHONAL ORGAN.

Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Grave Mixture, 2 rks., 134 pipes.
Tuba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

PEDAL ORGAN.

Stopped Diapason, 32 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Diapason, 16 ft., 32 pipes.
Contra Bass, 16 ft., 32 pipes.
Gamba (Choir), 16 ft., 32 notes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Diapason (Great), 16 ft., 32 notes.
Quint, 10⅔ ft., 12 pipes.
Gedeckt (Bourdon), 8 ft., 12 pipes.
Octave (Open), 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Principal (Contra Bass), 8 ft., 12 pipes.
Twelfth, 5⅓ ft., 32 notes.
Flute (Bourdon), 4 ft., 12 pipes.
Harmonics, 5 rks. (15, 17, 19, 21, 22), 160 pipes.
Bombarde, 32 ft., 12 pipes.
Fagotto, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto (Choir), 16 ft., 32 notes.
Quint Trombone (Great), 10⅔ ft., 32 notes.
Clarion, 4 ft., 12 pipes.
Tromba, 8 ft., 12 pipes.
Harp and Celesta, 61 bars.
Chimes.

ECHO ANTIPHONAL PEDAL.

Gemshorn, 16 ft., 32 pipes.
Major Bass, 16 ft., 32 pipes.
Gemshorn, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.

School for Lutheran Organists.

The Lutheran School for Organists and Choir Directors, under the direction of Henry F. Seibert, announces the second summer session to be held July 29 to Aug. 3 in the Lutheran Church of the Holy Trinity, Central Park West at Sixty-fifth street, New York. The objectives of the school are "to offer younger organists and directors an opportunity to acquire a fundamental training in Lutheran liturgical music which will assist them in becoming more helpful in their services to the pastors and congregations; to offer the opportunity of conference to the more established organists and directors who desire it, and to encourage proper rendition and appreciation of music in the services, looking forward to a higher musical standard and greater unity in the rendition of Lutheran liturgical music." All of the classes pertaining to the music of the liturgy are taught by Mr. Seibert and classes in ear training and harmony are under Miss Ruth Clark, assistant to the director.

1935 Special Summer Session
WESTMINSTER CHOIR SCHOOL
Under the Personal Direction of
DR. JOHN FINLEY WILLIAMSON
Northfield, Mass., July 23rd to August 11th
MR. CARL WEINRICH will be available not only for private lessons but also for coaching in service playing and repertoire for church and recital.
Address all inquiries to: Westminster Choir School, Princeton, N. J.

NEW
AEOLIAN-SKINNER
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for Frick Collection

The famous collection of paintings and other objects of art gathered by the late Mr. H. C. Frick, now called the Frick Collection, is located at Fifth Avenue and Seventieth Street, occupying the palatial Frick residence which is being suitably prepared as a museum of art, to be open to the public some time during the coming year.

Organists will be interested to learn that the great Aeolian Organ installed by Mr. Frick twenty-one years ago will retain its place in this seat of culture, substantially enlarged and provided with a modern four-manual Aeolian-Skinner console.

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YEAR COMES TO CLOSE AT GUILMANT SCHOOL

GRADUATING CLASS PLAYS

Thirty-fourth Commencement Exercises Held Under Direction of Dr. William C. Carl—Gold Medal Won by Anna Shoremount.

The thirty-fourth commencement of the Guilmant Organ School, of which Dr. William C. Carl is the director, was held in the First Presbyterian Church, New York, Monday evening, May 27. As in past years, a large audience of well-known musicians and friends of the graduating class was present.

The exercises of the evening opened with the processional, "Marche Religieuse" of Guilmant, played by Carolyn M. Cramp, post-graduate, '24, as members of the alumni association escorted the class of '35 to their places in the choir loft. The Rev. J. V. Moldenhawer, pastor of the First Church, offered the invocation and then August J. Lee opened the program by playing the Toccata and Adagio in C by Johann Sebastian Bach. This was followed by the Fantasie in E flat of Saint-Saens, played by Isabelle Buchanan, and the Bonnet "Variations de Concert," with Joseph W. Grant at the console. Variety was added to the program by two arias, the one from Mozart's "David" and the other from "La Reine de Saba," of Gounod, artistically sung by Dan Gridley, tenor.

The organ numbers continued with the Allegro from the Sixth Symphony of Widor, played by Marjorie Goodell, the "Piece Heroique" of Franck, by Anna Shoremount, and the Toccata in F major of Bach, played by Viola Lang, post-graduate. George William Volkel, post-graduate '26, contributed two numbers, the Introduction and Allegro from the Handel D minor Concerto and, as a recessional, the Coronation March of Svendsen.

As one has come to expect of graduates of the Guilmant Organ School, the members of the class of this year, many of whom knew nothing of the intricacies of organ playing two years ago, played with remarkable finish. There was technique in abundance, poise, tasteful registration and sound interpretation in the playing of each one. Dr. Carl is to be congratulated on the splendid preparation he has given these young artists.

FACULTY AND CLASS OF 1935 AT GUILMANT ORGAN SCHOOL

The William C. Carl gold medal was won this season by Anna Shoremount, with a general average of 91½.

At the close of the program Dr. Carl in a few words thanked the members of the faculty for their cooperation and told of some of the features of the work for next season. He announced that the Philip Berolzheimer scholarships would be available and that they would be competed for in the early fall.

Following the presentation of the diplomas by Dr. Moldenhawer, an informal reception was held in the church parlors.

A summer course in organ playing under the direction of Willard Irving Nevins will be held at the Guilmant school from July 2 to Aug. 9. The regular school year will open early in October.

On boarding the liner New York June 20 for a summer in Europe Dr. Carl announced that he would take a sabbatical year from his duties at the Guilmant School beginning Sept. 1. His associate, Willard Irving Nevins, will be in charge for the season.

Among the new features for the schedule of next year will be a special course in voice production for organists and choirmasters by Amy Ellerman, a well-known vocal teacher and concert and oratorio singer.

Hugh Ross, director of the Schola Cantorum, will continue his choirmasters' course in preparation for the examinations of the American Guild of Organists. Mr. and Mrs. Philip Berolzheimer will offer scholarships for 1935-6.

The new catalogue of the school, giving complete details of the course, will be ready in July.

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Year of Truette Organists' Club.

Three meetings have been held during this, the eighteenth season of the Truette Organists' Club of Boston. The first meeting was held Nov. 17 at the home of Mr. and Mrs. Harry Camp in Reading, Mass. Organ music was played by Mr. Camp and Gerald F. Frazee. Le Roy Fuller gave a talk on "The Guild Convention in Rochester in 1934." The second meeting was held at the Cathedral Church of St. Paul, Boston, Jan. 23, and there was organ music by Paul Ladabouche, organist at Grace Church, Newton. A talk on "Religious Pageantry" was given by Harold Lindergreen of the Vesper George School of Art. The third meeting was held May 1 at the Auburndale Congregational Church as the guests of Mr. and Mrs. Gerald F. Frazee. The choir under Mr. Frazee's direction rendered a musical drama entitled "Following Foster's Footsteps." The annual meeting was held at the home of the president, Leland A. Arnold, June 1. A social hour, with piano music by Paul Ladabouche and vocal selections by Walker Chamberlain, was enjoyed. It was voted to elect Mr. Arnold permanent president and Miss Marion L. Chapin permanent secretary-treasurer. Miss Georgia Easton and Walker Chamberlain were added to the executive committee. At this meeting the club expressed its deep appreciation to Mrs. Truette for her interest in and gracious presence at all the gatherings of the season.

MARION LOUISE CHAPIN, Secretary.

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ELECTRONIC MUSIC is forging rapidly to the fore; it is destined to take an important place in the world of music; the renaissance of the industry has already begun.

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We have evolved many basic principles and designs, covered in thirty already issued patents, and in numerous patent applications. Among these are the Electronic Piano, several types of organ, and other instruments.

Through public concerts, demonstrations and broadcasts we have made most satisfactory tests of public reactions.

Knowing that our forte lies in development rather than in manufacturing, we have steadily held to the principle that we would restrict our activities in this field to licensing and consulting, leaving production to others better qualified.

Believing that the time is now ripe for commercialization, we invite inquiries from those interested in producing Electronic Music Instruments.

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ORGANISTS ON COAST TO MEET IN SAN DIEGO

FINE PROGRAM IS PREPARED

Prominent Men to Give Recitals and Beauties of Exposition Offer Additional Attraction—Events from July 23 to 26.

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., June 18.—Plans for the Pacific coast organists' convention to be held at the California Pacific International Exposition in San Diego July 23 to 26 have been completed and an interesting program has been arranged in such a way that those attending will have plenty of time during the week to visit the places of interest in and near this historic city, perhaps spending part of a day in Mexico and visiting the magnificent exposition. I do not believe there has ever been a more beautiful setting for this sort of thing, and the grounds are a picture that will live in the memory for many a long day. If there were nothing else to see they would be well worth a visit, but with over a hundred buildings, housing, it seems to me, everything under the sun, organists on the coast cannot afford to miss it.

The official hotel will be the Hotel San Diego. Reservations must be made direct to the hotel.

Those in charge of the convention have done everything in their power to give the visitors an interesting and helpful program. May I suggest that you again pick up the June issue of THE DIAPASON and read the editorial on page 18. If after reading that you do not decide to be with us in San Diego I give up.

The program for the convention as arranged to date is as follows:

TUESDAY, JULY 23.

7 p. m.—Registration and reception at the Hotel San Diego. The registration fee is $1, which will include admission to all events, but not admission to the exposition grounds.

9 p. m.—Program in charge of the San Diego Chapter of the American Guild of Organists, Mrs. Ethel Kennedy, dean.

WEDNESDAY, JULY 24.

10 a. m.—At St. Joseph's Catholic Church. Welcome by Mrs. Ethel Kennedy, dean of the San Diego Chapter, A. G. O., and Clarence Mader, A. A. G. O., dean of the Southern California Chapter. Responses by visitors from other chapters.

10:30 a. m.—Paper, "The Singer and the Organist's Viewpoint," by Dr. Earl Rosenberg, conductor of the San Diego Exposition Chorus.

11 a. m.—Recital by John McDonald Lyon of Seattle, Wash., and Clarence Mader of Los Angeles.

2:30 p. m.—At First Methodist Church. Paper, "Some Notes on Recent Organ and Church Music by Present-day American and English Composers," by Duncan McKenzie, M. A., educational director, Carl Fischer, Inc., New York.

3:30 p. m.—A message from the warden and a review of the New York convention by Clarence Mader.

4 p. m.—Recital by Russell H. Miles, associate professor of music, University of Illinois, and Mrs. Winifred Jolly Bengson, Fresno, Cal.

8:30 p. m.—At First Presbyterian Church. Hymn service festival in charge of James H. Shearer, organist and choirmaster First Presbyterian Church, Pasadena.

THURSDAY, JULY 25 (Exposition Day).

10:30 a. m.—At Ford Music Bowl. Demonstration of the Hammond organ by Walter Flandorf.

2:30 p. m.—Special concert by the Salt Lake Tabernacle choir.

4 p. m.—Reception and tea in honor of visiting organists, delegates and officers in the House of Hospitality, given by the official hostesses of the exposition.

5 p. m.—Recital by Alexander McCurdy, Jr., organist and choirmaster, Second Presbyterian Church, Philadelphia, and John Doane of New York.

FRIDAY, JULY 26.

10:30 a. m.—Recital at St. James'-by-the-Sea, La Jolla. Organist to be announced.

11 a. m.—At Bishop School for Girls, La Jolla. Paper by John Smallman, director of the Bach festival and the Oratorio Society of Los Angeles.

12:30—Farwell luncheon at Casa de Manana, La Jolla.

In addition to this program the Salt Lake choir will give two concerts every day during the week at the Ford Bowl and the official organist of the exposition will give daily recitals on the Austin organ at the Proscenium.

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Under date of June 8th a special recital was given for the directors of our Company, who placed their stamp of approval upon the entire installation.

This organ and amplification was selected after an extensive investigation covering many months.

We are giving you permission to use this communication as you see fit and we will welcome inspection by anyone interested.

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Florida—Mrs. Nella Wells Durand.
Jacksonville Branch (Florida)—Mrs. L. C. Entenza.
Orlando Branch (Florida) — Mrs. Emilie Sellers Dougherty.
St. Petersburg Branch (Florida) — Mrs. Charlotte Pratt Weeks.
Tallahassee Branch (Florida)—Miss Margaret Whitney Dow, F.A.G.O.
Tampa Branch (Florida) — Mrs. W. H. Deuber.
Fort Worth—W. J. Marsh.
Georgia—Wilbur H. Rowand, F.A.G.O.
Hartford—Joel E. Ramette.
Illinois—Dr. Eric De Lamarter.
Indiana—Donald C. Gilley, A.A.G.O.
DePauw Branch (Indiana)—
Kansas—Charles S. Skilton. F.A.G.O.
Lehigh Valley—David G. Samuels.
Lincoln—Mrs. Charles W. Fleming.
Long Island—Miss Antoinette Hall.
Louisiana—Professor William C. Webb, F.A.G.O., F.R.C.O.
Louisville—Wilton H. Terstegge.
Macon—Mrs. Albert Jelks.
Maine—Alfred Brinkler, F.A.G.O.
Miami—Miss Alva C. Robinson.
Michigan—Wilfred Layton, F.R.C.O.
Minnesota—Miss Laurinda Rast.
Missouri—Hugo Hagen.
Monmouth, N. J.—J. Stanley Farrar.
Nebraska—Mrs. Eloise West McNichols.
New England — Frederick H. Johnson, F.A.G.O.
North Carolina — Leslie P. Spelman, F.A.G.O.
Northern California—Miss Frances Murphy.
Northern Ohio—Paul Allen Beymer.
Toledo Branch (Northern Ohio) — John Gordon Seely.
Youngstown Branch (Northern Ohio) — Frank E. Fuller.
Northeastern Pennsylvania—Ernest Dawson Leach.
Quincy—J. Max Kruwel.
Springfield, Ill.—Mrs. Bernice McDaniel Booth.
Oklahoma—John Knowles Weaver, A.A.G.O.
Oklahoma City—Clarence Burg.
Oregon—George W. Bottoms.
Pennsylvania—Uselma Clarke Smith, F.A.G.O.
Rochester—Harold Osborne Smith.
Rhode Island—Herbert C. Thrasher.
Sacramento—Mrs. Ethel Sleeper Brett.
San Diego—Mrs. Ethel W. Kennedy.
San Jose—Victor D. Ehle.
Southern California—Clarence V. Mader, A.A.G.O.
Pasadena Branch (Southern California)—James H. Shearer.
Southern Ohio—Parvin Titus, F.A.G.O.
Springfield, Ill.—Mrs. Helen N. Dawson.
Staten Island—Charles L. Schaefer.
Tennessee—Franklin Glynn.
Texas—Miss Martha Rhea Little, A.A.G.O.
North Texas Branch (Texas)—Mrs. J. W. Akin, Jr.
Union-Essex, N. J.—Russell S. Gilbert.
Vermont-New Hampshire — Homer P. Whitford, F.A.G.O.
Virginia—F. Flaxington Harker.
Petersburg Branch (Virginia)—D. Pinckney Powers.
Western Iowa—Donald C. Farley.
Western Pennsylvania — Herbert C. Peabody.
Western Washington—Mrs. Helen L. McNicoll.
Wilkes-Barre—Miss Marion E. Wallace.
Wisconsin—Lewis Vantine.
Worcester—Hugh Giles.
York—J. Frank Frysinger.

PRESIDENTS OF STATE ORGANIZATIONS OF FORMER N. A. O. CHAPTERS

Iowa—Horace Alden Miller.
New Jersey—Raymond B. Heston.

Annual Service Held at St. Bartholomew's; Five Choirs Heard

By LILIAN CARPENTER

The annual Guild service at St. Bartholomew's Church, New York, was held Tuesday evening, May 28, when four visiting choirs from Episcopal churches joined that of St. Bartholomew's. The choirs participating were from All Angels' Church, New York (Kyle Dunkel), St. Bartholomew's, New York (David McK. Williams), Calvary Church (Vernon de Tar), St. John's Church, Jersey City (Harold Friedell), and St. Luke's Church, Montclair (Frank Scherer). Dr. Williams led the combined chorus, as usual, through a glorious performance of the evening's program. His stately organ interludes added greatly to the impressiveness of the processional, sung to "All Hail the Power of Jesus' Name," which included not only the choirs and their directors, but many of the Guild council members in their gowns and hoods. The canticle for the evening was Stainer's Magnificat in B flat, sung with fine spirit by the combined chorus. The choir of St. Bartholomew's alone sang the rest of the service with its usual spirit of devotion. The combined chorus was heard again in two numbers from Bach's B minor Mass—the "Crucifixus" and "Et Resurrexit—and in "St. Patrick's Prayer," by Charles Burke.

That all of these choirs were well trained was evident. The pianissimo heard in the "Crucifixus" and "St. Patrick's Prayer" was an achievement for so large a chorus, and the volume of tone at the climaxes was thrilling.

Dr. George P. T. Sargent, rector of the church, spoke a few words of cordial welcome to the Guild members and their friends. For the postlude Harold Friedell played the Toccata from Dupré's Second Symphony, brilliantly and with fine style.

It is with a deep sense of gratitude to Dr. Sargent, Dr. Williams and all who make this service what it is, that the Guild closes its headquarters season every year at St. Bartholomew's Church.

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Honor Frank Beman in Binghamton.

The annual meeting of the Binghamton Chapter was held in the First Baptist Church May 11. The meeting was in the form of a dinner in honor of Frank Beman, veteran Binghamton artist and organ builder. Emery Kelley, chairman of the evening's program, read several letters of congratulation from organ companies to Mr. Beman on his fiftieth year of organ building. Afterward Mr. Beman gave a public recital on the church organ, which is one of his own make. Miss Winifred Keiser, soprano, and Mrs. Winifred Yerger, contralto, closed the program with a group of duets. Flowers were presented to Mrs. Allene K. Bixby, our retiring dean, on the completion of three years' work.

Officers for the year were elected as follows:

Dean—J. Emery Kelley.
Sub-dean—Wilbur Walker.
Secretary—Miss Elouise Heffelfinger.
Treasurer—Mrs. Leda Scudder.

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Illinois Chapter Annual Dinner.

The Illinois Chapter held its annual dinner and election May 28 at the Vassar House restaurant on North Michigan avenue, amid pleasant surroundings and with a large attendance. Subdean D. Sterling Wheelwright was in the chair and helped make the evening one of sustained interest. The slate of officers published in the June issue of THE DIAPASON was approved, headed by Dean Eric DeLamarter, and the following were elected new members of the executive committee: Herbert E. Hyde, Miss Marie Briel and Miss Frances Anne Cook. The various officers made informative and encouraging reports of the work of the year.

After the business had been transacted the company adjourned to the rooms of the Bissell-Weisert Company in the same building and heard a number of imported organ records by such men as Bonnet, Dupré, etc., and records of Lynnwood Farnam's playing. The phonographic feature of the evening was under the able direction of Walter D. Hardy.

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Delaware Annual Meeting.

The annual meeting and banquet of the Delaware Chapter was held in the social hall of the Penninsula M. P. Church May 21. Dr. Henry S. Fry of the Pennsylvania Chapter was the guest of honor and made the principal address of the evening. He brought Mrs. Fry and William Nagle, organist of Trinity Episcopal Church, Wilmington. An address of welcome was made by the Rev. W. P. Roberts of the Penninsula Church. The program of the evening included soprano and contralto solos by Mrs. Herbert Drew and Mrs. Carolyn Conly Conn, two of our subscribing members.

At the business meeting the following officers were elected for the coming year: Dean, Firmin Swinnen; subdean, T. Leslie Carpenter, Mus. B.; secretary, Wilmer C. Highfield; treasurer, Sarah Hudson White, A. A. G. O.; librarian, Mrs. Christine Dewey. New members of the executive board are Miss Elizabeth Connell, William D. Blair and Herbert Drew.

A resolution was read and adopted unanimously by the chapter expressing deep appreciation to Samuel J. Blackwell, retiring dean, for the efficient manner in which he has led the chapter during the last two and one-half years. Mr. Blackwell was presented with a leather brief case and Mrs. Blackwell and Mrs. Fry with bouquets. It was decided to have our June meeting in the form of a picnic at the new country home of our new dean and his wife. Mr. and Mrs. Swinnen.

WILMER C. HIGHFIELD, Secretary.

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Leonard Adams Buffalo Dean.

The May meeting of the Buffalo Chapter, the last of the year, was held at Ascension Episcopal Church May 21. Dinner was followed by the annual election and business meeting, at which time the yearly reports were read. The following officers were elected:

Dean—Leonard Adams, A. A. G. O.
Sub-dean—Katharine L. Busch.
Secretary—Gilbert W. Corbin.
Treasurer—Harry W. Whitney.
Registrar—May Goehler Boehm.
Librarian—Helen M. Nash.
Chaplain—Bishop Cameron J. Davis, D. D.
Auditors—DeWitt C. Garretson, A. A. G. O., and Albert Herlan.
Executive Committee — Susa H. Spaulding, A. A. G. O., Minnie C. Schultz and Rosalie G. Tucker, A. A. G. O.

The guests of honor were Paul Allen Beymer, dean of the Northern Ohio Chapter, and Laurence Jenkins, also of Cleveland.

At 8:15 the annual student competition took place, Mr. Beymer acting as judge. There were four contestants. The age limit for the contest was 21. Each contestant was required to play the first movement of the Sonata in F minor by Rheinberger and one other composition of his own choosing. The four compositions chosen were "Tu es Petra," Mulet; Prelude and Fugue in B flat major, Bach; Toccata in C, Bach, and "Septuor," Beethoven. The first prize was won by Searle Wright of Binghamton, a pupil of William J. Gomph, A. A. G. O., and the second by Frances Gerard, Buffalo, a pupil of DeWitt C. Garretson, A. A. G. O.

Buffalo Chapter expected to have ten or more members attending the New York convention.

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Louisiana Chapter.

The Louisiana Chapter held a service Monday evening, May 27, at Christ Church Cathedral, New Orleans, commemorative of the 250th anniversary of the birth of Bach and Handel. A fine program of the choral and organ works of these masters had been arranged by the committee in conjunction with the cathedral organist, William C. Webb, F. A. G. O., F. R. C. O. Seven members of the chapter participated either as soloists or as accompanying the choir, which was augmented by members from other choirs in the city.

On the following evening, May 28, the annual meeting was held at the cathedral, and after a supper served by ladies of the cathedral, reports were read and the annual election took place. All officers serving last year were re-elected.

One of our members, Alfred E. Kaeppel, passed the Guild examination, which for this section was held in Atlanta, and won the fellowship. He is a pupil of William C. Webb, F. A. G. O., F. R. C. O., dean of the chapter.

Two members of the chapter expected to attend the annual convention, the dean, William C. Webb, and William F. Bassick, Kimball organ representative.

EDITH B. TALLMADGE.

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Fort Worth, Tex., Chapter.

The Fort Worth Chapter entertained with a picnic at Lake Worth June 5. The following officers were re-elected: W. J. Marsh, dean; William Barclay, sub-dean; Miss Janie Craig, recording secretary, and Glen W. Darst, treasurer.

Members each brought a "white elephant"—an organ piece of which they had duplicate copies or did not have any need. These numbers were put in a box and each member drew an organ number. The members will give a recital, each playing his "white elephant," at the home of Mrs. Jeffus on her new Wicks studio organ.

The chapter will have an organ recital series again next season as the series last season proved such a success. Three of America's outstanding organists will play.

HELEN EWING.

News of the American Guild of Organists

PENNSYLVANIA AND LEHIGH VALLEY A.G.O. CHAPTERS MEET IN BETHLEHEM

Six Hundred Added to A.G.O. Membership Through Campaign

By USELMA CLARKE SMITH

The special campaign of the Guild for the acquisition of new members began Jan. 1 and will end July 1. On June 10 the expansion committee reported a total of 530 new members. Many more applications have been received at headquarters, so that the number of new members in the first half of the year 1935 will exceed 600.

The enthusiastic co-operation of the membership has been a source of much gratification to the committee. The members of this committee wish at this time to thank the deans, regents and members of the various chapters for their splendid help. Six hundred new members will aid very materially in carrying out the high aims of the American Guild of Organists and add considerably to its prestige.

Now, let's work for the improvement and advancement of our personnel.

Members elected June 10 are:

CAMDEN—
Robert M. Haley, Oaklyn, N. J.
CENTRAL NEW YORK—
Stuart Graham Pratt, Oneonta.
Doris L. Thorne, Utica.
CENTRAL MISSOURI—
Roger Q. Jones, Sweet Springs.
Margaret Brown McPherson, Fulton.
HEADQUARTERS—
H. Frank Bozyan, Hamden, Conn.
Katherine A. Koster, Brooklyn.
William S. Larkin, Brooklyn.
Joseph R. Martucci, Yonkers.
A. M. Masonheimer, Jr., Hightstown, N. J.
Marguerite Porter, New York.
Loretta M. Rickert, Brooklyn.
Francis J. Rybak, New York.
Everett V. Spawn, New York.
Leonie Stacy, Southold, N. Y.
John Whitehead Turner, Jamaica, N. Y.
Stanley W. VanWart, New York.
Allen Van Zoeren, Irvington, N. J.
Mrs. E. R. Smith, Morristown, N. J.
Robert Huntington Terry, Yonkers.
Alice Johns, White Plains.
Felix McGuire, Jr., Harrison, N. Y.
Edith M. Rohrs, Brooklyn.
ILLINOIS—
Carl G. Alexis, Rockford.
Lawrence B. Goldberg, Chicago.
Esther Becklinger Hawkins, Park Ridge.
Archer Lambuth, Evanston.
Pauline Osterling, Chicago.
Bessie Ryan, Chicago.
Frederic B. Stiven, Urbana.
Immanuel C. Strieter, Chicago.
Albert J. Strohm, Chicago.
INDIANA—
Carmen E. Siewert, Greencastle.
MIAMI—
Mrs. Edward Anderson, Miami.
MISSOURI—
Mrs. Kathryn S. Beck, St. Louis.
Mrs. E. Hammon, Jefferson Barracks.
Charles Tabor, St. Louis.
Douglas Schlueter, Ferguson, Mo.
Julius W. Ter Veen, St. Louis.
Dr. Walter E. Von Kalinowski, Webster Groves.
C. J. Zimmermann, Highland, Ill.
NEBRASKA—
Mrs. Bonnie Brown, Council Bluffs, Iowa.
George A. Johnson, Omaha.
Helen McCarger, Omaha.
Ruth L. Musil, Omaha.
Bernard Pawloski, Omaha.
Arlene Wallace, Council Bluffs, Iowa.
NEW ENGLAND—
Walter M. Arno, Boston.
Claude Jean Chiasson, Cambridge, Mass.
Cady Alice Gibbs, Medford, Mass.
Helen Gillis, Brockton, Mass.
John Sanborn Mitchell, South Eliot, Me.
Henry R. Wheeler, Baldwinsville, Mass.
NORTH CAROLINA—
John Farmer Cole, Raleigh.
Dorothy Parham, Oxford.
Julia Post, Wilmington.
Mrs. E. E. Randolph, Raleigh.
Maria L. Tucker, Charlotte.
Mrs. Emmie Rogers Wade, Raleigh.
Mrs. C. P. Wharton, Raleigh.
Mrs. J. M. Williams, Chapel Hill.
OKLAHOMA—
Mrs. H. Clay Fisk, Tulsa.
OKLAHOMA CITY—
Mrs. Grace Musser, Oklahoma City.
PENNSYLVANIA—
Mary E. Fair, York.
Merton B. Frye, Llanerch.
Frederick Jordan, Langhorne.
Caroline Krider Miller, Philadelphia.
Ethel Schultz, Philadelphia.
SOUTHERN OHIO—
Robert W. Scott, Cincinnati.
WESTERN IOWA—
Agatha C. TePaske, Orange City.
WILKES-BARRE—
Mrs. Richard George, Wilkes-Barre.
WISCONSIN—
Arthur Richard Wagner, Milwaukee.
LOUISIANA—
Jean E. Pasquet, Amityville, N. Y.
NORTHERN OHIO—
William Carter Dulin, Cleveland.
Mrs. John R. Hill, Youngstown.
WESTERN PENNSYLVANIA—
Pearl V. Cyphers, Pittsburgh.
Laura Eicher, Pittsburgh.
Florence Y. Jackson, Indiana.
Mrs. Louise A. Jaxtheimer, Sharon.
Cornelia Keltzer, Homestead.
Dolores DeMartini, Pittsburgh.
Nina C. Miller, Pittsburgh.
Thomas W. Moffat, Pittsburgh.
Mrs. N. R. Roberts, Pittsburgh.
Mrs. Robert C. Topping, Wilkinsburg
George Van Why, Oakmont.
Betty Estelle Watson, Pittsburgh.
Luella B. Volmrich, Pittsburgh.
Mrs. Robert Zimmerman, Leechburg.
YOUNGSTOWN BRANCH (NORTHERN OHIO)—
Mrs. Paul Adams, Youngstown.
Clarence Barger, Youngstown.
Mary McGinty, Youngstown.
Christine Sell, Youngstown.
CENTRAL TENNESSEE—
Mrs. Thomas M. Hudson, Nashville.
DISTRICT OF COLUMBIA—
G. M. Singleton, Fort Myer, Va.
LONG ISLAND—
Ruth Banks, Westbury.
Leroy Marshall, New York.
Joseph L. Rogers, Queens.
Mrs. E. A. Rovelstead, Flushing.
Frederick Broadus Staley, New York.
Miss Frances Shaw, Jackson Heights.

New members elected May 20 are:

GEORGIA—
Charles W. Johnson, Atlanta.
HEADQUARTERS—
Carolyn M. Cramp, Brooklyn.
William C. Bridgman, Brooklyn.
JACKSONVILLE BRANCH (FLORIDA)—
Elizabeth Foote, Jacksonville.
Lorenzo Pratt Oviatt, St. Augustine.
LONG ISLAND—
Mrs. Mary M. Baxter, East Williston, N. Y.
MINNESOTA—
Mrs. Aldean Todd French, Minneapolis.
Frank K. Owen, St. Paul.
PASADENA BRANCH (SOUTHERN CALIFORNIA)—
Walter Gibson, Los Angeles.
SAN DIEGO—
Louise Rector Dyer, San Diego.
SOUTHERN CALIFORNIA—
Willis C. Grossholz, Los Angeles.
WESTERN PENNSYLVANIA—
Harold L. Barker, Altoona.
Clayton Brenneman, Altoona.
Andrew J. Mueller, Pittsburgh.
Albert L. Steele, Pittsburgh.
WESTERN WASHINGTON—
Virginia Chapman, Seattle.
Gordon Dixon, Seattle.
Ronald Hooper, Seattle.

Worcester Chapter.

The annual meeting and dinner of the Worcester Chapter was held at the Worcester Country Club June 10. Annual reports of the officers were read and approved. The nominating committee then presented the slate of officers for the year 1935-36 and these were unanimously elected. Hugh Giles was again chosen to serve as dean. The sub-dean is Walter W. Farmer; corresponding secretary, Ethel S. Phelps; registrar, Mrs. Leslie B. Phillips; treasurer, William B. Leland; librarian, Alfred H. Booth; auditors, Walter A. Morrill and Alfred W. G. Peterson; executive committee, Mrs. Walter C. Stevens, Walter E. Howe, Mrs. Leon M. Simonds, Frederic W. Bailey, Clifford F. Green, Mrs. Leroy E. Burnham, Neil Farrow, C. Clifton Hosmer and Carl S. Malmstrom.

A custom which has proved helpful in former years was again adopted this year, the members of the chapter passing in slips giving their preference for the programs of the season. This has helped the executive committee in shaping programs which have appealed to all tastes.

The season just closed has been a very successful one from all standpoints and the chapter looks forward to an even fuller growth in the fall.

ETHEL S. PHELPS,
Corresponding Secretary.

Northern Ohio Chapter.

The Northern Ohio Chapter met May 27 at St. Ann's Catholic Church, Cleveland Heights, for an evening of Gregorian music. Sister Alice Marie, O. S. U., diocesan supervisor of music, gave an informal and all too brief lecture on Gregorian chant, touching on its history and explaining briefly but clearly the method of direction advocated by the Solesmes authorities and the superiority of the old notation in expressing the free rhythm of the old chants, determined, as it is, by the words of Latin, a quantitative language, which, the speaker said, cannot be sung correctly with the precise down-beat accent with which we sing English. After the lecture we gathered in the church for a musical service arranged by Frank D. Parisi, organist and choirmaster of St. Ann's Church, and his choir of sixty boys and fifteen men. The program contained seven Gregorian chants illustrating various modes, one supposed to be a genuine Ambrosian chant of the fourth century, one motet by Vittoria, two by Palestrina and a modern example by Pietro Yon. The work of both choir and director was admirable throughout, the *a cappella* numbers being especially praiseworthy. The enunciation was consistently clear and the intonation faultless.

Between the two sessions a short business meeting was held for the purpose of electing officers and hearing the treasurer's report. Our officers of the past year were re-elected and Mrs. E. B. Cole and H. F. Anderson were added to the executive committee.

FLORENCE WHITE, F. A. G. O.

Chapters Combine for Bethlehem, Pa., Dinner and Recital

A notable gathering of organists of eastern Pennsylvania was held Saturday afternoon, May 25, in Christ Evangelical and Reformed Church, Bethlehem. It was a combined meeting of the Pennsylvania Chapter, Uselma Clarke Smith, dean, and the Lehigh Valley Chapter, David Griffith Samuels, dean. The Lehigh Valley Chapter embraces the cities of Allentown, Bethlehem, Easton and vicinity. Dinner was served in the social room of the church. One hundred and ten guests were seated at the tables.

H. L. Gifford, representing the consistory of the church, extended greetings to the guests. Dean Samuels of the Lehigh Valley Chapter, organist and choirmaster of the church, greeted the guests and gave a brief resume of the musical accomplishments of the Pennsylvania Germans, the Moravians, the Lutherans and the Reformed Church over a period of 200 years. He also read a telegram from Warden Charles Henry Doersam expressing his regrets because of his inability to be present and congratulations upon the success of the work in the Lehigh valley.

Dean Smith of the Pennsylvania Chapter addressed the meeting on the theme "Not Too Serious." After a few humorous remarks he enlarged upon the aims and objects of the Guild.

At 7 p. m. all present went to the main auditorium of the church, where a public recital was presented. Part 1 of the program was an organ recital by Miss Marie F. Kennedy, Mus. B., organist of the Seventh United Presbyterian Church of Frankford, Philadelphia. Miss Kennedy's numbers were: "Harmonies du Soir," "Lauda Sion" and "Saluto Angelico," Karg-Elert; Chorale Improvisations, Harry Banks, and "Carillon," Sowerby. Part 2 consisted of a choral program by the Christ Lutheran Church choir of Allentown, Edgar B. Kocher, director. The choir is an organization of thirty-four adult voices. It is favorably known throughout the Lehigh valley for the excellence of its *a cappella* singing. The work of the choir was characterized by fine enunciation, diction and artistic observance of the nuances. The following were the choral numbers: "By Babylon's Wave," Gounod (accompanied); "Glory to the Trinity," Rachmaninoff; "O Everlasting Light," John E. West; "The Sun Declines," H. A. Matthews; "Deck Thyself, My Soul," Christiansen; Choral Benediction, Lutkin. An organ group by Walter T. Chambers of Philadelphia completed the program. Mr. Chambers gave a fine rendition of the following numbers: Fugue ("St. Ann's"), Bach; Sketch in D flat, Schumann; "Piece Heroique," Franck; "Westminster Chimes," Vierne.

The meeting was acclaimed by all present to be one of the best ever held in this section. This was the third dinner meeting held by the Lehigh Valley Chapter during the year.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

PROCEEDINGS OF THE COUNCIL

A meeting of the council was held June 19 at the Rutgers Church-house, New York. Officers present: Messrs. Doersam, Ward, Harris, Richards, Comstock, McAmis; councilmen: Messrs. Baldwin, Bingham, Carl, Coke-Jephcott, Duncklee, Sammond, Volkel, Watkins, Williams and Wright, and Misses Carpenter and Darnell; deans of chapters: Uselma C. Smith, Pennsylvania; Russell S. Gilbert, Union-Essex, and Miss Antoinette Hall, Long Island. The above named deans were duly welcomed by the warden. Regrets were received from Messrs. Hall, Stanley, Noble, McAll and Elmer, and Misses Coale and Whittemore. The minutes of council meetings held on May 3 and 20 were read and approved.

Uselma C. Smith, chairman of the expansion committee, reported that 500 new members had been added during the drive, since Jan. 1, and that he expected at least 1,000 more in the near future. Enthusiasm continues.

The warden announced that at least sixty-two of the seventy-seven chapters and branch chapters would send representatives to the convention. The warden gave an interesting report of the convention executive committee and its activity to date.

Mr. Wright reported for the examination committee that the annual examinations for associates and fellows had been held. Fourteen fellows and thirty-five associates were duly elected. No official report on the examination for the choirmaster's certificate is yet available, pending a special meeting of the examination committee, to be held in the near future.

One hundred and one colleagues were duly elected.

The treasurer reported a balance of $1,693.89.

All reports were duly adopted.

The warden reported the formation of the York, Pa., Chapter, and the appointment of officers, as authorized at the last meeting. The same was duly ratified.

The resignation of Dr. Harold V. Milligan as chairman of the chapter committee was duly accepted, with appreciation and regret.

The resignation of Frank Wright as chairman of the examination committee was duly accepted, with deep regret. On motion, seconded and carried, it is proposed to prepare a resolution recording the gratitude and deepest appreciation of the council for the untiring, self-sacrificing and faithful services of Mr. Wright, covering a period of twelve years, and at the first meeting of headquarters in the fall Mr. Wright will be the special guest of honor, at which time there will be afforded an opportunity to pay him a well-deserved tribute.

The warden read a letter from Dr. Henry S. Fry relative to the present status of former honorary members of the N. A. O. On motion, duly carried, all such are to become honorary associates of the Guild.

The secretary read a letter from Dr. Frederick Schlieder relative to four free scholarships in improvisation; on motion, his proposition is accepted with deep appreciation. Details will be announced at a later date.

Elections of chapter officers were duly ratified. Names and addresses will appear in the September issue of THE DIAPASON.

The warden expressed his thanks to all officers and councilmen for their co-operation and support during the season, and congratulated them on the magnificent way all executive matters have been handled.

A meeting of the council was held May 20 at the Beethoven Association, New York. Present: Messrs. Doersam, Ward, Harris, Elmer, Comstock, Baldwin, Wright, Misses Carpenter, Coale, Darnell, Messrs. Sammond, Stanley, Watkins. A number of colleagues were elected. [See list.] On motion examiners were elected.

Resolutions were adopted expressing thanks to the Rev. Dr. Joseph P. McComas, vicar of St. Paul's Chapel, Trinity Parish, and the Rev. Dr. Daniel Russell, pastor of Rutgers Presbyterian Church, for courtesies extended to the Guild.

RALPH A. HARRIS, General Secretary.

NEW JERSEY A.G.O. MEMBERS AT RALLY IN PLAINFIELD

Underwood & Underwood Studios

New England Chapter.

The annual meeting of the New England Chapter was held Monday, May 20, at the rooms of the Harvard Musical Association. At this meeting the election of officers for the season took place. Frederick Johnson was again named dean, Edward B. Gammons was re-elected sub-dean, Paul Akin secretary and Edgar Jacobs Smith treasurer. New members of the executive committee are Marguerite L. Barnes, Raymond Floyd and Edward B. Whittredge. The remainder of the executive committee is as before. The annual reports of the dean and treasurer were read. In the business meeting which followed several members offered suggestions regarding the conduct of the public services and recitals to be held next season. Following the business meeting W. Clarke Atwater sang a group of songs accompanied by Francis W. Snow. The singing was thoroughly intelligent and musical and was greatly enjoyed by the gathering. A social hour with refreshments concluded the evening's events. Thus an active and successful year was brought to a close.

PAUL AKIN, Secretary.

Monmouth, N. J., Chapter.

The regular meeting of the Monmouth Chapter was held May 28 at the home of Miss Abbie Strickland, Red Bank. Reports were read and approved. The chapter reported nine members and one guest as having attended the state rally at Plainfield. The following officers and members of the executive committee were elected to serve for one year:

Dean—J. Stanley Farrar.
Sub-dean—Miss Mary Agnes Dillon.
Secretary—Mrs. Everett H. Antonides.
Treasurer—Mrs. Charles P. Fitch.
For executive committee — Mrs. James Green, chairman; Miss Abbie Strickland and Gustav F. Döhring.

Dean Farrar read and explained as much of the convention program as had been received and urged as many as possible to attend. Miss Strickland, the hostess, served refreshments at the close of the business meeting.

HELEN E. ANTONIDES, Secretary.

Pioneers Recalled at Wichita Falls.

The North Texas sub-chapter presented a recital by members at the First Methodist Episcopal Church, South, on May 5 honoring the pioneer organists of Wichita Falls and commemorating national music week. The first reed organ to be played in Wichita Falls was used in the program by Mrs. A. H. Carrigan, the first church organist to play in the city. From the moment when Mrs. Carrigan stepped to the little reed organ to lead the congregation in the singing of an old hymn the program was devoted to the pioneer musicians. Mrs. Carrigan's father, the late Judge J. H. Barwise, brought the organ to Wichita Falls in 1880 for her, and she recalled that in those days the people of the town gathered around to sing hymns together, as they did Sunday afternoon.

The concert was opened with a prologue by Mrs. Russell R. Kolp in which she acknowledged the services of men and women who first served the congregations and music-lovers of Wichita Falls. Mrs. J. W. Akin, Jr., regent of the chapter and organist of the First Methodist Church, improvised on "Long, Long Ago," "Love's Old Sweet Song," "Annie Laurie" and Barnby's "Sweet and Low." On the "Long, Long Ago" the voice of Miss Dorothy Landrum, soprano soloist for the afternoon, was heard in the distance in fragments of the melody. Mrs. Carrie E. Wilcox, organist of the Church of the Good Shepherd, played "Auld Lang Syne." Miss Lucile Crouch played Hollins' Concert Overture and Kinder's "In Springtime." Miss Landrum, accompanied at the piano by Mrs. A. H. Mahaffey, effectively personified the delightful "La Calandrina" by Jomelli, and for a second number sang the "Waltz Song" from Puccini's "La Boheme." Mrs. J. E. O'Brien, assistant organist of the First Methodist Church, played Lemmens' "Fanfare" and Dickinson's Berceuse. Mrs. Mahaffey at the organ, with Charles M. Kiker at the piano, interpreted three movements from the "Symphonic Piece" by Clokey.

Mrs. J. W. Akin, Jr., as regent, has been active the past year as a recitalist. She gives a series of recitals in Wichita Falls every year and is sought by Texas and Oklahoma cities and organizations. She was recitalist for the Texas Music Teachers' state convention at Lubbock; for the Southwestern church music conference at Georgetown, Tex.; soloist for the convention of the State Federation of Music Clubs in San Angelo, and gave recitals in May in Austin, Tex., for the Diapason Club and in Houston, on the beautiful St. Paul's Methodist Church organ.

[Continued on next page.]

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News of the American Guild of Organists

[Continued from preceding page.]

Mrs. Hine Oklahoma Dean.

The Oklahoma Chapter held its annual meeting May 21 at the Alvin Hotel. Election of officers was the feature of the day's program. The following is the roster of officers for the ensuing year, which begins with Sept. 1: Dean, Mrs. Marie M. Hine; subdean, Mrs. Frances George; secretary, Miss Martha Blunk; treasurer, Mrs. John S. Kolstad; librarian, Mrs. C. H. Smith; auditors, Mrs. Marie Gardner Swift and William Merry; executive committee, John Knowles Weaver and Reed Jerome; chaplain, the Rev. E. H. Eckel, Jr.

Luncheon followed, with the following guests of honor: Powell Weaver, organist and composer of Kansas City, Mo.; J. W. Jenkins of Kansas City, head of the Jenkins Music Company; Arlie J. Cripe, local manager of the same firm, and John M. Truby, organist and voice teacher of New York, formerly of Bartlesville, Okla., and a past sub-dean of the Oklahoma Chapter. Prior to the luncheon the guests were presented to the assembly by Dean Weaver. Mr. Truby gave an interesting account of the musical situation in New York. Mr. Jenkins gave a detailed description of the new Hammond organ. After the luncheon the assembly was invited by Mr. Cripe to see this instrument and hear a demonstration recital by Mr. Weaver.

Western Washington Chapter.

The death of Dr. Franklin S. Palmer June 5 received major attention at the chapter's meeting June 12. Dr. Palmer, a member of the chapter, was organist and choirmaster of St. James' Cathedral, Seattle. At the dean's request the members stood for a moment as a tribute to his memory. Carl Paige Wood, F. A. G. O., moved that the Guild's loss in the death of Dr. Palmer be recorded in the minutes and that a copy of the record be forwarded to Mrs. Palmer with a note of appreciation and sympathy. This motion, which was seconded by Walter Reynolds, A. A. G. O., was unanimously passed. At the funeral, held at the cathedral June 9, the Guild was honored in having both active and honorary pallbearers officiate. Dr. Palmer's friendly smile and his wise counsel will be greatly missed in the chapter's activities.

Following the business meeting at the luncheon, Dean Helen McNicoll introduced our guest speaker, Mrs. Esther Ford Hammer, who spoke on the life of Healey Willan. Mrs. Hammer, who is a former student of Dr. Willan in Toronto, gave an interesting synopsis of his life and anecdotes of her association with him.

Harold Heeremans, who is our playing delegate at the national convention in New York City June 25, left Seattle June 16. Following his Guild appearance he will give several recitals in the East and then sail for England, returning home the latter part of August.

Maine Chapter.

Meetings of the Portland branch of the New England Chapter, A. G. O., were held at the Brinkler studio in Portland in January and March. It was voted to name the reorganized chapter the Maine Chapter of the A. G. O. The annual meeting of the new chapter was held at the same place May 23. The report of the treasurer, Miss Gertrude Buxton, was read and accepted. Dean Brinkler reported for the activities committee.

Officers elected for the year 1935-'36 are:

Dean—Alfred Brinkler, F. A. G. O., A. R. C. O.

Sub-dean—John E. Fay.

Secretary—Velma Willis Millay.

Treasurer—Fred Lincoln Hill.

Executive Committee—Mrs. Odell, Mrs. Haviland, Mr. Hurd.

The dean named the following program committee: Mrs. Haviland, Mrs. Odell and Miss Rumery. On the membership committee are Mr. Fay, Miss Buxton, Mr. Clark, Miss Coffin and Miss Wardle.

It was voted to hold our meetings at the Brinkler studio on the first Thursday of each month beginning in October. Activities for next year were discussed. It was voted to pay the registration fee of the members attending the convention in June.

A luncheon and reception, sponsored by the Guild in honor of Dr. Alfred E. Whitehead of Montreal, who was in Portland May 16 as guest conductor of the Twelve-Choir Festival, was a very happy social event.

Howard W. Clark, organist at Congress Square Church, gave a recital April 16. The opening group included composers from Bach to Reger. The second group was by American composers and the closing group was made up of transcriptions. Mr. Clark's interpretations are always those of a sincere musician.

On April 28, at St. Luke's Cathedral, William E. Zeuch played another of his well-balanced programs. Mr. Zeuch has played several recitals in Portland in the last seventeen years and is always greeted with enthusiasm.

On May 19, at the same church, George Faxon, a young organist from Boston, gave a recital which convinced his hearers that he has a promising future before him, for his playing shows a high degree of maturity and a mastery of moods. His second group, from early Italian composers, was performed with artistic registration and restraint in style.

VELMA W. MILLAY, Secretary.

Hartford Chapter's Outing.

The annual outing of the Hartford Chapter was again held at Camp Wopowog, on the Salmon River, near Moodus, June 17. Originally scheduled for June 10, it was necessary to postpone the affair because of inclement weather. A better date could not have been set, for this day was very warm and Wopowog was an excellent spot to escape the heat. After a short ball game many went swimming, the others preferring canoeing, rowing or the fun of watching the mishaps of the more active. An excellent dinner, cooked on the open-air grill, was served in the picnic grounds. A brief business meeting followed, at which Mr. Winslow of the Hartford Chamber of Commerce spoke. The meeting was adjourned at dark, in time to allow all to get a headstart on an approaching thunderstorm.

The activities of the chapter will be resumed in September.

DONALD B. WATROUS, Secretary.

Florida Chapter Activities.

The monthly meeting of the Jacksonville branch was held at the home of the regent, Mrs. Louisa Entenza, June 6. After a short business session a social hour was enjoyed, during which the hostess served refreshments and the members enjoyed recalling the events of the recent state convention held in Jacksonville. It was a source of satisfaction to the group to find that five members were planning to attend the national convention in New York.

The Tallahassee branch held its annual picnic May 18 and at that time elected officers. The present officers were re-elected with the exception of the secretary. Dorothy Leach of Tampa was elected to this office, as Julia Monroe, the incumbent, is graduating.

Three recitals were given under the auspices of the school of music of the Florida State College for Women at the close of the year. It is of special interest to know that these were played entirely from memory. The first, a graduation recital, by Julia M. E. Monroe, pupil of Margaret Whitney Dow, professor of music, was played April 23. The second, on May 19, by Dorothy Baker Leach, was a certificate recital. The third—a faculty recital—was given May 19 by Miss Dow, assisted by Anna Mae Sharp, violinist, and Mary Esther Winslow, accompanist.

The May meeting of the Tampa branch was held on the 7th at the Florida Hotel. Officers elected are: Regent, Mrs. W. H. Deuber; viceregent, Mrs. Sam Kellum; secretary, Mrs. Martha Tucker Jones; treasurer, Mrs. H. B. Lenfestey; librarian, Mrs. L. McManus. At the close of the business session the hostess, Mrs. Deuber, served luncheon. Places were marked by artistic cards, with the Guild seal drawn upon one end and a band of red and gold painted on the other end.

Mrs. Nella Wells Durand, past dean of the Florida Chapter, severed her connections with the First Presbyterian Church of Tampa as organist and choirmaster May 1, after fourteen years of successful work. During this time she maintained and directed a choir of sixteen to twenty voices, augmented with violin and 'cello. This group has rendered the highest type of music in a most acceptable manner. As a token of appreciation Mrs. Durand was presented with a silver vase. Mrs. Durand is taking over the choir work and the organ at the Tampa Heights Presbyterian Church.

ROSELLA LIDDELL, Registrar.

Youngstown Sub-Chapter.

The Youngstown sub-chapter met May 22 in St. Luke's Lutheran Church for its annual election of officers. Those elected were:

Dean—Dr. Henry V. Stearns, F. A. G. O.

Sub-dean—Thomas H. Webber, Jr., A. A. G. O.

Secretary—Hazel Wilkins Buchanan.

Treasurer—Lu R. Rowan.

Members of executive committee—Frank E. Fuller, Laurabelle Hornberger, A. A. G. O., and Walter Hirst, A. A. G. O.

Two applications for membership were received. Plans were made for a picnic June 19. Mrs. Alice MacMichaels, contralto, sang a group of songs, accompanied by Mrs. Hornberger. A social hour and refreshments followed.

HAZEL WILKINS BUCHANAN,
Publicity Committee.

Vermont-New Hampshire.

An important and well-attended meeting of the Vermont-New Hampshire Chapter was held in the Congregational Church at West Lebanon, N. H., Sunday evening, June 16. The report of the nominating committee was unanimously accepted, and the following officers were elected to take office Sept. 1:

Dean—Miss Gladys N. Gale, Barre, Vt.

Sub-dean—Professor Howard Gordon Bennett, Burlington, Vt.

Secretary—Harlie E. Wilson, Burlington, Vt.

Treasurer—Clarence Dana Mooney, Laconia, N. H.

Several new members were present, and suggestions for still further increasing the membership were received. Plans for future meetings were also discussed. It was suggested that some of the meetings be held on weekdays, rather than Sundays. The next regular meeting is to be held at Franklin, N. H., in July. All members who are planning recitals or choral programs are invited to report them to the secretary.

Preceding the meeting June 16, two interesting programs were presented. The first was a commencement organ recital by Professor Donald E. Cobleigh in the chapel at Dartmouth College, Hanover, N. H. Professor Cobleigh's selections were as follows: "Marche Heroique," Saint-Saens; Larghetto, Wesley; Trumpet Voluntary, Purcell; Fugue in E flat ("St. Ann's"), Bach; Berceuse and Scherzetto, Vierne; "Liebestod," from "Tristan and Isolde," Wagner; Finale, Franck. Many chapter members enjoyed this recital in addition to the service following in West Lebanon.

The second program, choral vespers, given in the Congregational Church of West Lebanon by members of the choirs of several churches in the vicinity, was under the direction of Miss Ruth Lewin Foster, accompanied by Mrs. Laura Kilton, organist. Organ numbers opening the service were: Fugue in E flat ("St. Ann's") and Chorale, "O Man, Bewail Thy Grievous Sin," Bach, played by James Stearns of Brattleboro, Vt. At the close of the service Robert W. English of Lebanon, N. H., played the Fugue in F major, Bach.

J. W. STEARNS, Secretary.

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CHICAGO, JULY 1, 1935.

Readers of THE DIAPASON who visit Chicago or pass through this city in the course of the summer are cordially invited to call at the editorial offices, which are conveniently situated in the center of the musical and retail business district. Mail may be addressed in our care, and will be held for you. The office in the Kimball Building is open daily from 9 a.m. to 5 p.m. and on Saturday from 9 to 12.

CLOSES HONORABLE CAREER

To the entire organ world the brief announcement of the Austin Organ Company that it will retire from business will come as a distinct shock. This company has had an honorable and distinguished career of more than thirty-five years. A number of the largest and finest instruments of today have the Austin name on their consoles. The history of the company has been marked by success and character. It has established its fame not only by virtue of its organs, but by virtue of its integrity in every dealing. This is not written by way of according extravagant praise in an obituary, but as a tribute due this company and the men at its head. In all the fierce competition and resulting feeling throughout the years the Austin brothers and their associates have always held the respect of their rivals. They have consistently represented all that is best in human relations in the face of the heat of business war. This and the instruments that stand in all parts of the country will keep the name of Austin alive, though it will be no longer an active concern.

EXPLORED AND EXPOSED!

"The Modern Organ in the U. S. A." has been discovered—nay more, it has been exposed. The latest follower of the late Christopher Columbus is D. Batigan Verne, rising organ publicist of England and until recently literary aid to Henry Willis, the British builder. Mr. Verne had a few advantages which Mr. Columbus lacked. This is supplemented by a fluent style, like that of the Greek historian Herodotus, who was always interesting if not accurate. Thus Mr. Verne's series of articles, under the title given, in *Musical Opinion* of London, becomes interesting to organ fans on both sides of the water—also amusing to those on this side. In addition to the advantage of faster ocean travel than Columbus enjoyed, Mr. Verne had the good fortune to meet Senator Richards on his arrival and, escorted by Public Organ Cognoscente No. 1, he explored the wilds as far west as Chicago. In the latter city the duo became a trio by the addition of Dr. William H. Barnes, Public Organ Cognoscente No. 2 (or is it No. 1?). Thus the last vestige of dullness by reason of unisonous agreement vanished from the party. Public Organ Cognoscente No. 1 (or No. 2, as the case may be) Richards having a fast car, Mr. Verne saw much of the country and many organs, being limited only by the speed laws of the various states and their political subdivisions, if, as and when observed.

We are still looking for the conclusion of the whole matter, as we are curious to know the worst, but we have read enough to realize that we possess few or no organs that can pass muster, despite the fact that we have what we thought were some very good builders, all working under the kindly watchfulness of Public Organ Cognoscenti Numbers 1 and 2 (these being, as aforesaid, the senator and the doctor, whose relative rank we cannot guarantee, the same being no doubt interchangeable).

It is always interesting and sometimes beneficial to see ourselves as others see us, and so we owe a vote of thanks to Mr. Verne for holding up the mirror. For his comfort we might say that he did not try *all* the organs in America and there may be some after all that come up to his authoritative ideals. Though we have been weighed in the balance and found wanting, the day of repentance is not past. We shall rely upon missionaries such as our English visitor to convert us. Then may dawn the day of an American organ worthy of the approval of Mr. Verne.

THE BEGINNING AND END

"With Fairclough at the organ all university convocations begin and end."

This introduction to an article in the student paper of the University of Minnesota might so aptly be used in speaking of the services of a hundred or more college and university organists. Called upon to create the atmosphere, to prepare the appropriate setting, these men at the console can make or mar the services at which they are expected to strike the keynote, be it in church or in a university auditorium. One phrase on the organ can put speakers and audience in the proper frame of mind, and by the same token one note may mar the proceedings. Skill in choice of music as well as skill in its performance are required of the successful organist, who must have a mind that is sensitive to every occasion and alert to every emergency. Yet how often is such ability recognized? Usually it is taken for granted as much as the water that flows from the faucet. Perhaps it is best when not noticed, as it is said that dress should be. Yet this music and the musician back of it, as one college paper editor realizes, is the alpha and the omega of every convocation.

This is a thought which at this commencement season we hope may not escape many a university president.

HEAVY LOSS TO SEATTLE

Seattle has suffered a loss in the death of Dr. Franklin Sawyer Palmer, who not only stood high as an organist and authority on Gregorian chant and equally as a physician, but who radiated an influence which caused him to be the acknowledged patron saint of the organists of his city. Going to the north Pacific coast from his native New England soon after his graduation from the Harvard Medical School, he played in the Catholic cathedral of Seattle for twenty-eight years. To illustrate the affection in which he was held, one of the many organists who knew him intimately writes to THE DIAPASON that "the strong influence exerted by his many personal contacts will be felt for many years to come" and that "his silent memorial to his many friends is his Christian influence and sincere help to all who sought counsel; his unselfish devotion to his church; his ever-ready willingness to help a good cause, and his sincerity in all he did." Indeed a high tribute!

There have been many men at the console who have found ways of serving God and their fellows that glorified their lives. Of such was Dr. Palmer. With all this he was so modest that, although he was a faithful reader of THE DIAPASON for a quarter of a century, and often took occasion to write to the editor, it was never possible to persuade him even to permit publication of his picture.

Doctor's Degree for Seibert.

The degree of doctor of music was conferred upon Henry F. Seibert, organist and choirmaster of the Lutheran Church of the Holy Trinity, Central Park West at Sixty-fifth street, New York, June 3, by Muhlenberg College, Allentown, Pa.

GEORGE ASHDOWN AUDSLEY.

[An editorial which was published in THE DIAPASON *ten years ago this month, immediately after the death of a great and unique figure in the organ world.]*

It is no exaggeration to say that Dr. George Ashdown Audsley, whose death on June 21 is recorded in our news columns, was the most famous, as well as the most voluminous, writer on the organ of the present age. It is a pathetic fact that he was not spared to complete the final chapter of what was to be his "swan song," as he called it—a book which he wrote with the purpose of making it the climax of his career.

It is doubtful if any man of this generation has given the organ more devoted study, even among our leading organ builders and organists—although Dr. Audsley was neither, and always emphasized that fact. He was a man who thought for himself and who was not moved by any contrary beliefs of the day. What he considered correct and orthodox in organ construction he advocated in the face of any opposition. Had he been more flexible he might have been more popular, but he sought neither popularity nor financial gain in designing and writing on organs. His thousands of admirers among the organists loved and trusted him and his first work on the organ—"The Art of Organ Building"—published in 1905, is one which has not been duplicated in this country. This book of art alone would be a splendid monument to his memory.

There was in this man such a consuming love for the organ and such sincerity in his beliefs that even those who at times disagreed with him—and THE DIAPASON was one of these—never once could help admiring him. The briefest interview with this sage would convince anyone that here was a man who felt that his mission in life was to exalt the organ as the king of instruments, and one letter from that beautiful hand, like a steel engraving, was sufficient to prove the exactness and thoroughness of the writer.

And here is a strange fact: Although famed throughout the organ world, and equally noted for many years as an architect, Dr. Audsley had been a man who never broke into the limelight. When the news of his death was flashed to THE DIAPASON from three different sources as we were getting ready to go to press, our New York correspondent searched the files in the New York library and could find not a word on Dr. Audsley, nor did "Who's Who" give his career. The sketch in our news columns had to be prepared from meager data hurriedly obtained from his son. Yet we predict that many years hence his books on the organ will still be read and his memory will thus be perpetuated.

Despite his advanced age we had all come to feel somehow that Dr. Audsley was immortal and that his friendly letters would continue to come indefinitely. It is therefore with a feeling of distinct loss that we utter these few words in appreciation of this truly great man.

Death of Bernard Johnson.

Bernard Johnson, well-known English composer for the organ, died at Horning, Norfolk, May 19. He was born in 1869 and was successively organist and assistant master at Leeds Grammar School, and organist and choirmaster at the Priory Church, Bridlington. In 1909 he was appointed city organist of Nottingham, and he retired from that position a year ago. Mr. Johnson was widely known as an accomplished organist and composer, and had been president of the Incorporated Society of Musicians.

Death of Florence Burch Haines.

Mrs. Florence Burch Haines, prominent as an organist at Davenport, Iowa, died in that city June 1. Mrs. Haines had been an organist in theaters for many years and had served in several churches. For the last six years she had been organist of the Unitarian Church. She was born in Davenport May 30, 1880, and was married to Edwin C. Haines Nov. 20, 1919. Surviving besides her husband is Hugh Dudley Pell, a musician, a son by a former marriage, and a sister, Mrs. Marcia Parmele, Evansville, Ind.

That Distant Past as It Is Recorded in The Diapason Files

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

Plans were being made for extensive improvements in the organ at Carnegie Music Hall, Pittsburgh, which was then one of the oldest organs in America with electric action, having been installed fifteen years previously. For the first time since the installation of the instrument it failed to do its part on June 5, when Charles Heinroth was unable to give his regular recital because one of the three water motors which provided the wind had broken.

Announcement was made of the impending convention of the National Association of Organists, to be held at Ocean Grove, N. J., in August. President Mark Andrews announced that it would be one of the most important gatherings of musicians ever held in the United States.

Dr. Edward J. Biedermann, organist of St. Mary's Church, New York, celebrated his golden jubilee as an organist and the completion of twenty-five years at St. Mary's.

Lee B. Riggs was appointed organist at the Hotel Astor, New York, where he was to play the large new Austin instrument.

The Western (now the Illinois) Chapter of the A. G. O. held the last service of the season at St. James' Methodist Church, Chicago. Miss Tina Mae Haines played the service and one of the soloists was Harrison M. Wild.

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

George Ashdown Audsley, LL.D., noted designer of organs and probably the ablest and most prolific writer on organ design of his day, died at his home in Bloomfield, N. J., June 21 in his eighty-seventh year. He was born in Scotland and was an architect of high reputation, who took up the study of organ architecture and wrote several books on the subject which are in the library of nearly every organist.

The fourth general convention of the American Guild of Organists was held in Chicago the week of June 15. Among the convention recitalists were John Knowles Weaver, Miss Charlotte Klein, John Cushing, Arthur B. Jennings, Jr., Albert Riemenschneider and Hugo Goodwin.

Francis S. Moore's thirtieth anniversary as organist of the First Presbyterian Church, Chicago, was observed at that church June 7.

Dr. Louis Falk, one of the giants among organists of the early days in Chicago, and a recitalist heard in every city of America, died May 26. He was born in Germany in 1848 and was brought to the United States when he was 2 years old. He was a founder of the A. G. O. and for twenty-seven years he made the music famous at the Union Park Congregational Church, now the New First Congregational.

The monthly crop of large new four-manual organs announced in THE DIAPASON and the specifications of which were published included one for the Metropolitan Methodist Church of Detroit (Austin); another for Bethany Presbyterian Church, Philadelphia (Bartholomay); a third for the Church of the Blessed Sacrament, New York City (Estey); a fourth for the Southern Methodist University, Dallas, Tex (Hillgreen-Lane), and a fifth for the New Jersey College for Women, New Brunswick, N. J. (Aeolian).

Biographies of Dr. Alexander Russell and Gordon Balch Nevin were published in the "Who's Who" department.

Church Honors Zuidema and Family.

Dr. and Mrs. Alle D. Zuidema and daughters, Ruth and Gertrude, were guests of honor at a formal reception by the Jefferson Avenue Presbyterian Church, Detroit, Friday evening, June 14, in celebration of Dr. Zuidema's twenty-fifth anniversary as organist of the church. They were the recipients of many congratulatory letters and telegrams and gifts of silver in commemoration of the event.

The Free Lance

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

Here and there I have seen paragraphs in *Musical Opinion* and other musical journals hinting at a revival of interest in Max Reger as an organ composer. There is, of course, no doubt that Reger's music shows him to be a great master of the resources of harmonic and contrapuntal modes of musical expression. His reputation has counted for less the last twenty-five years on account of the clamor and vociferation of the in-season and out-of-season admirers of the extreme types of modern music. It was in 1908, peering out of a window in the gallery of the Thomas Kirche (not St. Thomas' Kirche, if you please!), of fragrant J. S. Bach memories, that I saw Reger unveil the Bach monument just outside the building. I was in company with several Germans, and how awesomely they spoke of Reger! I saw what a reverence the German people, as voiced by my neighbors, had for the living composer, and how fitting it seemed to them that he should unveil the memorial for his great predecessor. A Reger renaissance? Well, why not?

We sometimes laugh at the loyalty of the average garden variety of organist-choirmaster to the deservedly popular anthems of Stainer, Barnby, Sullivan, Goss ("I Am Alpha and Omega," "King All Glorious," "I Will Mention the Loving-Kindnesses of the Lord," "O Taste and See," for samples), but would it not be well to reconsider much of the Victorian music with some seriousness? It can't be all sentimental or unworthy of our matured admiration. Coming to American composers I want, with all my heart, to ask some choirmasters who have a lusty chorus choir with soloists to put on A. A. Stanley's "The Strain Upraise" (Ditson) or J. C. D. Parker's "Redemption Hymn," with its very beautiful alto solo (*obbligato*), also Ditson. Why not give "museum pieces" a rest? By "museum pieces" I refer to some of the sixteenth century Italian stuff that has age only to recommend it.

May I refer for a moment to the discussion as to the reason for the existence of the postlude in church service, long enough to call attention to a clever idea of Homer Whitford, who has forsaken the hills and out-of-doors of Dartmouth for the rarefied but unmistakably intellectual air of Cambridge? Whitford has what seems to me an excellent and rather new idea as applied to the postlude; he would like to see it built on the last hymn-tune of the service in order to carry on the spirit expressed in the hymn-tune. It is presumed that the minister will look for a final hymn and tune (for parsons are beginning to be hymn-tune-minded) that gives just the right feeling, its essential emotional quality, to the service. If an organist is gifted enough he could improvise such a postlude, and very effective it would be, if well done. Failing facility in extemporizing, the player must depend on written music, and a great many pieces would be necessary to cover the field. Whitford has industriously and with success treated a number of the popular hymn-tunes. His idea is not new except as it differs in the thoroughness of its application.

If you have not done so I wish you would read the notice of Herbert Witherspoon's death written by A. Walter Kramer in *Musical America* of May 25. It will prove to you that the dead are not forgotten; that generosity, unselfishness and affection worked out in deeds are the real things in this world: that they will win admiration and love; that the larger life is well worth living.

It is probably true that to the larger part of American music-lovers Charles Martin Loeffler (1861-1935) was known only as a writer of orchestral music reserved in style, intellectual rather than emotional in its appeal, and interesting for its harmonic and rhythmic refinement. I well remember his "La Mort de Tintagiles," played by the Boston Symphony Orchestra in 1897; it repelled me by what seemed to me at the time a designed and therefore an insincere avoidance of "standard" progressions in favor of those that seemed highly objectionable to my ears. I have learned much since then! But I think it must be allowed that if Loeffler's name had been associated with melody of the Schubertian or even Wagnerian flavor, it would have made a great difference with the great musical public. Melody will have its way.

May I cordially recommend to fellow organists Loeffler's "By the Waters of Babylon," for women's and four-part chorus with organ, harp, two flutes and 'cello? It is a fine work, not easy but interesting for the singers. It takes about twelve to fifteen minutes in performance, and needs careful, sympathetic playing and singing.

How delightful it is to discover that an old friend whom you have known for some years as an accomplished musician is also an adept in another art! It was in 1908 that I had the pleasure of helping Ellen M. Fulton with her organ playing while she was a Wellesley girl. If you, feminine reader, are "Wellesley" turn to page 422 of the *Wellesley Magazine* for June and read three delightful poems by Miss Fulton from her volume, "Along the Northumberland Shore." She has a real poetic gift, getting atmosphere by the deftest handling of the details of sun, water, tides, clouds, birds, marshes, all sympathetically interpreted. Miss Fulton, of Scranton, Pa., is well-known as an F. A. G. O. and, more rarely for an American, as L. R. A. M. (Licentiate Royal Academy of Music, London).

Church Centenary in Minneapolis.

Suitable music for the 100th anniversary of the First Presbyterian Church of Minneapolis, Minn., was arranged under the direction of Dorr Thomas, organist and director. The services were held from June 5 to 11. On pastors' night Mr. Thomas played the Prelude and Fugue in E minor of Bach and the choir sang Brahms' "How Lovely Is Thy Dwelling-Place" and Franck's "Psalm 150." At the Sunday morning service June 9 he played the Widor Toccata and the choir sang Stainer's "God So Loved the World" and Gounod's "Send Out Thy Light." This church was founded in Fort Snelling and two services were held there June 9. Sunday evening at the church the prelude was Bach's Fugue in D minor and the postlude a Fantasy by Noble, while the anthem was "I Have Surely Built Thee an House," by Trimnell.

American Program in Indianapolis.

A vesper service May 26 at the Second Reformed Church of Indianapolis, Ind., under the direction of Erwin W. Muhlenbruch, consisted of works of American composers. The first part included a few representative of the nineteenth century group. Part 2 included contemporary composers, of whom William R. Voris and Van Denman Thompson are a part of Indiana. Garth Edmundson's "To the Setting Sun" was most enthusiastically received by the audience. A short talk by Charles C. Kryter on "Our American Music" tied the first and second parts together. Mr. Kryter is chairman of the church's music committee.

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BEREA, OHIO, FESTIVAL EXCELS PAST YEARS

MAGNIFICENT WORK IS DONE

Chorus and Orchestra Under Direction of Albert Riemenschneider Arouse Enthusiasm—Climax in Bach's B Minor Mass.

By FLORENCE WHITE, F. A. G. O.

The third annual Bach festival was held at the Fanny Nast Gamble Auditorium, Baldwin-Wallace Conservatory of Music, Berea, Ohio, June 7 and 8, under the direction of Albert Riemenschneider, head of the conservatory. There were four programs, each preceded, as in past years, by a group of chorales played by a brass choir under the direction of Cecil Munk in the tower of the administration building.

The first concert consisted of interesting examples of Bach's chamber music for strings, voice, clavichord and harpsichord. There were three string ensembles—the Sonata in G for two violins and clavier, Air from Suite No. 3, in D (popularly known as the Air for the G string) and the Brandenburg Concerto No. 6, oddly scored for two violas, two violas da gamba, one violoncello and one contrabass, a viola and 'cello being substituted for the obsolete violas da gamba. Artists taking part in these selections were L. N. Kurkdjie, Clarence Wenger, Doris Brown, Phyllis Hothem, Janet Oppenheim, Thomas Lanese, Vera Dragisich, Anton Jorgenssohn, Marvin Cone, Armand Baer, Thomas Pivonka and Carl G. Schluer. Their work was excellent, though they were somewhat handicapped by the extreme wetness of the weather, which played havoc with the string instruments. Miss Emily Stretch, contralto, contributed the vocal numbers, three of the "Geistliche Lieder": "Es ist nun aus mit meinem Leben," "Kom, suesser Tod" and "Mein Jesu, dem die Seraphinen," and the air "Have Mercy, Lord, on Me" from the "St. Matthew Passion," all of which she sang with sympathy and intelligent understanding. William Cook proved himself as usual a competent accompanist on the organ in the "Geistliche Lieder," while in the aria Mr. Kurkdjie provided an exquisite violin *obbligato* and Delbert Beswick accompanied in musicianly manner on a piano with only one string vibrating for each tone, an effective substitute for the cembalo.

Perhaps the most interesting numbers on the program were the Chromatic Fantasia on the clavichord and the B flat Partita on the harpsichord, played by John Challis of Ypsilanti, Mich., who manufactures both instruments and plays them with the assurance and facility of a virtuoso. The Chromatic Fantasia as played on the clavichord has a tender quality not procurable on the modern piano; but few musicians would be willing to sacrifice the wave-like *arpeggios* and sweeping climax attainable on the latter instrument even for the sweet wistfulness of the former.

The second program, consisting of orchestra, chorus, harpsichord and voice, even surpassed the first in interest and excellence of performance. It opened and closed with selections by the orchestra—the Brandenburg Concerto No. 1 and the Overture, Suite No. 4 in D, ably directed by Carl G. Schluer. Bach's orchestration is a study in itself, especially his treatment of the woodwind. The work of the first oboist, Arturo Santostefano, was particularly praiseworthy in the little dance movements. Mr. Challis again delighted his audience with his harpsichord solos, which included the Toccata and Fugue in D minor, Sarabande in D minor, Fantasia in C minor and the Italian Concerto. The secular Cantata No. 209, "Non sa che sia Dolore," for soprano solo, sung by Mrs. Florence W. Kelly of Cleveland, with flute *obbligato* played by Augustine Mendoza and an orchestral accompaniment under the direction of Carl Schluer, was given deft and brilliant treatment by all three artists.

The high spot of the evening was the presentation of the three choral selections from the Cantata No. 140, "Sleepers, Wake," by the Bach festival chorus and orchestra, directed by Mr. Riemenschneider. To those who heard their excellent performance of the same numbers last year the immense progress they have made was startlingly manifest. Last year their work was well conceived and correct; this year it was magnificent.

Saturday afternoon and evening were devoted to the presentation of the B minor Mass by the Bach festival chorus and orchestra under the direction of Mr. Riemenschneider, the soloists being Mrs. Rexford Babb, soprano; Miss Lila Robeson, contralto; Arthur Hackett, tenor, and John O. Samuel, bass. This work has been in preparation for two years, and both chorus and orchestra show what splendid results can be obtained by careful training and direction and sincere enthusiasm. This choir is composed chiefly of amateurs, but they sang their difficult parts with the confidence of professionals, negotiating the florid passages with surprising clarity. The elaborate counterpoint was handled with appreciative understanding; evidently every member in the chorus knew exactly what he was doing and why. The balance of tone was satisfying in every shade from pianissimo to the glorious fortissimo of the climaxes.

Mr. Riemenschneider has achieved something truly remarkable in this production and every member of his chorus owes him a debt of gratitude for the valuable training he has freely given. The work of the soloists, especially that of Miss Robeson, was laudable; and if Mrs. Babb did not quite come up to the expectations aroused by her superlative work of last year it was only because she was suffering from a severe cold.

The Bach festival was well attended throughout. If its popularity continues to grow at its present rate—and it deserves to do so—it will soon be forced to find more commodious quarters. All lovers of music, especially those who wish to hear and learn to appreciate the lesser known masterpieces of Bach, are advised to watch for the announcements of the fourth festival at Berea.

JOSEPH D. BRODEUR, ALBANY CATHEDRAL ORGANIST

JOSEPH D. BRODEUR, who this year completes fifteen years of service as organist of the Cathedral of the Immaculate Conception in Albany, N. Y., is one of the strong forces for the promotion of the type of music in the Catholic Church which is prescribed by the Motu Proprio.

Mr. Brodeur was born at Johnsville, N. Y., of Norman parentage. In 1890 he completed his classical studies at Holy Cross College, Notre Dame, Ind. Already a musician of promise, he immediately embarked on a musical career. He studied piano and organ in Montreal, Boston, Rome and Paris during subsequent years. It was while in Rome that he became imbued with a love for religious music. Because of this love and faith Mr. Brodeur long ago became recognized as one of America's leading authorities on Gregorian chant, as well as liturgical requirements.

Mr. Brodeur was organist and choirmaster of Notre Dame Church, North Adams, Mass., for ten years after returning from abroad. Then followed six years in a similar capacity at St. Anthony's Church, New Bedford, Mass. In the former church he was director of the Cecilia Choral Society. He conducted the Theodore Dubois Singing Club at New Bedford as well as two choirs in the church. He served as organist and choirmaster for five years in the Cathedral of Our Lady of Lourdes.

Then the opportunity for musical work to be done on the Pacific coast called Mr. Brodeur to Spokane, Wash. There he won wide recognition. He returned East to be organist and choirmaster of St. Patrick's Cathedral, Harrisburg, Pa., until he was called to Albany in 1920.

Mr. Brodeur organized the Association of Franco-American Organists with eighty-two members, whose chief aim is organ recitals and the special study of the Solesmes version of Gregorian chant.

Schutt's Choir Sings New Oratorio.

"The Evangel of the New World," Van Denman Thompson's new oratorio, was sung on the evening of May 26 at the Methodist Church of Cuyahoga Falls, Ohio, under the direction of William H. Schutt, minister of music. The senior choir of thirty-six was assisted by a high school group of forty-five, the intermediate choir of forty and the junior choir of fifty. Mr. Schutt uses three choirs in the Sunday morning services and two in the evening. Special musical services occur once a month, and four times during the season the six choirs sing together. The choir program takes in 250 people. All except seniors and tiny tots have two rehearsals a week. Mr. Schutt is finishing his third year in this position, after receiving his degree from Oberlin in 1932 and the A. A. G. O. certificate in 1933. His church has a membership of 1,200. The end of the choir season was marked by the fourth of the all-choir services Sunday evening, June 23.

LAST OF EIGHT ARMY CHAPEL ORGANS BUILT

MÖLLER AT LANGLEY FIELD

New Tudor Chapel Has a Two-Manual of Twelve Sets of Pipes—Designed by R. P. Elliot, Government's Organ Architect.

The last of eight United States army chapels built during 1934-35 was finished early in June at Langley Field, Va., in many respects the most important American flying field. Large in extent, with facilities for housing, testing and repair of land, sea and amphibian planes, Langley Field is general headquarters for the air force command of the army. The unique Langley Memorial Aeronautical Laboratory of the National Advisory Committee for Aeronautics, a government activity "for coordination of research needs of military and civil aviation," is situated here, with the only wind tunnel in the world in which a full-size airplane can be tested. Air speeds up to 500 miles an hour can be provided, and the facilities for seaplane tests are just as remarkable. Langley Field is close to Hampton, near the mouth of Chesapeake Bay.

The Tudor chapel, considered by many critics the most beautiful of a group as widely diversified in style as separated in distance, was designed by Wickham C. Taylor of Norfolk. The walls are brick inside and out, and there is a steep slate roof, with low absorption fiber board and heavy wood beams inside and quarry tile floors. The seating capacity is 266, plus choir stalls in the chancel for twenty.

The organ, a divided two-manual double expression Möller, was designed and supervised by R. P. Elliot, who served the government as organ architect throughout the series. Chambers and tone openings are excellent, screened by handsome pipe fronts. The console is beneath one of the chambers, alleviated by an extra set of shutters in the floor of that chamber. The blower and its control reservoir are in a room on the organ level, beyond a heavy brick wall.

The organ contains twelve sets of pipes, all voiced on five-inch wind. In the great chamber are open diapason, dulciana and melodia, 8-ft., octave and gemshorn, 4-ft., and a flute extension of the melodia. The pedal open diapason, 16-ft., metal, and its octave extension are in this chamber also. The swell chamber contains geigen diapason, rohrflöte, salicional, voix celeste and cornopean, 8-ft., harmonic flute, 4-ft., and an octave extension of the salicional; also the pedal 16-ft. extension of the rohrflöte as a rohrbordun, available also at 10⅔ ft. and 8 ft. There are fifteen adjustable combinations and twelve couplers.

Albert Riemenschneider, director of the Baldwin-Wallace College Conservatory of Music, Berea, Ohio, departed for Europe late in June, accompanied by Mrs. Riemenschneider. They will attend the Leipzig and Zürich Bach festivals and other major musical events during their summer abroad.

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FORTY-NINE PASS 1935 GUILD EXAMINATIONS

FRANK WRIGHT WILL RETIRE

Head of Examination Committee Resigns After Twelve Years' Service —Fourteen New Fellows and 35 Associates Elected.

Fourteen new fellows and thirty-five associates were added to the academic roster of the American Guild of Organists as a result of the 1935 examinations. This summary of the annual tests was presented to the council June 19. There were thirty-one candidates for the fellowship and eighty-three for the associateship certificates. Fewer than half of those who strove for the certificates were successful. Nine candidates passed one-half of the fellowship examination and twenty-six passed one-half of the associateship tests.

In this connection announcement is made of the resignation of Frank Wright as chairman of the examination committee. The council accepted the resignation with deep regret and plans are being made for special recognition of the meticulous and distinguished work done by Mr. Wright over a period of twelve years during which the examinations have been under his direction and supervision.

The new fellows elected as a result of the 1935 examinations are:

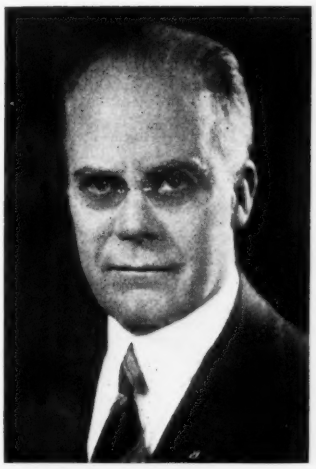
Ernest Walker Bray, Tiffin, Ohio.
Myron D. Casner, Middletown, Conn.
Virginia Duffey, New York.
Richard T. Gore, Scarsdale, N. Y.
Warner M. Hawkins, New York.
Lillian H. Horton, Poughkeepsie, N. Y.
Alfred Kaeppel, New Orleans.
Ray S. Macdonald, Coronado, Cal.
Mrs. Anne Versteeg McKittrick, Brooklyn, N. Y.
Mrs. Ethel Whytal Miller, Oakland, Cal.
Walter Peck Stanley, New York.
Helen E. Stillman, Maplewood, N. J.
Mrs. Ethel S. Tracy, Wethersfield, Conn.
James MacConnell Weddell, Galesburg, Ill.

Two candidates who received over 80 in the paper work are Mrs. Anne Versteeg McKittrick and James MacConnell Weddell.

Those who passed the associateship examinations are:

Carl Edmond Amt, Stillwater, Okla.
Ruth Anderson, Unionville, Conn.
Frances Biery, Indianapolis, Ind.
Amy Blackly, Oberlin, Ohio.
Mrs. Frances Chatem, Alhambra, Cal.
John E. Clarke, Pasadena, Cal.
Clara Dargan, Dallas, Tex.
Lydia M. Earl, Brockville, Ont.
Gordon Farndell, Oberlin, Ohio.
Charles H. Finney, Oberlin, Ohio.
Claribel Gegenheimer, Oberlin, Ohio.
C. Richard Ginder, Washington, D. C.
Duncan Trotter Gillespie, New York.
Marjorie Goodell, Westfield, N. J.
Joseph W. Grant, Middletown, N. Y.
Ernest Hays, Hampton, Va.
Mrs. Marie M. Hine, Tulsa, Okla.
Joseph A. Hofrichter, Jr., Oberlin, Ohio.
John Austin Holland, Pittsburgh, Pa.
Dorothy Howell, Mendham, N. J.
Hans A. Lange, Jr., Bayside, N. Y.
W. Arnold Lynch, Collingswood, N. J.
Thomas Matthews, New York.
Edward Margetson, New York.

FRANK WRIGHT



Hazel B. Martin, Rochester, Minn.
Hugh A. McEdwards, New York.
Daniel H. Pedtke, Winona, Minn.
Mrs. Lou Lillian Piper, Jackson Heights, N. Y.
Mrs. Kathryn Hill Rawls, Washington, D. C.
Dorothy L. Rumbeck, Ottawa, Kan.
Minnie C. Schultz, Buffalo, N. Y.
Anna Shoremount, Brooklyn, N. Y.
Paul N. Taylor, Windsor, Conn.
Fred Williams, Cleveland, Ohio.
Bernard Williamson, Brooklyn, N. Y.

Four candidates received over 80 in the paper work. They are: Claribel Gegenheimer, Dorothy Howell, Daniel H. Pedtke and Anna Shoremount.

Wicks Organ in Nebraska Home.

Frank R. Green, representing the Wicks Pipe Organ Company, has just completed the installation of a two-manual special "Sonatina" in the home of Mr. and Mrs. G. E. Johnson at Wahoo, Neb. The organ is one of 207 pipes, and contains a stopped diapason, salicional and vox humana, and a set of thirteen chimes. There are twenty-two stop tablets in the detached solid walnut console. The pipes are placed in a chamber just off the staircase landing, a room which was used for a sewing room. A beautiful grille covers the opening where a door was taken off. The blower and tremolo are in the basement.

Plays at White Plains Flower Show.

Wade Walker of New York and Ridgefield, Conn., was the official organist during the convention and flower show of the National Horticultural Society held in the County Center, White Plains, N. Y., June 17 to 23. Mr. Walker was heard each day in a varied program in which he included "The Waltz of the Flowers," Tschaikowsky, arranged for organ by himself. Mr. Walker is organist and master of choristers of the Jesse Lee M. E. Church at Ridgefield, and a colleague of the American Guild of Organists.

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Letter by President Willan.

It is appropriate that the completion of the twenty-fifth year of the Canadian College of Organists should also see the fulfillment of one of the greatest wishes of the founder, Dr. Albert Ham. Many years ago he expressed the desire that the Canadian College of Organists as a body should visit the Royal College of Organists and discuss matters related to music, and especially to that branch of music with which both colleges are intimately associated. This year we, the Canadian College of Organists, are visiting England at the invitation of the Royal College of Organists, to take part in the London Conference of Organists, and the Royal College of Organists have done me the honor of appointing me, as president of the Canadian College of Organists, to be a vice-president of the conference.

In 1920 a deputation of three members of the Ontario Chapter of the American Guild of Organists—the late Dr. Edward Broome, Richard Tattersall and myself—called upon Dr. Ham with a proposition to enable the Canadian members of the American Guild of Organists to join the Canadian Guild of Organists, as it was called in the first instance, and to form one body of organists in Canada with Canadian headquarters. This deputation was most courteously received, plans were completed and the Canadian College of Organists as a distinct body came into existence. I cannot do better than to quote from Dr. Ham's own account of the formation of the Canadian Guild of Organists:

Having been requested by the Council of the Canadian College of Organists to give a brief outline of the inception of the organization in the year 1909, I wish to express my thanks for the opportunity to trace its history and work.

For some years prior to the initiation of the organization a number of attempts of more or less importance had been made to establish institutes, guilds, colleges and other examining bodies, but, for various reasons, these all gradually came to nothing. The matter, however, was not allowed to rest, as organists in particular felt the need of some central society that would serve as an impetus for the study and propagation of music generally, and of church music in particular. So, from time to time, during the years 1906-9, several groups of leading church musicians in Toronto, Brantford, Ottawa, London and other places were successful in arousing and focusing interest in the promotion of a purely Canadian organization, on lines similar to those of the Royal College of Organists of London, England, and their efforts were generously supported by the clergy of all denominations.

In 1908, Sir Frederick Bridge, who was visiting Canada on a lecture tour, urged the formation of a Guild of Organists, and promised his hearty support. In October, 1909, a deputation, headed by Mr. (now Dr.) Sanders, of Ottawa, invited me to assist in forming a permanent council of which I was to be president. Within a few weeks, and after much careful thought and discussion, this was accomplished, and the name or title "The Canadian Guild of Organists" was given to the new organization, with the Governor-General, Earl Grey, as honorary patron, and Sir Frederick Bridge as first patron; all agreeing that it should be a purely Canadian body of musicians, and distinctly not a commercial enterprise.

Realizing the difficulties that surrounded the conduct of our examinations in the early days, owing to a scarcity of experienced examiners, and to the great distances that separated the various centers, which stretched from Halifax, N. S., to Vancouver, the council advised that—for a time at least—the examination scheme should not be unduly pressed, but rather that the centers should organize and enlist the sympathies of all interested in the uplift of church music. This course proved highly successful, and, very soon, organ recitals and lectures became fairly general.

Meanwhile much encouragement was given by Sir Frederick Bridge of Westminster Abbey, Sir Walter Parratt of St. George's Chapel, Windsor, Sir Hubert Parry and other prominent English musicians, who looked with favor upon the suggestion that some kind of affiliation should be arranged with the Royal College of Organists, London, England. At the same time these gentlemen advised the substitution of the title "college" instead of "guild," as giving more definitely the desired character of the institution, and, in 1920, it was finally decided to change the name to the Canadian College of Organists.

At this point it might be mentioned that there are many difficulties in the way of an affiliation—some apparent, some real—but, since the medical profession has secured concessions from the Royal College of Surgeons, London, and can now hold certain examinations in Canada, we may reasonably hope that a satisfactory scheme may eventually be evolved which will bring the R. C. O. and C. C. O. into closer touch.

Up to this time, 1920, the membership had increased considerably, and a great stimulus was then given to the college by the enrollment of several distinguished organists whose names were aded to the council. In the same year a benevolent fund, which has been very generously contributed to, was established. The fact that the college was now in so favorable a position gave me the desired opportunity of vacating the president's chair, which I had held for eleven years. On retiring the council did me the honor to elect me their first honorary president.

ALBERT HAM.

The list of presidents of the college since 1920 is as follows:

1920-21—Percival J. Illsley, Mus. D., F. R. C. O., Montreal.
1921-22—Percival J. Illsley, Mus. D., F. R. C. O., Montreal.
1922-23—Healey Willan, Mus. D., F. R. C. O., Toronto.
1923-24—Charles E. Wheeler, F. C. C. O., London, Ont.
1924-25—Charles E. Wheeler, F. C. C. O., London, Ont.
1925-26—Herbert A. Fricker, Mus. D., F. R. C. O., Toronto.
1926-27—J. W. Bearder, Mus. D., F. R. C. O., Ottawa.
1927-28—Ernest MacMillan, Mus. D., F. R. C. O., Toronto.
1928-29—W. H. Hewlett, Mus. B., Hamilton.
1929-30—T. J. Crawford, Mus. B., F. R. C. O., Toronto.
1930-31—Alfred Whitehead, Mus. D., F. R. C. O., Montreal.
1931-32—Richard Tattersall, Toronto.
1932-33—Herbert Sanders, Mus. D., F. R. C. O., Montreal.
1933-34—Healey Willan, Mus. D., F. R. C. O. Toronto.
1934-35—Healey Willan, Mus. D., F. R. C. O., Toronto.

I would like to express my thanks to all the members of the Canadian College of Organists for their support during the two years of my presidency and to the members of the executive committee in particular. Their advice has been invaluable and their patience inexhaustible, and it would be manifestly unfair if I did not add an extra word of appreciation of the services of the secretary, Mr. H. G. Langlois, upon whose shoulders so much work of necessity must fall. I am sure that the ideals of the C. C. O. are safe in the hands of its officers and members and that its progress in the furtherance of these ideals is assured.

It is a matter of congratulation that one of our distinguished members, Dr. Ernest MacMillan, has been honored by the King and we are fortunate in that we shall be able to avail ourselves in the future, as we have often done in the past, of Sir Ernest's sage advice and counsel. I know that I am voicing the hope of every member that the honorary president, Dr. Albert Ham, although on the other side of the Atlantic, may be spared for many years to come, to watch over the destinies of the C. C. O. His foresight brought it into existence, his wise and guiding hand has enabled it to grow, and the materializing of his dream is the evidence, if any were needed, of his continued interest.

HEALEY WILLAN, President.

Montreal Center.

Secretary: W. Bulford.

The annual meeting of the Montreal Center was held Tuesday, May 21, at the Teutonia Club, and was followed by the annual dinner. D. M. Herbert, chairman of the center, presided. The guest of honor on this occasion was Dr. C. S. Fosbery. Other guests at the dinner were two distinguished English musicians, Dr. Eric Brough and Frederick Keel, representing the Royal Schools of Music, London.

Following the dinner an address was made by Professor Robert George of McGill University on "The Song of Doom," in which he dealt with the text of the "Dies Irae" of the Catholic liturgy. He spoke most interestingly on the origin of the words, on their essential beauty and on some of the references to them and uses of them in later literature, particularly in the works of Goethe and Scott.

At the meeting which preceded the dinner the following officers were re-elected to serve for another term:

Chairman—D. M. Herbert.
Vice-Chairman—Dr. Alfred Whitehead, F. R. C. O.
Secretary—William Bulford.
Treasurer—Edward Sweeting.
Librarian—George M. Brewer, F. A. G. O.

Members of the executive committee are: N. A. Allen, Mus. B., F. R. I. B. A., F. H. Blair, George Brook, H. E. Colcomb, F. C. C. O., J. S. Ford, Graham George, A. C. C. O., S. P. Rochead, A. C. C. O., and Dr. Herbert Sanders, F. R. C. O.

The final monthly meeting of the Montreal Center for the season was held Wednesday evening, May 1, at the Baron Byng high school, when D. M. Herbert, chairman of the center, presented a very interesting paper on "Youth and Choralism." Besides his appointment as organist and choirmaster of Emmanuel Church, Montreal, Mr. Herbert is musical director of the Baron Byng school, where he is responsible for the musical education of over 500 children.

In his opening remarks Mr. Herbert emphasized the need of a good musical training and appreciation during the early adolescent years, so that when superficial enjoyments such as cards, dancing, "movies," etc., pall, music and the more beautiful things in life loom up, giving abiding satisfaction and interest. We were reminded that one of the chief powers of music is emotional expression and the kindler of that spiritual flame is, or should be, the musician himself in the role of teacher and guide, alive to the potentialities of the power of music in the lives of our youth.

We then adjourned to the school auditorium, where under the leadership of Mr. Herbert we listened to a fine program by junior and senior choirs. Our chairman is to be congratulated upon his efforts and also the discipline and attention which he commands. The total membership of the combined choirs is 530, with a string ensemble of twenty-six.

Charles Sanderson Fosbery, O. B. E., M. A., LL. D., A. R. C. O., one of the oldest members of this center, is retiring and returning to England at an early date. Dr. Fosbery came to Canada in 1900 as headmaster of St. John the Evangelist School, Montreal. Nine years later he founded Lower Canada College. His great interest and untiring zeal both in music and education have left an indelible mark not only on Montreal, but on Canada. He was organist and choirmaster of the Church of St. John the Evangelist, Montreal, for over twenty-five years. We are happy to note that Dr. Fosbery was included in the recent "Birthday Honors List," being made a member of the Order of the British Empire in recognition of his outstanding scholastic efforts and achievements.

Ottawa Center.

Secretary: A. E. Heatley, A. T. C. M.

At the annual meeting of Ottawa Center, held in Stewarton Sunday-school hall, J. Arndt Loa was elected chairman for the year. Mr. Loa, who has been connected with the center for a number of years, is organist and choir director of St. Peter's English Lutheran Church and has held a similar position in other city churches. Dr. J. W. Bearder is honorary chairman and W. Arthur Perry, the retiring chairman, was elected vice-chairman. The other officers elected are Hugh McK. Huggins, corresponding secretary; A. E. Heatley, recording secretary; Edwin Willis, membership secretary; Mrs. Clara Linttell Deakin, treasurer. The new executive consists of Miss Evelyn Lane, Mrs. J. Angus Orr, Allanson G. Y. Brown, Leonard Tanner, Kenneth Meek and Fred J. Tighe.

For the annual meeting of the college, to be held in conjunction with that of the Royal College of Organists in London, England, in July, Allanson G. Y. Brown and Leonard Foss were appointed official representatives of Ottawa Center.

A vote of thanks was extended the officers and executives of last year. Dinner was served by the ladies of Mrs. J. F. G. Ellard's circle.

London Center.

Secretary: A. Ernest Harris, A. T. C. M.

The closing meeting of the season of the London Center was held early in June with Ivor Brake presiding. Plans were made for a picnic on June 20 at Port Stanley, with Dr. F. T. Egener as convener of sports and J. Parnell Morris and Ivor Brake as conveners of transportation.

Plans were discussed for the fall term and various suggestions were received, such as combined choir concerts, organ recitals and various forms of meetings, some to be held in the evening.

Edward Daly, organist of St. James' (Westminster) Church, gave an interesting talk on the life and works of Cesar Franck. Mr. Daly read several commentaries and gave an extensive review of Franck's piano and organ works and his Violin Sonata, dealing particularly with his best-known work, the D minor Symphony.

Hamilton Center.

Secretary: Grace M. Johnson.

Under the auspices of the Hamilton and Toronto Centers a recital was played in the Cathedral of Christ the King May 18 by Dr. Louis L. Balogh, distinguished organist and choirmaster of St. Peter's Church, Toronto.

Dr. Balogh was born in Hungary, and studied in Budapest and Germany. He was formerly at St. Peter's Cathedral in London, Ont., and later at St. Patrick's Church, Montreal, where he was chairman of the Montreal Center of the C. C. O. Last September the Paulist Fathers called him to St. Peter's, Toronto.

The highlight of the program consisted of three organ chorales by Scheidermann, Wachmann and Buxtehude, edited by Alfred Sittard. Dr. Balogh played with fluency Bach's Prelude and Fugue in G minor and the Andante con Moto in F by Bridge, and concluded with the Scherzo by Bossi. He gave all his numbers a brilliant rendition, which emphasized the theme and mood of each composition.

Dr. Balogh was assisted by St. Peter's choristers, who sang beautifully.

At the conclusion of the recital the members adjourned to the Scottish Rite Club, where about eighty were present at a supper. Egerton Boyce, chairman of the Hamilton Center, presided. Mr. Boyce warmly welcomed the Toronto Center, which was paying a fraternal visit, and T. J. Crawford, Mus. B., F. R. C. O., responded. Visiting organists from Kitchener and Buffalo were welcomed, and W. R. Mason of Kitchener and Robert Noehren of Buffalo responded. H. G. Langlois, Mus. B., secretary-treasurer of the Canadian College of Organists, also made a brief speech. At the conclusion the organists were shown the beautiful temple by Mr. Hewlett and had the opportunity of hearing the organ installed there.

BOY CHOIR
SCHOOL FOR CHOIRMASTERS
Camp Wa-Li-Ro, Put-in-Bay, Ohio
July 8th-12th
Rt. Rev. Warren Lincoln Rogers, D.D., President
Paul Allen Beymer, Director $20.00 including hotel

Programs of Organ Recitals of the Month

Hugh Porter, New York City—On the afternoon of July 19 at 4 o'clock Mr. Porter will give a recital at the Juilliard Summer School and his program will be made up of the following compositions: Concerto, Handel; Aria and Variations on "The Harmonious Blacksmith" (transcribed by Karg-Elert), Handel; Allegro from Concerto 4, Handel; Prelude and Fugue in G major, Bach; Three Chorale Preludes, "Comest Thou Now," "Salvation Now Is Come to Earth" and "I Call to Thee, Lord Jesus Christ," Bach; Toccata and Fugue in D minor, Bach.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital May 14 at Reed College Mr. Becker played the following compositions: Third Symphony (Allegro maestoso), Vierne; "Estrellita" (Mexican Melody), Manuel M. Ponce; Barcarolle in G minor, Rachmaninoff; "Viennese Refrain" (transcribed by Edwin H. Lemare), Traditional Melody; "In Springtime," Ralph Kinder; Prelude and Fugue, Op. 99, Saint-Saens.

This is the eighth of a series given by Mr. Becker each year from October to June for the last nineteen years. The ninth recital was given June 11.

Gordon Balch Nevin, New Wilmington, Pa.—In a vesper recital at Westminster College June 9, in connection with commencement week, Mr. Nevin played the following compositions: Concerto in F, Handel; Chorale Preludes, "Lord, Hear the Voice of My Complaint" and "Jesus, Joy of Man's Desiring," Bach; Trumpet Voluntary, Purcell; Prize Song, "Die Meistersinger," Wagner; Nocturne, "Midsummer Night's Dream," Mendelssohn; Toccata from Fifth Symphony, Widor; "Autumn Memories," Gordon Balch Nevin.

Henry F. Seibert, New York City—Mr. Seibert will play the following program in a recital July 25 in Hughes Memorial Chapel at Silver Bay-on-Lake George: "Te Deum," Reger; "Carillon," Sowerby; "If Thou but Suffer God to Guide Thee," Bach; "O Sacred Head," Bach; Caprice, Sturges; Chorale in A minor, Franck; "Pleyel's Hymn," Burnap; Largo, Handel; "St. Ann" Fugue, Bach; "Song without Words," Mendelssohn; "Marche Champetre," Boex; Adagio and Allegro vivace (Sonata Prima), Pagella.

The recital is part of the program of the summer school of the United Lutheran Synod of New York.

Edith B. Athey, Washington, D. C.—In her recital at Washington Memorial Park June 16, on the occasion of the forty-second of these programs, Miss Athey, organist of the Hamline Methodist Church, played: "At Evening," Kinder; Elegy, Massenet; Intermezzo, from "Cavalleria Rusticana," Mascagni; "The Bells of St. Anne de Beaupre," Russell; "Dreams," Stoughton; Evensong, Johnston; "Salut d'Amour," Elgar.

Martin W. Bush, F. A. G. O., Omaha, Neb.—In a recital May 19 at the Joslyn Memorial with the assistance of the orchestra of the Municipal University of Omaha, Mr. Bush played: Allegro Moderato from Sonata No. 1, Mendelssohn; Pastorale, Franck; Caprice, Guilmant; "Carillon," DeLamarter; Scherzo, Gigout; Concert Overture, Rogers; "Fantasie Dialogue" (for organ and orchestra), Boellmann.

E. Power Biggs, Brookline, Mass.—In a recital at the Harvard Church Sunday afternoon, May 26, Mr. Biggs played a program made up as follows: Fugue in G minor, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Air and Variations, from Symphony in D, Haydn; Concerto No. 10, in D, Handel; Prelude, Franck; Heroic Piece, Franck; Prelude and Fugue in G minor, Dupré; "The Reed-Grown Waters," Karg-Elert; "Spinning Song," from "Songs without Words," Mendelssohn; Finale from First Symphony, Vierne.

Vernon de Tar, New York City—In a recital at Calvary Church June 19 Mr. de Tar played the following compositions: Chorale in E, Franck; Allegretto in B minor, Guilmant; Allegro from Fourth Concerto, Handel; Passacaglia, Bach; Three Movements from Symphony 2, Vierne.

Iris M. Weed, Denver, Colo.—Miss Weed played for the Rocky Mountain Society of Organists at St. John's Cathedral Sunday afternoon, May 26, and her program consisted of these numbers: Toccata, Adagio and Fugue in C major, Bach; "Romanza," from "Sonata Tripartite," Nevin; Allegro Cantabile (Symphony 5), Widor; "Dawn," Jenkins; "En Mer," Augusta Holmes; Festival Toccata, Fletcher; Andante from First Sonata, Borowski; Cantabile in B major, Franck; "At Sunset," Diggle; Chorale Preludes, "I Call to Thee, Lord Jesus," "In Thee Is Gladness" and "Hark! A Voice Saith, All Are Mortal," Bach; Evensong, Martin; Fugue from "Ninety-fourth Psalm" Sonata, Reubke.

Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University May 19 Mr. Ringgenberg was assisted by the university choir, the choir of St. Peter's Episcopal Church, the downtown Y. M. C. A. glee club and Lusinda Moore, soprano, of the Chicago Civic Opera. The chorus sang Cesar Franck's "Psalm 150" and Mr. Ringgenberg's organ selections included: Symphony No. 4 (Andante Cantabile and Scherzo), Widor; "Ad Nos, ad Salutarem undam," Liszt.

Alexander Schreiner, Los Angeles, Cal.—In his Sunday recital at the University of California, Los Angeles, May 26 Mr. Schreiner, the university organist, played: Concert Overture in D major, Faulkes; Chorale in B minor, Franck; Pastorale and Finale from Second Symphony, Widor; Nocturne from "Midsummer Night's Dream," Mendelssohn; "The Kettle Boils," Clokey; "Panis Angelicus" from "Messe Solennelle," Franck-Schreiner; "Ride of the Valkyries," Wagner-Lemare.

The final recital of the season was played by Mr. Schreiner June 9, when his program was as follows: Suite from "Water Music," Handel; Toccata, Adagio and Fugue in C major, Bach; "Ave Maria," Schubert; Rondo, "Rage over the Lost Penny," Beethoven; "Tannhäuser" Overture, Wagner.

Charlotte Chapman Davis, Youngstown, Ohio—Miss Davis, an advanced pupil of Edwin Arthur Kraft at Lake Erie College, Painesville, Ohio, gave a recital in the memorial music building at the college May 27, playing this program: Fantasia and Fugue in G minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; First Movement of Fifth Symphony, Widor; "Rhosymedre," Vaughan Williams; "Comes Autumn Time," Sowerby; Caprice ("The Brook"), Dethier; "Meditation a Sainte Clotilde," James, Finale from First Symphony, Vierne.

Luther T. Spayde, M. Mus., Fayette, Mo.—Professor Spayde played the following program for the Central Missouri Chapter of the A. G. O. at the May meeting, held in Fayette May 13: Chorale and Variations (Sonata 6), Mendelssohn; "O Mensch, bewein' Dein' Sünde gross" and "In Dir ist Freude," Bach; Adagio (Symphony 6), Widor; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Benedictus," Reger; "Paraphrase-Carillon" (from "L'Orgue Mystique," No. 35), Tournemire; "In Springtime," Kinder; Meditation (MSS), Spayde; Finale (Symphony 1), Vierne.

Professor Spayde played the following program in the College Church June 3 as a part of the commencement celebration of Central College: Largo, Handel; Loure (Third Suite for Cello), Bach; Chorale Improvisation on "in dulci Jubilo," Karg-Elert; "Londonderry Air," Coleman; "In Springtime," Kinder; "Drink to Me Only with Thine Eyes," Miles; "Sketches of the City," Nevin; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Dreams," McAmis; Finale (Symphony 1), Vierne.

Merritt Johnson, Aberdeen, S. D.—In a recital at Bethlehem Lutheran Church May 24 Mr. Johnson played this program: "Grand Choeur Dialogue," Gigout; "The Death of Ase," Grieg; Loure, Bach; Lyric Theme, Tschaikowsky; "Con Grazia," Andrews; "Pantomime," de Falla; Hymn-tune Fantasia on "Amsterdam," McKinley.

Edward G. Mead, F. A. G. O., Oxford, Ohio.—In a recital at the Memorial Presbyterian Church Sunday evening, June 9, under the auspices of Miami University Mr. Mead played: Prelude and Fugue in G minor, Bach; Pastorale, Franck; "Marche Religieuse," Guilmant; "Clair de Lune," Karg-Elert; "L'Organo Primitivo," Yon; "Carillon," De Lamarter; "Pantomime," Jepson; Second Symphony (Scherzo and Cantabile), Vierne; Toccata, "Thou Art the Rock," Mulet.

Walter A. Eichinger, M. Mus, Tacoma, Wash.—In a recital at the College of Puget Sound, May 26, Mr. Eichinger played: Gavotte, Wesley; Third Trio-Sonata, Bach; Prelude, Clerambault; Chorale in B minor, Franck; Allegro (Symphony 6), Widor; Four Chorale Preludes, Brahms; Toccata, "Thou Art the Rock," Mulet.

Minnie Caldwell Mitchell, Detroit, Mich.—Mrs. Mitchell played a recital for the Federation of Detroit Church Women at its May breakfast on May 3 at the North Congregational Church. Her selections for the occasion were: Spring Song, Hollins; Introduction and Gothic Minuet, Boellmann; Spring Song, Stebbins; Fanfare, Lemmens; "The Old Refrain," Kreisler-James; "Laus Deo," Dubois; Pastorale (Second Suite), Rogers.

Robert Izod, Pittsburgh, Pa.—Mr. Izod, a pupil of Harvey B. Gaul and organist and director of the First Reformed Presbyterian Church, gave a recital at Calvary Church June 21, and his program consisted of these numbers: "Marche Pontificale," from Symphony 1, Widor; "La Brume" ("Mist"), Harvey B. Gaul; Prelude and Fugue in F minor, Bach; "Dreams," Stoughton; "Humoresque Fantastique" ("An Elfin Dance"), Garth Edmundson; Chorale in D major and Introduction and Passacaglia in D minor, Reger.

Dorthy Ann Dunlap, Greencastle, Ind.—Miss Dunlap, regent of the sub-chapter of the A. G. O. at DePauw University, played her junior recital at the Methodist Church on the afternoon of May 27. Her program consisted of these numbers: Symphony No. 1, Op. 20, Maquaire; "Adagio Triste" (from "Sonata Cromatica"), Yon; Intermezzo, Reger; Nocturne, Op. 9, No. 2, Ferrata; Fanfare, Lemmens.

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

June 9—Offertory for Pentecost, Adolphe Marty; "Sei Fioretti" (Numbers 1, 2, 3), Tournemire.

June 16—"Sei Fioretti" (Numbers 4, 5, 6), Tournemire.

June 23—Movements 4 and 5 from First Symphony, Vierne.

June 30—Adagio and Toccata from Fifth Symphony, Widor.

Claude L. Murphree, Gainesville, Fla.—For his commencement program at the University of Florida June 9 Mr. Murphree played the following selections: Prelude and Fugue on the Name "B-A-C-H," Harvey B. Gaul; "In a Mission Garden," Roland Diggle; "Chanson Joyeuse," W. C. Macfarlane; Paraphrase on a Familiar Hymn (MS.), Claude Murphree; Pastorale (from Suite for Organ), Adolf Brune; Dorian Prelude on "Dies Irae," Bruce Simonds; Chorale Prelude, "Mein Jesu, der Du Mich," Brahms; "Ode to the Mountains" and "Cathedral Shadows," Mason; Fantasy Overture, Roland Diggle.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Philharmonic Auditorium by Dr. Hastings are: Chorus from "Judas Maccabaeus," Handel; Aria, Suite in D, Bach; "Boat Song," Mendelssohn; "Träumerei," Schumann; Swan Song and Chorus from "Lohengrin," Wagner; "Prelude Solennelle," "Love's Greeting," "Consolation," "Exultation" and "Song of Gratitude," Ray Hastings.

Ernest Prang Stamm, St. Louis, Mo.—The popular fifteen-minute recitals given at the Church of the Holy Communion (Episcopal) preceding all Sunday morning services are attracting much attention among churchgoers of that city. Mr. Stamm played the following numbers on consecutive Sundays in June:

June 2—Sonata No. 7, in F. minor, Rheinberger (Prelude, Andante, Finale); Egyptian March in G minor, Peele.

June 9—Fugue No. 4 in B. flat, "Des Abends" and Sketch in D flat, Schumann; Toccata in E, de Mereaux.

June 16—"El Camino Real," from California Suite, Roland Diggle; "To a Wild Rose," MacDowell; "Humoresque," Tschaikowsky; "From a Mountain Top" (California Suite), Diggle.

Herbert Ralph Ward, New York City—Mr. Ward played the following programs at his Tuesday 1 o'clock recitals in St. Paul's Chapel in June:

June 4—Fugue in G minor (the Lesser), Bach; Chorale Prelude, "Herzliebster Jesu," Brahms; "Liebestod" ("Tristan and Isolde"), Wagner; "Rose Window" ("Esquisses Byzantines"), Mulet; "Capriccio alla Sonata" (Op. 230), Fumagalli.

June 25—"Legende," d'Antalffy; Allegretto Espressivo, William Boyce; Concert Overture in B minor, Rogers; "The Swan," Saint-Saens; Fantasia and Fugue in G minor, Bach.

Parvin Titus, Cincinnati, Ohio—"An hour of organ music with Parvin Titus" under the auspices of the Cincinnati Conservatory of Music took place at Christ Church June 27, on which occasion Mr. Titus played: Fantasia in G, Chorale Prelude, "Schmücke Dich, O liebe Seele," and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Prelude and Fugue on B-A-C-H, Liszt.

Elmer Leroy Mathias, New Philadelphia, Ohio—In dedicating a Schantz organ at St. John's Evangelical Church, Walnut Creek, Ohio, June 9 Mr. Mathias played this program: Prelude in E minor, Prelude in F major, "Alle Menschen müssen sterben" and Prelude and Fugue in A minor, Bach; Air in F major and Allegro Vivace (from "Water Music"), Handel; Largo from "Xerxes," Handel; "Song without Words," Op. 30, No. 3, Mendelssohn; Andante, Fifth Sonata, Mendelssohn; "In Summer," Stebbins; Andante Pastorale, Galbraith; "Noel," Dubois; "Pilgrims' Song of Hope," Batiste; Concert Overture, Faulkes.

Ernst J. Kossow, Highland Park, Mich.—In recitals at Grace Lutheran Church Mr. Kossow has played the following short and effective programs:

May 30—Ascension Day: "Hosannah!" ("Chorus Magnus"), Theodore Dubois; "Eventide," J. Frank Frysinger; Toccata in D, Rene L. Becker; Evening Hymn, W. J. Marsh.

June 10—Pentecost Day: "Cantique d'Amour," Ernst H. Sheppard; Finale, Cuthbert Harris; Prelude and Fugue in B flat, Bach; "Evening Prayer and Chimes," F. Leslie Calver; "Finlandia," Jean Sibelius.

A. Harold Wallace, Milton, Ont.—Mr. Wallace played during May the following compositions in recitals before the evening services at St. Paul's United Church: Prelude on 136th Psalm, Wood; Magnificat ("Musica Divina"), Kreckel; Fugue in G, Mendelssohn; Tuba Theme, Candlyn; "Benediction" in A flat, Karg-Elert; "Rhosymedre," Vaughan Williams; Fanfare, Lemmens; Sonata in B flat, Elgar; "Lied," Dethier; Melody and Intermezzo, Parker; "Peace," R. Deane Shure; Pastorale in F, Bach; "Hark! A Voice Saith All Are Mortal," Bach; "Serenade Romantique," Diggle; Overture to "Saul" (first movement), Handel.

Paul Bentley, Pittsburgh, Pa.—Mr. Bentley, a student of the Rev. Carlo Rossini, gave a recital at Duquesne University May 20 at which he presented a program made up of the following compositions: Toccata and Fugue in D minor, Bach; Aria, Tenaglia; "Ronde Francaise," Boellmann; Allegro Moderato e Serioso, Sonata I, Mendelssohn; "Canzoncina a Maria Vergine," Bossi; "Menuetto Antico," Wiesemann; Allegro Assai (Sonata 4), Guilmant.

William Schwann, Louisville, Ky.—The following programs played by Mr. Schwann on the large Pilcher organ in the Louisville Auditorium have been broadcast by station WAVE:

May 16—"Suite Gothique," Boellmann; "Legende," Vierne; Entr'Acte from "Rosamunde," Schubert; "O Mensch, bewein Dein Sünde Gross," Bach; "Christ Lag in Todesbanden," Bach; Pastorale in G, Faulkes; "Cantilene Nuptiale," Dubois.

May 28—Siciliano from Flute Sonata, Bach; Aria from Tenth Concerto, Handel; "Grand Choeur" in D, Guilmant; "Miserere," Byrd-Farnam; "The Squirrel," Weaver; "Lied," Vierne; Pastorale, Vierne.

May 29 Mr. Schwann played the following program under the sponsorship of the school of music of the University of Louisville at the Highland Presbyterian Church: Prelude and Fugue in G major, Bach; "Alle Menschen müssen sterben," Bach; Credo, Bach; Prelude, Fugue and Variation, Franck; "Water Music" Suite, Handel; "Cathedral Windows" ("Kyrie Eleison" and "Ave Maria"), Karg-Elert; Sixth Sonata (first movement), Mendelssohn; Allegro Vivace (First Symphony), Vierne; "Ave Maria," Henselt; Finale (Second Symphony), Widor.

Significant Aspects of Bach's Genius Noted; Study of His Rhythm

By DR. OSCAR E. SCHMINKE

Now that the revolution in American organ building is well under way, enabling what was hitherto hidden to be clearly revealed in the transparent light of a rejuvenated ensemble organ, it will pay us to give close attention to some aspects of Bach's genius which in the past have been rather neglected.

Foremost among these of course will be the new field of registration opened to us by an ample supply of artificial harmonics — nazard, tierce, superoctaves or even septieme. In an article written two years ago describing the Silbermann principles of organ building I gave a short list of possible combinations, compiled by no less an authority than old Gottfried himself. In this, as in other phases of playing, the gifted performer has opportunity for individual achievement; but in the beginning he will do well to heed what the builder or designer has to say about desirable combinations. At present we will not concern ourselves with this new problem of the progressive organist, but will pass on to others of equal importance.

◆ ◆

Some folks tell us that Bach is essentially a master of design; that the emotional side of his art is more or less incidental. To those of us who have made a careful study of the chorale preludes or the master works for voice such a view seems scarcely correct. Bach often scales the very pinnacles of intense emotional utterance, although, to be sure, in a somewhat different manner from Beethoven or Wagner. Anyone who has heard the B minor Mass under the late Dr. Wolle will surely agree with me that in the hands of a true interpreter the art of Bach sounds the chords of a wide and diversified emotional gamut. When all is said and done, the fact remains, though, that Bach is essentially the most magnificent painter, or designer, in tones, if you will, that the world has ever seen.

Schweitzer demonstrates this aspect of the Bach genius with much clearness and conviction in his analysis of the characteristic pictorial *motifs* of the cantatas and chorale preludes. It certainly behooves every organist who plays Bach at all to study Schweitzer's exposition with the closest of attention. In it he shows that the great cantor, unlike Wagner or Beethoven, attempts to paint not merely soul states, but also the purely external phases of emotion—a species of tonal pantomime. Thus when the master wishes to portray grief, he will give you not merely poignant harmonies, but realistic sighs, or a whole succession of moans or even gasps, a technique akin to the realistic methods of Richard Strauss, who lets you hear the blow of the ax and the blood dripping from the severed head of John the Baptist in his "Salome." When Bach paints terror you can see the trembling of the body and the shaking of the knees in the very notes. To show exuberant joy, the notes scamper around with happy animation in a rhythmic dance, much as do the apprentices at the end of act 1 of "Die Meistersinger." For faith we have the steady tramp of Bunyan's Pilgrim, an illustration, as it were, of the Psalmist's words: "The steps of a good man are ordered by the Lord."

◆ ◆

Bach takes the greatest delight in painting action—walking, treading a wine-press, writhing of a serpent, casting into hell, making obeisance, sinking, soaring, knocking, laughing, yea even opening the mouth preparatory to a dental onslaught. He is, in fact, the supreme master of pantomime among the music-makers, the interpretative dancer par excellence. Rhythm, so long the stepchild of the average church organist, constitutes the very backbone of his genius. Dancing, the *bete noir* of every Puritan, runs riot in Bach's music in a bewildering array of the most subtle and individual steps and figures ever invented by a tonal Pavlowa or Nijinsky. Wherever we look is action and grace, combined with an originality which puts to an acid test the performer's skill and powers of delineation. To quote Lawrence Gilman: "The word 'Bach' and the word 'fugue' were long synonymous in the minds of many, for whom a fugue is necessarily 'dry,' instead of being, as it is, in the hands of a genius, *one of the most exciting of all musical forms.*"

◆ ◆

Now then, if a Bach fugue did not seem very exciting to us, except at rare times, before the advent of Mr. Stokowski's orchestral transcriptions, where shall we lay the blame? I hesitate to answer this ticklish question, but let us lay two-thirds on the organ and one-third on the player. One of my delightful memories is Edwin H. Lemare's playing of the Fugue a la Gigue. Among our living virtuosi we have some with a glorious sense of rhythm, but I prefer not to mention names for fear of being accused of discrimination. They fare especially well with the D major Fugue, which is occasionally heard at a spanking pace, with rhythmically buoyant swing. But alas! The heavy and opaque ensemble of the instruments we have had with us these many years has prevented us from recognizing it as the graceful gazelle bounding from crag to crag which it really is. In this connection the "big" G minor Fugue has perhaps come off best. The accents in the theme are so obvious, the drive of the music so irresistible, that the design in its major outline shines through despite shortcomings of organ or player.

As an example of clarity and cleancut rhythm one recalls with pleasure Lynnwood Farnam's playing of Handel, which left little to be desired. What a difference, though, between the rhythmic figures of Handel and those of Bach! The former with their regular accents, so simple and obvious, popular one might say. But Bach—his designs individual, his figures unique, or at least unusual, the stresses all in the wrong places with syncopations galore! What other composer might have written the "Well-tempered Clavichord"? Only modern jazz has anything to offer us rhythmically so complex at times as the aforementioned work or the Passacaglia and some of the big organ fugues.

◆ ◆

Anyone interested in this phase of Bach's art would do well to acquire the Breitkopf & Haertel edition of the organ works as well as the Peters volumes edited by Dr. Karl Straube. Whoever has not heard a German-trained organist play Bach will have his eyes opened to rhythmic possibilities by these editions, quite regardless of whether or not he agrees with the editor's interpretation. Of the two the Straube lays more emphasis on proper accentuation; accent and rhythm are inseparable. It also gives a better idea of the manifold cross-rhythms and syncopations—*terra incognita* to the average player. For the real adventurer anxious to penetrate still deeper into the tropical jungle of Bach's Rococo ornamentation there are the phrasing marks by the master himself in the B minor Mass and a few of the cantatas and Brandenburg concertos.

As Schweitzer points out, one of the first instruments with which the boy Johann Sebastian became familiar was the viola, this being the medium allotted to him in the family music-making. The bowing of the stringed instruments seems to have been a decisive factor at this important formative period of the future composer. An examination of his works will reveal that such themes as are not obviously vocal or of a trumpet character derive from the characteristic designs of the strings. The purely percussive effects which seem to constitute the very essence of Chopin or Liszt are seldom found in Bach. In this connection the important thing to note is which part of the phrase takes the down-bow, for here naturally will come the accent. When one has familiarized himself with some of the violin designs so habitually used by the master to express his musical thought, those bewildering arabesques which constitute so formidable a problem in some of the organ works will take on a clearer meaning. Thus enlightened we may then essay the bowing of strings with organ pipes, a problem difficult, to be sure, but not impossible, at least in so far as the more obvious nuances are concerned. Naturally strings will always have a decided advantage over any keyboard instrument, no matter how clever the performer on the latter. But, as Harvey Grace points out, "in Bach *phrasing is indispensable*, and poor phrasing is better than none." Study of this sort, even if it does not transform us all into Kreislers or Zimbalists, at least will give us an intelligent grasp of the problem involved in conveying to a listener the intricate mosaics or interlocking geometric designs of a species of tonal Moorish architecture.

◆ ◆

Music, according to Hubert Parry, derives from two sources: (a) dancing and (b) speech. For an authoritative interpretation of the first type the performer must feel what is popularly known as the "knack," a combination of two talents—sense of rhythm and sense of muscular co-ordination. No amount of study will compensate for an absence of this "knack" in divulging to an audience the rhythmic exuberance and terpsichorean niceties of some of the Bach fugues. To do justice to the second type of music requires some familiarity with the language from which it patently springs. What student has not stood bewildered before the peculiar tonal inflections of Liszt's Hungarian Rhapsodies, until he heard this music authoritatively rendered by a real Hungarian? Bach has a disconcerting habit of swinging from one type of music into the other, as, for instance, when he suddenly discourses so dramatically between the Prelude and Fugue in D major, or at the close of the aria which follows the Toccata in C major. As for the prelude usually associated with the big G minor, what an overwhelming burst of oratory, a veritable "Hamlet's Soliloquy" in tone! Here we have Bach, the Teuton, brooding on the primeval mystery of the world, the power and glory of God—the apparent futility of man, the inexorableness of fate. To project convincingly before the imagination of the hearer thoughts such as these, we require a certain familiarity with the Teuton character and the German language, its powerful, almost brutal, forms of inflection and accentuation, its harsh guttural consonants, its peculiarly disjointed phrasing so different from the liquid flow of the Romance languages, French in particular. According to his pupils the great cantor was fond of illustrating the proper rendering of a phrase by means of examples of rhetoric, a subject in which it appears he was well versed.

In explaining his interpretation of the vehement accents in the D minor Toccata, Professor Straube once said to me: "You must hate the organ," in other words knock the stuffings out of it. After having been taught the utmost economy of muscular effort by my American teacher, Gaston M. Dethier, I could scarcely bring myself to the use of such extravagant antics on the organ bench as both Straube and Ramin employ. Nevertheless I saw the point, and understand why some of the French virtuosi never quite put across Bach, the orator. Anyone with Anglo-Saxon training may find the Ramin gestures rather theatrical; but I feel about this as President Lincoln felt about General Grant's whisky drinking. General McClellan (I believe) complained to Lincoln about the amount of liquor consumed by the head of the Union army, whereupon Lincoln replied that if it was the whisky that enabled Grant to win so many victories it might be a good idea for him (McClellan) to acquire a few bottles of that special brand. So I say, if pantomime helps Ramin to get the proper "feel" of the music, by all means let him gesticulate to his heart's content. I am referring here to "big" effects. The more subtle nuances, even those marked by Straube himself in his edition, are seldom heard in his own playing or in that of his pupils. Of course, the tubular-pneumatic action of most German organs is unbearably slow, but even at that the German style in rapid figurations is just a bit "geschmiert." For accuracy and clarity of finger work the French technique still brings home the bacon.

◆ ◆

It was this essentially mathematic spacing of notes which gave lucidity to Farnam's playing. His treatment of Bach figurations was what painters term "flat Japanese treatment." By this they mean that absence of modeling, shading and high-lighting which is characteristic of Japanese prints. Farnam's style suited the music of Debussy and the French impressionists like a glove, but as for Bach—the Germans have different ideas even if they do not realize them all in practice. Those of my readers who have been in Paris will readily understand if I compare the Farnam technique to the murals of Puvis de Chavannes and the German method to those of Rubens.

Individualizing the various voices of a fugue is for the organist a Herculean task; noone lacking the patience of Job should attempt it. But if perchance a favorite of the muse should actually succeed in modeling each separate line in Bach's counterpoint, the result on an ensemble organ will be a revelation of vitality and nuance achieved only by Toscanini and the Philharmonic Orchestra. The artists among us will always have ideals in such matters even when their realization seems rather remote. But if the Amos and Andy organ succeeds so marvelously in portraying for us the moans and groans of a Harlem goat in the painful throes of digesting an overdose of tin cans, why should the mere matter of imitating the violin bowing of Kreisler or the rhetorical eloquence of Daniel Webster (not to mention General Johnson) prove an altogether impossible task for the organist? Courage, brother —and here's to the future!

RUTH HARSHA

RUTH HARSHA, Mus. B., M. S. M., who has been teaching the last semester at the Ernest Williams School of Music in Brooklyn, in addition to her duties at the Central Methodist Church, has developed a large schedule in this new work. She has had classes in form and analysis, keyboard harmony and history and appreciation of music, and has taught thirty piano pupils. In a faculty recital for the school on the four-manual Austin in her church on the afternoon of April 30 Mrs. Harsha played: "Variations de Concert," Bonnet; Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi; Canzona, Gabrieli; Prelude and Fugue in A minor, Bach; Arabesque, John Gordon Seely; "Twilight at Fiesole," Seth Bingham; Scherzetto, Vierne; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Toccata from Fifth Symphony, Widor. The recital was followed by a lecture on the mechanism of the organ, including a tour through the various chambers of the organ, led by Francis J. Rybak of the Austin Organ Company.

Guilmant Students Win Positions.

During the last few months three students of the Guilmant Organ School have been appointed to positions as organists and choirmasters in New York City. Viola Lang won the position of organist and choirmaster at Christ Evangelical Lutheran Church, on East 187th street. In Brooklyn Mabel Johnson assumed a similar post at St. Paul's Lutheran Church, Flatbush, and in the Bronx Charles Fager became organist and choirmaster of the Second Church of the Disciples of Christ.

Chautauqua Season Marked by Recitals of George W. Volkel

Chautauqua is to have excellent organ music as a traditional feature of the summer season and George William Volkel, the New York organist, will preside there for the fourth year and will be at the organ from July 2 through to Sept. 1. This year he will play a series of Wednesday afternoon recitals in addition to the regular Sunday afternoon performances. The Sunday recitals take place before and after the orchestra season. At his recital Sunday, July 7, the opening day, Mr. Volkel will play the following program: Chorale Prelude on "A Mighty Fortress," Faulkes; "Absoute," Gigout; "Sunshine," Lemare; Improvisation in B flat minor, Rheinberger; "The Bells of St. Anne de Beaupre," Russell; Lullaby, Stoessel-Volkel; "Divertissement," Vierne; "Finlandia," Sibelius.

For July 14 he has prepared the following list of selections: Fantasia and Fugue in G minor, Bach; Sonata No. 1, in E flat major, Bach; Andante Cantabile (Fifth Symphony), Beethoven; Sonata in the Style of Handel, Wolstenholme.

The Wednesday recitals, which are to be of a more popular character, will be marked by these programs in July:

July 10—"Variations de Concert" and "Romance sans Paroles," Bonnet; Scherzo in E major, Gigout; Chorale Prelude, "Jesus, My Joy," Karg-Elert; Largo ("New World" Symphony), Dvorak; Sketch in F minor, Schumann; Sketch in D flat major, Schumann; "Träumerei," Schumann; "Nutcracker" Suite, Tschaikowsky.

July 17—Prelude and Fugue on B-A-C-H, Liszt; "Rose Window" and "Noel," from "Byzantine Sketches," Mulet; Sonata No. 1 in D minor, Guilmant; "Drifting Clouds," d'Antalffy; "Will-o'-the-Wisp," Nevin; "En Bateau" and "Cortege," Debussy.

July 24—Solemn Prelude, Noble; Pastorale, Scarlatti; "The Swan," Saint-Saens; "Flight of the Bumble-bee," Rimsky-Korsakoff; "The Swan of Tuonela," Sibelius; "The Question and the Answer," Wolstenholme; Prelude and Fugue in D major, Bach.

July 31—Excerpts from "Water Music" Suite, Handel; Evening Song, Bairstow; Sarabande (from String Quartet), Debussy; "La Fille aux Cheveux de Lin," Debussy; Chorale Prelude, "Awake! A Voice Is Calling," Bach; Passacaglia and Fugue in C minor, Bach.

Curtis Memorial Is Dedicated.

The Curtis memorial organ, an Aeolian of about 100 stops which formerly was installed in the music room of the late Cyrus H. K. Curtis' home in Wyncote, where the publisher played it by the hour, was dedicated May 29 in old Christ Church at Philadelphia. As a gift of Mr. Curtis' daughter, Mrs. Mary Louise Curtis Bok, the organ has been rebuilt by the Aeolian-Skinner Company so as to be adequate for church use. The Rev. Dr. Louis C. Washburn, the rector, officiated at the services and former Senator George Wharton Pepper spoke. Robert H. Cato, organist and choirmaster of Old Christ Church, directed the musical program, assisted by Alexander McCurdy and Harold W. Gilbert. The combined boy choirs of Old Christ and St. Peter's, numbering sixty voices, sang at the service.

Heads Chicago Choirmasters.

Election of Stanley Martin, organist of the Chicago Sunday Evening Club and organist and choirmaster of St. Mark's Episcopal Church, Evanston, as president of the Chicago Choirmasters' Association is announced. He succeeds Robert R. Birch of the Church of the Redeemer, Hyde Park. Other officers are: Vice-president, Lester Heath, All Saints' Church, Ravenswood; secretary, Albert J. Strohm, St. Paul's-by-the-Lake, Rogers Park; treasurer, E. C. Anderson, St. Ansgarius' Church, and chaplain, the Rev. Dr. Harold L. Bowen, St. Mark's Church, Evanston. The Chicago Choirmasters' Association is composed of the directors of about twenty Episcopal church choirs of the city.

NOTES FROM LOS ANGELES

By ROLAND DIGGLE, Mus. D.

Los Angeles, June 18.—Featured in the baccalaureate ceremonies of the University of Southern California, at the Los Angeles Coliseum, was the conferring posthumously of the degree of doctor of music on the late Dean Walter F. Skeele. Arranged as an honor to the memory of Dean Skeele, the award was made prior to the baccalaureate address by Dr. J. W. Fifield of the First Congregational Church of Los Angeles, where Dean Skeele played the organ from 1895 to 1924. Dean Skeele served as head of the U. S. C. music department for forty years and in addition to being an officer of various local and national musical organizations he was an organist of note.

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A splendid performance of Dvorak's "Stabat Mater" was given under the direction of Clarence Mader at Immanuel Presbyterian Church June 2. This work, which is seldom heard, is not easy for a volunteer choir and Mr. Mader and his choir are to be congratulated. The choir showed excellent training and the soloists, with John Stewart, who was at the organ, added much to the success of the occasion.

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All too seldom does Joseph W. Clokey appear as a recitalist; hence on May 27 at St. Paul's Cathedral in Los Angeles his many friends were on hand to hear him in an interesting and well-played program. The Corelli Suite in F, some pieces by Karg-Elert and his own Nocturne and Concert Prelude, among other things, gave the most pleasure, the last number being especially effective.

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The second annual Bach festival under the direction of John Smallman in the First Congregational Church was a great success. Large crowds were present at every event of the two days and the two organists, Arthur Poister and Alexander Schreiner, came in for a great deal of praise from everyone.

Miles I'A. Martin's Broadcasts.

Miles I'A. Martin, F. A. G. O., has been broadcasting over WATR, the local station in Waterbury, Conn., throughout the winter, twice a week, with half-hour programs, direct from St. John's Church, where he is organist. There was hardly ever a program without a Bach number, either a chorale prelude, or a movement from a trio-sonata, or one of the preludes and fugues. Among the American composers represented were William Y. Webbe, Clokey, Shure, Sheldon, Cole, Foote, Edmundson, Stebbins, Stoughton, MacDowell, McAmis, Gaul, James, Yon, Van Denman Thompson, Nevin, Latham True, H. A. Matthews, Demarest, E. S. Barnes and Rogers. The English composers represented were Noble, Adams, Hailing, King Hall, Bennett and Wesley. There were compositions by Karg-Elert, Handel, Mendelssohn, Vierne, Widor, Guilmant, Bonnet, Dupré and others, besides many arrangements.

Program of Detroit Women's Club.

The Women Organists' Club of Detroit held a meeting at the Church of Our Father on the evening of May 28 and an excellent program marked the occasion. Helen Watson Edwards gave a sketch of the life of Johann Sebastian Bach and a vocal trio sang two groups of selections. Helen Fairchild played A. Walter Kramer's Concert Overture and two of her own compositions—"Menuet a l'Antico" and Prelude and Fugue, from "Eight Miniatures." Minnie Caldwell Mitchell played two Bach chorale preludes, Mason's "Cathedral Shadows" and the Gigout Toccata.

George H. Clark Breaks Hip.

George H. Clark, organist at Grace Episcopal Church, Oak Park, Ill., has been in the West Suburban Hospital for a month with a broken hip. He must remain in a plaster cast for two months. Late in May when choir boys were assembling for practice at the church, they began playing ball on the grounds. Mr. Clark joined in the game and struck at a ball. He missed and fell and broke a hip bone. Several years ago Mr. Clark broke an arm.

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Who's Who Among the Organists of America

EDWARD A. MUELLER.

Amid scenes rich in historic interest a progressive organist and composer of the present day has labored at the console and at his desk for nearly thirty years and thus has established himself, first in the hearts of his own city and latterly in the current record of American composition. The city is Trenton, N. J., and the man to whom reference is made is Edward A. Mueller, organist of the State Street Methodist Church, a leader among his fellows and one who has won esteem wherever he and his work are known.

Edward A. Mueller was born in 1882 in Cincinnati, Ohio, and studied organ, piano, theory and composition in that city under Carl W. Grimm. Then in 1905 and 1906 he spent his time in study in Leipzig at the Royal Conservatorium. Immediately upon his return he settled in Trenton and has been throughout his life there a musical figure of prominence. In addition to teaching organ, piano and composition he has devoted a great deal of his time to composing.

Mr. Mueller's published works include music for church choirs, songs and a number of works for piano solo and ensemble, and teaching material. He has written incidental orchestral and vocal music for a number of plays, of which "Sherwood," a drama by Sir Alfred Noyes, poet-laureate of England, has been the most successful. This work has been produced by schools, colleges, universities and drama guilds in every state of the Union, as well as Canada and Australia. Its most important performance was in Washington, D. C., in 1929. Then it was produced by the Community Drama Guild of Washington. The music was played by the United States Marine Band Orchestra under the direction of Dr. Taylor Branson. A chorus of eighty voices under the direction of Adolf Torovsky sang the choral parts. The ballets were

EDWARD A. MUELLER

performed by the Caroline McKinley dancers. The project was sponsored by the most eminent people in Washington and was attended by President and Mrs. Hoover.

In recent years Mr. Mueller has devoted much time to writing organ literature. A Prelude and Fugue, a "Medieval Suite," a Chorale in G minor, an "Andante Romantique" for organ and piano, and a Sonata in C minor have been performed at recitals and state rallies of the N. A. O. and A. G. O.

WARREN F. JOHNSON.

Warren F. Johnson, one of the outstanding organists of Washington, D. C., has carved for himself a place in the organ world that is unique. We wonder who, if anyone, holds a similar position. Blest with a genial nature, he would scarcely be suspected of the consuming passion with which he clings to an idea and the goal which he has set before him. In the six and a half years that Mr. Johnson has been organist of the Church of the Pilgrims, according to his own words, "there has been no single repetition of organ music either in recitals or service playing." Taking into consideration two services each Sunday, with brief recitals before every evening service, as well as full length recitals presenting the very highest types of organ music on other days, this represents a record that would be difficult to match, particularly when one recalls that Mr. Johnson is also an attorney.

The beautiful white stone Church of the Pilgrims, of the Southern Presbyterian denomination, is itself the architectural embodiment of an ideal, and provides a most appropriate setting, with its three-manual Aeolian-Skinner organ, for the splendid fare of real organ music which Mr. Johnson lays before the public, not stinting in the widening field of modern composition. His programs may be found in THE DIAPASON nearly every month.

Mr. Johnson's musical adventures began as a pupil of Paul Ambrose in piano and theory at the New Jersey State School at Trenton, from which he was graduated. Later he resumed piano study with Felix Garziglia (Felian Garzia) of Washington. Organ studies began with Edgar Priest, when Mr. Johnson was assistant organist at the Washington Cathedral. After that he pursued organ work under Louis Robert at the Peabody Conservatory.

In the working out of his ideal of giving the public the full library of real organ music, his many admirers stand aghast at his courage and determination, at the same time finding it difficult to choose which is predominant—his art or his modesty.

MABEL R. FROST.

OPENED AT WINCHESTER, VA.

Three-Manual Möller Played by Hovdesven and Fry in Recitals.

A three-manual organ installed in the Market Street Methodist Church at Winchester, Va., by M. P. Möller, Inc., was opened with a recital last month by E. Arne Hovdesven, organist of Mercersburg Academy. Dr. Henry S. Fry of Philadelphia gave a recital on the new instrument a week later.

The stop list of the new organ shows the following resources:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Principal, 4 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 25 bells.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 61 notes.
Salicet, 4 ft., 61 notes.
Flute Twelfth, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Sesquialtera, 2 rks., 122 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
English Diapason, 8 ft., 85 pipes.
Dulciana, 8 ft., 85 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Dulciana, 4 ft., 73 notes.
Dolce Nazard, 2⅔ ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 49 bars.

PEDAL ORGAN.
Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute Major, 8 ft., 32 notes.
Stopped Diapason, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Dulciana, 5⅓ ft., 32 notes.
Flute, 4 ft., 32 notes.
Dulciana, 4 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes.

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Cries Out for Critics to Tell the Organist Unvarnished Truths

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

"The organist is the only musician who never gets competent criticism, because he is the only musician who cannot endure criticism of any sort. If you do not believe me, write an honest criticism of the next national convention of organists. Point out defects as well as points of excellence, and see whether you can get your criticism printed, even in the super-honest DIAPASON."

Well, I did what my friend suggested, and what I wrote was printed, but the protests which my editor received led me to wonder whether my friend wasn't right. Perhaps he should have said: "The organist cannot endure criticism of any sort, because he has never had honest criticism in the newspaper press. All he gets there is slavish adulation (infrequent, and usually for the wrong people), ignorant and perfunctory mention, or complete and contemptuous neglect."

* *

Until quite recently I have felt that my only function with this journal was to bring to the attention of organists and choirmasters excellent and possibly neglected music, particularly music by contemporary composers of the United States and Canada. The composers whom I have mentioned have always permitted me to discriminate between their best things and those which I regarded as inferior, and there is no composer all of whose works I have pretended to commend. But now our ecclesiastical music has advanced so far beyond the place where it sprawled in the years before the war that I feel our need of severe, honest criticism, not only of the composers, but chiefly of the selection and performance of the music actually used in services and conventions and recitals. The flowers are up, to be sure, but we must get at the weeds, and we can do that now without destroying the flowers.

Some severe criticism we have had, but not of the sort I have in mind. Dr. Davison's recent book, which my own rather severe criticism helped to sell, seemed to many not only too severe on our profession but also ignorant of what has been accomplished both in composition and in performances. Such criticism is not entirely ineffectual, but it is not what I am asking. As I said, what I long to see in our newspapers is competent criticism of actual services and recitals, and in musical journals even better criticism of conventions.

* *

I remember an organist and director who for many years received from newspapers the most slavish adulation. He had received a fair musical education, including some tuition in Germany, and he played fairly well; but his taste was low and his professional attitude was reprehensible. Toward the "right" people he had a genial personality; he ate and drank with a lot of people; he had behind him the influence of a wealthy church; and he had "contacts" with the press. He was referred to as the "dean" and supreme leader of music in his city.

Some of his methods were so amusingly impudent that I must give you a sample. I remember a newspaper article telling how Dr. Blank had traveled through Europe during the previous summer collecting carols, the most remarkable of which was a Russian number. The words of this number were printed in the newspaper in full. The newspaper cannot have known that the carol had really been discovered and edited by Dr. Harvey B. Gaul and that the words were copyrighted by the firm of G. Schirmer! This same Dr. Blank could fill his wealthy church (what a nasty phrase that is!) year after year for his performance of Stainer's "Crucifixion," which was heralded and praised in terms which would have been adequate for Dr. Wolle's direction of the Bach Mass.

For years this egregious person flourished in the praise of press and public, and when he died, the newspapers contained an article stating that Dr. Blank had refused the organ at St. Thomas' in New York (imagine putting out Dr. Noble!), and that the organist of a great university had called Dr. Blank's choir one of the three greatest in the United States. Both of these statements were indignantly denied by the proper authorities, but not in print, and I dare say that the person or persons who wrote them may still believe them.

Now can anyone explain such a career as that except by supposing that Dr. Blank was never checked by any criticism? The fact is that for at least twenty years of his reign and presumably for all of it there was not a musical critic of even moderate competence on the newspapers of his city.

* *

For the matter of that, how many American newspaper critics have there been in the past twenty years who could have given an expert opinion? I mean actual, practicing critics. There was Philip Hale of Boston, who for some time in his youth was an organist himself; there were James H. Rogers in Cleveland and Harvey B. Gaul in Pittsburgh, both very able as composers and organists as well as critics. How many more? Six? And yet I believe that if the American Guild of Organists would demand and accept competent criticism, it could now have it. For there are now a good many of our organists with university education in literature and composition as well as in music, men of travel who have heard excellence throughout Europe and America, men who are not to be startled by the crowing of a bantam rooster. I want them to be used, not so much for the suppression of the dishonest and the curbing of the presumptuous as for the protection of the genuinely excellent. Dr. Blank not only lowered musical standards himself, he not only propagated those standards among his pupils; as often as possible he prevented the encouragement of anything better than he was offering. He was not so obnoxious a type when there were no excellent organists to be thwarted; but he refused to advance himself, and when, with the progress of American music, there were several good organists in his neighborhood, he was a menace, and a successful one.

* *

To people outside the profession Dr. Blank may seem a bogey of my own creation. He is not, as you know; he existed and exists in many cities. I oppose him living and take no scruple to oppose him, dead or alive. Every incident I have told you actually happened to one or another of the men from whom I drew his portrait. I want criticism of him. I want criticism not only of the big bad Blank, but also of the decent fellows who deserve encouragement as well as honest correction of faults.

I am not looking for the job myself; I have pleasanter tasks, for which I hope I am better trained. But I want organists and the Guild and the Canadian College to think about this matter and decide whether as a profession and as individual artists we are not sufficiently adult to endure and demand educated, honest and invigorating criticism. Two drives of our time are against illiteracy and against racketeering. Well?

I do not believe in hedging when a strong point is to be made. I am not hedging when I say in justice to an educated and honest editor that I believe the criticism of this journal to be almost unbelievably just. That is why I am permitted to print this homily.

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Fairclough at Organ "Beginning and End" at Minnesota "U"

"With Fairclough at the organ all university convocations begin and end." So said the *Minnesota Daily*, student paper of the University of Minnesota, at Minneapolis, recently in taking note of the indispensability, the faithfulness and the artistry of one whose record is not often duplicated, although there are many instances to which THE DIAPASON might direct attention in which the man at the console is always on the job, would be woefully missed if he dropped out of the picture, and at the same time is taken for granted, as the human race seems wont to take for granted many of its most necessary servants and services.

Continuing, the university paper had this to say about the man whose fame as a recitalist, church organist and teacher has extended far beyond the twin cities in which he has served these many years:

"Organist, composer and university professor, George H. Fairclough has played during interludes of convocation since the time they were held in the Northrop Auditorium. As the university's official organist, Professor Fairclough plays for the WLB broadcast every Friday at 4 p. m., and for half an hour before convocations. Doors are opened for students who enjoy listening to the organ in the dark, spacious auditorium before the talks.

"Professor Fairclough's interest in music does not cease with his activities at the university. He is mildly surprised that anyone should expect his hobby to be elsewhere. Music director and organist for his church in St. Paul, he is 'like the sailor on leave that went for a row in Central Park,' he says with a chuckle. And he is a composer as well. One of his organ pieces, 'Eventide,' is a best-seller.

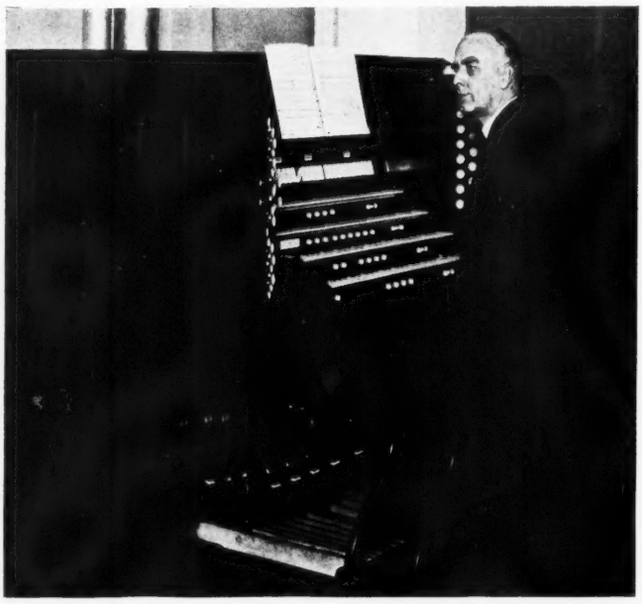
"As a musician, Professor Fairclough has decided opinions on the applications of music, especially in reference to students. He cannot see any gain in compelling students to know and love good music by compulsory attendance on music appreciation courses. How, he asks, can you force anyone to love something?

"To queries about the dissemination of good music the professor responds with a gesture toward a stack of letters requesting special numbers and thanking the university for its music broadcasts. Very few requests for jazz numbers come in, and the professor cheerfully reveals this remarkable fact.

"'But,' he questions, 'why even mention jazz? Some people read only the comic strips of a newspaper; others read the news. Jazz is the comic strip.' With this, he thinks, he has said enough."

George H. Fairclough began when 14 years old as organist of St. Mark's Church, Hamilton, Ont., and after two years went to the Church of the Ascension in the same town, playing a three-manual organ. Later he was at the Church of the Redeemer, Toronto. When he was 19 he was appointed organist and choirmaster in All Saints' Church, Toronto, having a boys' and men's choir under his management and an organ of three manuals and forty-five stops. His early instruction he received from his oldest brother, William E., who was organist of the Anglican Cathedral in Hamilton, Ont., and who gave him lessons in piano and organ. He sang as choir boy in the cathedral choir and took the organ occasionally at week-day services for his brother, when he was about 10. After graduation from high school he entered the University of Toronto. In the same year (1887) the Toronto Conservatory of Music was opened and he became a student; it was during his third year at the university that he played at All Saints'. In the middle of his senior year he received a flattering offer to go to Brantford as musical director in the Brantford Young Ladies' College, and to be organist at Zion Church. He remained at Brantford until he felt the urge for foreign study, which in this case meant the Royal High School of Music, Berlin. After getting back to America Mr. Fairclough became organist and choirmaster at Kalamazoo, Mich., remaining there (St. Luke's Episcopal Church) for five years, until called to St. John the Evangelist, St. Paul, in January, 1901. He has also had many years' experience in the Hebrew ritual—twenty-two years. He was on the faculty of Macalester College Conservatory of Music, a Presbyterian college, for twenty-five years. It was, then, as an experienced worker in academic institutions that he went to the University of Minnesota as instructor in organ, sixteen years ago.

GEORGE H. FAIRCLOUGH OF UNIVERSITY OF MINNESOTA



Kimball Dedicated at Roxbury, Mass.

A two-manual organ of twenty-three full sets of pipes, built by the W. W. Kimball Company, was opened May 15 at the Ruggles Street Baptist Church of Roxbury, Mass. Hugh Porter of the Second Presbyterian Church of New York City gave the recital. The specifications of this instrument were drawn in consultation with Edward B. Gammons of Boston.

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San Francisco News; Convention in 1938 on Coast Suggested

By WILLIAM W. CARRUTH

San Francisco, Cal., June 16.—With the very attractive Guild convention program at hand, Pacific coast organists will think and talk convention even if they are not so fortunate as to be able to attend. This part of the state will be capably represented by Ethel Sleeper Brett, dean of the Sacramento Chapter. The suggestion has been made that the Guild should meet in San Francisco in 1938, when California celebrates the completion of the Bay bridges. Seth Bingham, Dr. Frederick Schlieder, Carl Weinrich, Alexander McCurdy and other distinguished Eastern organists can tell of some of the attractions we offer as compensation for the long and expensive journey.

—

Dr. Schlieder is holding his fifth intensive summer class in creative music instruction at The Abbey, with students from Seattle, Portland, Denver, Burlingame and way stations in attendance; so even if we cannot get to New York, an important part of New York comes to instruct and inspire us in one of the most vital phases of music. On June 11 Dr. Schlieder spoke at the Chapel of the Chimes on "The Teacher, the Parent and the Child." At the conclusion of his address he improvised in his brilliant and satisfying manner.

—

So seldom is worthwhile organ music heard over the air that it is a pleasure to note a few of the programs played by Richard Irven Purvis at the Chapel of the Chimes and broadcast by station KRE. One list included three Chorale Improvisations by Karg-Elert, the Sketch in D flat by Schumann, "Ave Maris Stella," Dupré, and "The Little Red Lark," by Clokey. Another program included the "Toccata per l'Elevazione," by Frescobaldi; "Minuetto," Valentini; Adagio from Fantasy in C, Franck; Scherzo, Rousseau, and Meditation, Dupont. Among interesting numbers played by Harold Hawley, director of music at the Chapel of the Chimes, are the following: "Mountain Sketches," Clokey; "Romance," from Modern Suite, Ferrata; Canon in B minor, Schumann; "Sketches from Nature," Clokey; Chromatic Fugue in A minor, Rheinberger.

—

Miss Jane Gray, a graduate student at Mills College, played the following program at The Abbey May 24: "Good News from Heaven the Angels Bring," Pachelbel; Little G minor Fugue, Bach; Three Chorale Preludes, Bach; Toccata and Fugue in D minor, Bach; Gothic Suite, Boellmann. Lois May Johnson played the following program at The Abbey June 2: Prelude and Fugue in E minor, Bach; Adagio e Dolce, from Sonata 3, and Allegro from Sonata 1, Bach; Three Pieces, Merkel, and Sonata 6, Mendelssohn.

Dedication at Marquette, Mich.

The three-manual Austin organ installed in the new edifice of the First Presbyterian Church of Marquette, Mich., was dedicated May 28 and Stanley Martin of St. Mark's Episcopal Church, Evanston, Ill., gave the opening recital, playing a program which included: "Piece Heroique," Franck; "Ronde Francaise," Boellmann; Toccata and Fugue in D minor, Bach; Reverie, Bonnet; "Variations de Concert," Bonnet; Concerto for Flute, Rinck; Intermezzo ("Storm King" Symphony), Dickinson; Scotch Fantasy, Macfarlane. The organ was heard and admired by a large congregation. The new church replaces the one destroyed by fire in 1931.

"The Seasons" Sung in Elgin.

Under the direction of Robert L. Schofield of the House of Hope Presbyterian Church, Elgin, Ill., the West Side Chorus of Elgin sang Haydn's "The Seasons" at the church May 21. Seventeen numbers of the work were repeated at the First Universalist Church Sunday, May 26. Mr. Schofield's chorus was organized for the benefit and pleasure of the singers of churches on the west side of the city.

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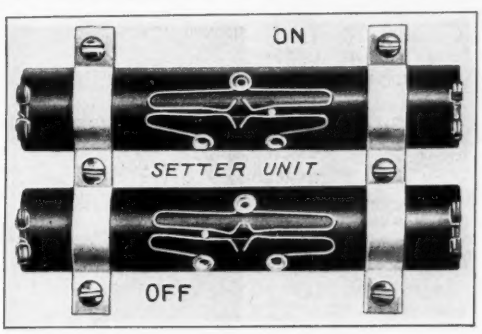

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FESTIVAL OF MUSIC FILLS WEEK IN ALBANY

AT ALL SAINTS' CATHEDRAL

J. William Jones Arranges Splendid Offering—Ernest White in Recital —Evening of Works by Candlyn — Guild Service, Etc.

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

In the week of June 3 to 8 Albany enjoyed a festival of music in the Episcopal Cathedral of All Saints, with programs of varied excellence which were an honor to the industry, artistry and generosity of the cathedral's young organist, J. William Jones, dean-elect of the Eastern New York Chapter of the American Guild of Organists. The cathedral, though incomplete, is one of the noblest examples of church architecture in America, built during the days of the late Bishop William C. Doane, author of the famous hymn "Ancient of Days, Who Sittest Throned in Glory." It is safe to say that the good bishop's cathedral church has never known before such a week of musical glory.

On Monday evening Mr. Jones and his choir gave a thoroughly satisfactory and at times thrilling performance of the "Missa Brevis" and other works of Palestrina. To me the supreme moment was the Kyrie of the mass, which seemed to flower out of a mystical silence into a perfection of tonal beauty. A lucid address on Palestrina and his music was given by Frederick Johnson, F. A. G. O., organist of the Church of the Advent in Boston, who has the unusual gift of being simple and interesting without being for a moment trivial, obvious or vulgar. To make the music still more delightful there was printed on the program an admirable article on Palestrina by H. William Hawke of Philadelphia, who was present at the service.

On Tuesday evening Ernest White of Philadelphia, well known to Albanians as a sound and sensitive organist, gave an unhackneyed program beginning with English composers of the eighteenth century and ending with a stirring performance of Vierne's "Westminster Chimes." He proved that an excellent balanced evening of organ music can be given without a single one of the major works of Bach. To be sure, he played Bach's transcription of the Vivaldi Concerto in G major, and made of it what seemed to me the most delightful number on his program. More than once, especially in his interpretation of Jacob's Burgundian sketches, he reminded me poignantly of his great teacher, Lynnwood Farnam.

On Wednesday evening we had a most unusual program for a cathedral, played by two of Albany's best-known musicians, Earl Hummel, a youthful pupil of Kneisel, shared the honors with the talented amateur pianist, Major John Adams Warner. Major Warner, the son-in-law of "Al" Smith, is best known as commander of the New York State Troopers; but even in his Harvard days he was an ardent student of music, and he has studied abroad with the elder Buonamici, Godowsky, Bauer and Widor. His performance of modern French music was particularly impressive, including, in the cathedral setting, Debussy's "Cathedrale Engloutie" and Ravel's "Pavane." Mr. Hummel and the major gave the large audience a noble reading of the Brahms Sonata in A major, and Mr. Hummel played a number of pieces admirably, including Achron's "Hebrew Melody." The acoustics of the cathedral were not always fortunate, especially for the sonata, but the evening was much enjoyed.

The climax of the week came on Thursday evening in a program made up entirely of the compositions of Dr. Candlyn, conducted and played by the composer with the assistance of his fine boy choir of St. Paul's Church and his really magnificent choral club from the State College. In addition, two of his solos were sung by the admirable artists to whom they are dedicated, Mrs. Marietta White, soprano, and Mrs. Marie Taaffe, contralto. The large audience heard one of those services which are unforgetable, such as one expects to hear few times in life. The high points, I thought, were the singing of the "Tantum Ergo" and the "Easter Antiphon" by the college chorus, the Te Deum in D flat by St. Paul's choir, "Light at Evening Time" by Mrs. White and "I Will Lay Me Down in Peace" by Mrs. Taaffe, and, among the organ pieces the new Passacaglia which kept every auditor in his seat after the service was all over. Because so many will rejoice with Dr. Candlyn in this twentieth anniversary of his service in Albany's musical life I should add that the other compositions of his included: For organ, "Sonata Dramatica" (first movement), "Song of Autumn," "Indian Legend" and the new Prelude on a Gregorian Tone. Other choral numbers were the Magnificat and Nunc Dimittis in F (new, in the style of Vaughan Williams), "O Come, Emmanuel," "Resurrection," "Luther's Lullaby" and "Masters in This Hall." A list of Dr. Candlyn's works printed on the program reminded his admirers that he has published thirty-seven anthems and carols, fifteen organ works, including the two sonatas, a sacred duet, four sacred solos, six settings of the Episcopal liturgy and four sacred cantatas and oratorios. Certainly this is a remarkable record for a composer who was unknown in 1918 and is now one of the leaders on this continent.

On Friday evening occurred the annual service of the Eastern New York Chapter of the American Guild of Organists, directed by the dean, Russell Carter, organist of the First Dutch Reformed Church in Albany and supervisor of music for the state of New York. Beside the competently conducted choral numbers, which were a little too Victorian for my taste, there was good organ playing by Frederick Chapman, the new organist of St. Peter's Episcopal Church, Albany; by Robert A. Leslie, organist of the First Methodist Church of Pittsfield, and by Miss Florence Jubb of the Madison Avenue Reformed Church of Albany. The Rev. Dr. M. Stephen Jones made a pertinent and eloquent address. The fourteen choirs which took part included: First Reformed, Trinity Methodist, St. Luke's Methodist, Madison Avenue Reformed, Fourth Reformed, Sixth Reformed, St. John's Lutheran, Madison Avenue Presbyterian and Madison Avenue Baptist of Albany; the Methodist of Canajoharie, the Methodist of Delmar, the First Methodist of Pittsfield, the First Presbyterian of Schenectady and the First Methodist of East Greenbush. A feature which I liked was the printing on the program of the "Declaration of Religious Principles" of the Guild.

On Saturday afternoon the festival ended with the fourth diocesan choir festival, conducted by Mr. Jones and accompanied by Dr. Candlyn, with preludes by Miss Flora L. Stone. To me the service seemed exactly right musically. There were twenty-three choirs represented in the chorus of over 200, most of them small choirs from parishes which depend on volunteer singers; yet under inspiring direction and accompaniment they gave the effect of a very fine chorus, and they sang music which, if rather easy, was uniformly good, including Purcell's "Thou Knowest, Lord," the Giles-Tallis Magnificat and Nunc Dimittis on Tone 5 with *fauxbourdons*, Thiman's "O Strength and Stay" and a joyful Te Deum by Hylton-Stewart. Also they sang good hymns, including Goss' "Praise, My Soul," and the Tallis "When All Thy Mercies," with a stunning descant by Dr. Candlyn. There were two addresses; one of them was an admirable survey of the festival by Dean Lewis of the cathedral. The other was what seemed to me an impertinent and at times vulgarly jocose little sermon by a rector who shall be nameless. Perhaps it was not so bad as I thought; at any rate, it did not lower my enjoyment of a week that is not only a high point in the musical history of Albany, but also an augury of the renaissance of church music which the oldest American city demands and can confidently expect. The chief thanks should go to Mr. Carter and the Guild for their friendly cooperation, to Dr. Candlyn, and to the generous and devoted cathedral organist.

Composition Prizes Are Offered.

Clarke Conservatory of Music, 1714 Chestnut street, Philadelphia, announces prizes for original works in two classes as follows: Secular works (instrumental and vocal)—First prize, $50; second prize, $25; third prize, $15. Sacred works (Dr. H. Alexander Matthews awards)—A choral composition (anthem or motet), one prize, $50; composition for organ, one prize, $50. The compositions in the secular classification must be confined to not more than a quartet, although any form of composition may be submitted. In the choral number any desired number of parts may be used, with organ accompaniment or *a cappella*. The contest is open to any composers who will not have passed their thirtieth birthday Aug. 15, 1935. The contest closes Aug. 15. Each manuscript must have written on its title page a *nom de plume* or other identifying sign and must be accompanied by a sealed envelope containing a paper with the name and address of the composer inside and the *nom de plume* on the outside of the envelope. The judges will be musicians of note, whose names will be announced at least thirty days before the contest closes. The winning sacred choral composition, if suitable, will be performed by the choir of the Church of St. Luke and the Epiphany, under the direction of Dr. H. Alexander Matthews. The winning organ number will be performed at the same time by Robert Elmore, head of the organ department of the Clarke Conservatory of Music. The rights of public performance shall be retained by the conservatory for thirty days after the awards have been made. At the close of that time all rights of performance and of copyright shall revert to the composer.

CHOIR FESTIVAL IN TOLEDO

More Than 200 Singers of Congregational Churches Take Part.

More than 200 singers from the choirs of eight Congregational churches in the Toledo area joined in a May choir festival Sunday evening, May 19, in the First Congregational Church. The program was opened with an organ recital by Arthur R. Croley of the First Church. Choirs participating in the choral program were from the following churches: Park, Second, Washington, Pilgrim, First and Plymouth, all of Toledo; Sylvania and Alexis.

Fred Church, organist and director of music of the Washington Congregational Church, directed the anthems for the combined choirs and Mr. Croley played most of the service. Each choir director conducted his or her own choir for a special number.

Steel disc records were made of each separate anthem by each choir, together with the organ preludes played by Mr. Croley and the last anthem with the combined choirs.

A meeting was held the day after the festival and all the directors whose choirs participated voted to make the event an annual affair. At this meeting all the records made of the festival were played to the great delight of everyone.

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Edgar Priest's Music Is Sung in His Honor; Barrow to Cathedral

By MABEL R. FROST

Washington, D. C., June 16.—In keeping with an English cathedral custom which has long been followed at Washington Cathedral in regard to distinguished church musicians, the choral evensong service May 19 presented music composed exclusively by the late organist and choirmaster, Edgar Priest. Under the "Union of States" plan this service had been planned months previously as North Carolina day. For this reason the two features were combined in one service. A large group of musicians was present. On the invitation of the acting organist, Miss Jean Phillips, a number of former choir men returned to participate in this service, among them the first tenor soloist and first baritone soloist to sing at the cathedral, and some former choir men who had sung with Mr. Priest for eighteen years.

Compositions of Mr. Priest used at the service were: "Hymn to the Holy Spirit" (words by the Rt. Rev. Alfred Harding, D. D., second Bishop of Washington); Magnificat and Nunc Dimittis in E flat; anthem, "O Sing unto the Lord"; anthem, "Hide Me under the Shadow of Thy Wings." For the prelude Miss Phillips played "A Memory" and the postlude "Idylle." These numbers were written under the pen name Mr. Priest frequently used, "Alec Moncrief."

Robert G. Barrow has been appointed organist and choirmaster at Washington Cathedral, it was announced June 6. Mr. Barrow has been in charge of music at Trinity Church, New Haven, Conn., but is a native of this city. He was graduated with honors at St. Alban's, the National Cathedral School for Boys, later receiving the degrees of bachelor of arts, bachelor of music and master of music from Yale University. He was choir boy, crucifer and communicant at Washington Cathedral while at St. Alban's School. Later he studied voice and organ under Mr. Priest.

Mr. Barrow is now in England on a traveling musical fellowship, studying under Vaughan Williams and Dr. Ernest Bullock at Westminster Abbey. As a composer he has shown marked ability, winning one of the Yale prizes for a composition which was later played by the New Haven Symphony Orchestra. He also has written anthems, one of which was sung by the choir at Yale Divinity School.

Harry Wheaton Howard, who recently completed thirty-five years as organist and choir director of Immaculate Conception Church, left Washington June 9 for a world tour. He sailed from Vancouver on the Empress of Japan. Mr. Howard expects to return the first part of October.

Miss Mary Bertha Shure, 20 years old, only daughter of Mr. and Mrs. R. Deane Shure, died June 5 after a painful illness of eight weeks. The nature of the malady, which attacked her while a student at Southern Seminary, Buena Vista, Va., was never fully determined. She was removed to the Roanoke Hospital, and later to her home here. Her death ended her career as an honor student on the eve of her graduation. Despite her long absence as a result of her illness, she was notified that she was being graduated with honor. During her senior year she had been art editor of the year-book, drawing the illustrations, the last of which she had completed before becoming ill.

Although a native of Clarendon, Tex., Miss Shure had been a resident of Takoma Park, Md., for fourteen years. Besides her parents, Miss Shure is survived by one brother, Ralph, of Chicago. Funeral services were conducted at the home June 7.

A new song was a feature of the incidental music written by Adolf Torovsky for the Columbia Players' production of "Where Masks Are Worn," presented June 5 and 6.

A special program of music was rendered by the full choir of St. Patrick's Church, supported by organ and stringed orchestra, at the solemn high mass of the Feast of Pentecost on June 9. Jennie Glennan is director.

At the Edith B. Athey concerts at Washington Memorial Park this month she has been assisted by Gladys Walin, contralto, and Floyd Jennings, tenor. On May 27 Miss Athey gave a recital at Hamline M. E. Church and on the same program Miss Christine Church, soprano, gave two groups of solos. This program was a repetition of the one given at St. John's Episcopal Church April 8.

Mrs. Emily G. Dickinson, for many years organist and choir director at the National Baptist Memorial Church and later organist at the H Street Christian Church, has been appointed organist and choir director of Grace Episcopal Church, Woodside, Md. Mrs. Dickinson succeeds Mrs. Henry Hunt McKee, who resigned in the spring because of ill health.

Lorena B. Adamson, A. A. G. O., for several years organist at Peck Memorial Chapel, has resigned following her retirement from the government service, and will go at once to Rochester for a summer course, following which she will visit New York and other points of interest before making her new home in Columbus, Ohio.

At the 125th anniversary celebration of the Second Baptist Church June 3, Louis Potter directed the chorus and musical program. The regular choir, directed by H. A. Hutson, baritone, was augmented by former choir members. Mr. Potter was organist and choir director at the Second Baptist Church at the time of the 100th anniversary celebration, when Mrs. Potter was a member of the church and choir, and it was in this church that they were married. Extra soloists were engaged for the occasion and an attractive program presented. W. N. Jansen is organist.

Graduates After Majoring in Organ.

Paul Kerr McKnight, the first organ major student ever to be graduated from Westminster College, New Wilmington, Pa., received his diploma in June. At the same time he was salutatorian of his class. Mr. McKnight, who studied organ under Gordon Balch Nevin, gave his senior recital at the college chapel May 22, playing the following program: Largo from Concerto for Two Violins (transcribed by Gordon Balch Nevin), Bach; Toccata and Fugue in D minor, Bach; "Papillons Noirs," Jepson; "Siegfried's Rhine Journey" ("Götterdämmerung"), Wagner; "Liebestod" ("Tristan and Isolde"), Wagner; "The Last Spring," Grieg; Scherzo from Second Symphony, Vierne; Finale from First Symphony, Vierne.

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