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THE DIAPASON

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

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ARTHUR H. TURNER DIES AT SPRINGFIELD, MASS.

LEADER IN MUSIC OF CITY

Was Municipal Organist, Held Prominent Church Post, Founded Orchestra and Was Active in Many Other Ways.

Arthur H. Turner, a prominent figure in the musical life of Springfield, Mass., for many years, and former municipal organist, died at his home in that city March 29 after a long illness. In addition to his organ work Mr. Turner had achieved a reputation as an orchestral conductor. He founded the music school bearing his name. Active as a choral director, organist and teacher of piano and voice, Mr. Turner also established himself with the Springfield musical public as director of the Springfield Symphony Orchestra from 1922 until it disbanded in 1933. He last directed the WPA choral group, relinquishing that association because of ill health last November.

Mr. Turner was stricken with a heart ailment in the late fall, but recovered sufficiently to return to his work as organist at the First Congregational Church. Another attack last month put an end to a musical career that was as vigorous as it was varied.

Arthur Henry Turner was born at Meriden, Conn., Feb. 6, 1873. He came of a musical family, both his father and mother achieving more than moderate fame as singers. His father had come to this country from Sheffield, England, after the civil war.

After his early education at Meriden, young Turner went to work as a blacksmith and later as a sheet metal worker. His talent for music was soon evident and he obtained a position playing with a theater orchestra nights in Meriden following a hard day's work.

While still in Meriden, he took up the study of organ with Dr. William C. Hammond of Holyoke, later becoming organist at All Saints' Church in that city. After three years there he was appointed organist at the First Baptist Church in the same city and remained for five years. In 1902 he studied in Paris with Alexandre Guilmant.

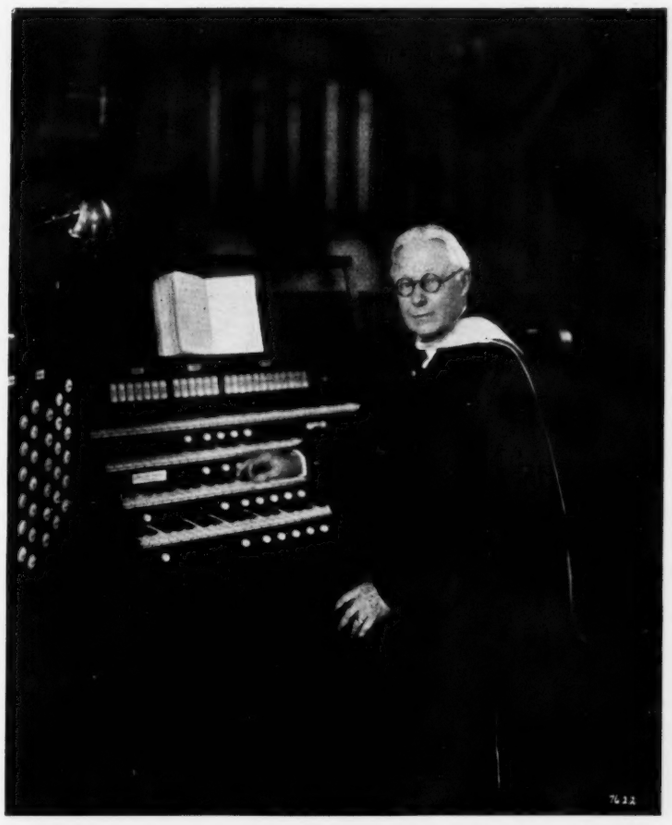
April 1, 1900, Mr. Turner moved to Springfield to serve as organist at the Church of the Unity. There he remained for twelve years, until he received an offer from Trinity Church. For twelve more years he was at Trinity. His next position, which he occupied until his death, was as organist and choirmaster at the historic First Church.

Mr. Turner was probably known best as the first municipal organist, being chosen for that post in 1920. At that time the city property committee decided to make full use of the Springfield-built Steere organ, which had been installed five years before, and upon which Mr. Turner had frequently been invited to play. He held the position until several years ago, when he was succeeded by Mrs. Dorothy Birchard Mulroney. In the first year of his city recitals his twenty programs brought more than 11,000 listeners to the Auditorium. His fame caused him to be selected as the only American artist to give a recital before the members of the Rotary Club at their annual convention in Edinburgh, Scotland, early in the century.

His other chief claim to distinction was his organization of the Springfield Symphony Orchestra. Until the orchestra was hit by the depression about a decade later, he devoted a great deal of time to the organization. He also organized the Schubert Male Chorus, which later became the MacDowell Male Choir. He would have rounded out twenty-five years with this group this year. As director of the Mac-

[*Continued on page 5.*]

WILLIAM C. HAMMOND, HOLYOKE'S "BEST-LOVED CITIZEN"



DR. WILLIAM CHURCHILL HAMMOND completed fifty-three years of uninterrupted service at the Second Congregational Church of Holyoke, Mass., on Feb. 6 and the church folder for the day devoted its entire front page to "greetings to our beloved comrade in Christ's service." The tribute was as follows:

"This morning marks the beginning of the fifty-fourth year of Dr. Hammond's distinguished and glorious service of this church as organist. There are probably few records in this country to excel, hardly one to rival, this for the length of consecutive years in the ministry of church music. The best part of it all is that the passing of time has marked only the growing esteem and love on the part of the entire city, including Catholics, Jews and Protestants, for him both as a man and as a musician. Today we hail him as the best-known and best-loved citizen of us all. Devoutly we hope that the fullest measure of years may be granted him that he may continue this truly beneficent ministry here that has never failed to help lift the burden of the years and with its overtones of ecstatic hope and triumph afford its martial and inspiring strains to the common lot and way of life."

CHARLES H. DOERSAM GAINING AFTER ATTACK OF ILLNESS

Charles H. Doersam, F.A.G.O., warden of the American Guild of Organists, is slowly gaining the upper hand over a severe illness with which he was stricken on Thursday of Holy Week. According to word from Harkness Pavilion, Presbyterian Hospital, in the New York Medical Center, where Mr. Doersam has been under treatment since Easter morning, he is out of danger and will be able to resume his various duties after a period of rest.

Mr. Doersam became ill after a choir rehearsal and his physician diagnosed it as a heart attack, but assured him he might be able to conduct the Easter music at his church, the Rutgers Presbyterian, if he rested during the two intervening days. Early on Easter morning he had another severe attack and was rushed to the hospital, where he is expected to remain for several weeks.

In addition to his church work Mr. Doersam has had to relinquish temporarily his work at Columbia University and was compelled to cancel his trip to Texas, where he was to be guest organist at the Dallas regional convention.

Mr. Doersam's many friends throughout the country, including former pupils and associates and those who have come into contact with him as warden of the A.G.O., will wish him quick and complete recovery.

H. W. GRAY OFFERS $100 A.G.O. COMPOSITION PRIZE

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

There is no restriction as to the difficulty or the length, but it is suggested that a composition of about eight pages is the most practical one.

The manuscript, signed with a *nom de plume* or motto, and with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 1270 Sixth avenue, New York, not later than Jan. 1, 1939.

The judges will be Dr. T. Tertius Noble, chairman; H. Alexander Matthews and Frank E. Ward. The winning anthem will be published in time for performance at the biennial convention of the A. G. O. in June, 1939.

The winning anthem will be published by the H. W. Gray Company on a royalty basis.

HAMMOND ARGUMENTS PRESENTED IN BRIEFS

OPPOSING PLEAS ARE FILED

Government Counsel in FTC Case Calls Electronic a "Maverick," Not Fit to Challenge Organ—Defense Sees Doom of Pipes.

The already voluminous record of the Federal Trade Commission proceedings against the Hammond Instrument Company, involving charges of false and exaggerated claims made for the Hammond electronic organ, has been considerably augmented by the filing of briefs both for the government and for the respondent with the commission at Washington. The briefs were supplemented by a final oral argument in Washington April 13 in which the attorneys for the commission and for the Hammond Company presented their pleas.

The brief of Colonel William T. Chantland, attorney for the commission —"brief" only in name—makes a volume of ninety-nine typewritten pages, plus seven appendices, which add twenty-nine pages to the total. The brief of Williams, Bradbury, McCaleb & Hinkle, the Hammond counsel, covers a little over 150 printed pages, or approximately 60,000 words. Into these documents, which are interesting reading for students of organ history, and probably will be in centuries to come, words not only are not spared, but are not minced, by either side. While the government condemns the new electronic instrument as a "maverick" which has no right to claim a place alongside the king of instruments, and attacks the sincerity of the Hammond defense, the other side sets out to belittle the government witnesses; rests its chief argument on the auditory tests at the University of Chicago, with the statement that the musician jurors erred or were uncertain 44.5 per cent of the time; alleges that organists have a superiority complex and are opposed to anything new, insinuating that if they had lived in an earlier day they would have shunned bathtubs, electric lights and railroad trains, and ventures upon the realm of prophecy by voicing the belief boldly—at any rate, in bold type —that "within a very few short years the making of pipe organs will have become about as live a business as that of making kerosene lamps."

Two Pictures of the Senator

Each side gives considerable attention to the witnesses of the other. Colonel Chantland bases his argument largely on the results of Dr. C. P. Boner's mechanical tone analyses, on the auditory tests by an impartial jury of musicians and on the expert testimony.

Referring to the testimony of ex-Senator Emerson L. Richards, the chief witness for the government, the government brief says:

> Former State Senator Emerson L. Richards of Atlantic City, N. J., is without doubt the person in the United States who knows from personal inspection more pipe organs in the United States and Europe than any other living person. He is also an organ designer, architect and voicer, with a wide knowledge of music, and has been also an organist of ability. He has to his credit the designing and supervision of building and voicing of the largest pipe organ in the world, in the Convention Hall at Atlantic City. If there could have been any doubt about his qualifications, a perusal of his testimony on extended cross-examination qualifies him in the highest degree. Subjected to cross-examination of nearly three days, he gave accurately names, dates, places and facts covering both the United States and Europe on organ structure and tone qualities. In all this time the one seeming error was when he fixed the date of the appearance of a certain organ pipe at some eight years earlier than it was on

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the market. It develops that he was correct even on this, as the actual date when the inventor had produced it. This is stated to show the marvelous grasp and memory of this witness.

In contrast to this estimate of Senator Richards the Hammond brief presents an entirely different conception of the senator's qualifications, in the course of which appear the following paragraphs:

It is seldom, if ever, that one finds a witness who is so steeped in the tradition and lore of an art and yet is so ignorant of the practical matters upon which the art is based. Despite his appaling ignorance concerning acoustics, Mr. Richards insouciantly professed the highest degree of expertness on these questions, with the air of one who really thought that his ridiculous theories and conclusions constituted the highest authority on the subject. * * * Mr. Richards does not even understand the most fundamental principles of acoustics. His lack of understanding of acoustics verges toward the mystic. He denies what has been known as an actual fact for centuries, that sound is transmitted through air as waves, and that the particles of air actually are compressed and rarefied and move in their action of transmitting the sound. Mr. Richards instead thinks that sound is transmitted through some mysterious elastic medium—not including air. * * *

We shall not waste time here in pointing out the large majority of Mr. Richards' testimony which is so ridiculous as to not warrant further consideration. The only portion of Mr. Richards' testimony which might possibly be of any value, if it were relevant or material, would be his testimony regarding the history of the pipe organ and matters of this general character, concerning which Mr. Richards seems to have a fair understanding. But on acoustical questions a person who thinks sound is not transmitted by air (but through some other elastic medium of a mysterious and unknown character) and who thinks air is composed of oxygen and hydrogen, cannot be given serious consideration. * * *

"Pipe Organists" Kindly Note!

Dr. Boner's testimony is dismissed by the defense with the statement that while the correctness of his chart readings is not questioned, the defense does not accept his interpretations. The government on the other hand belittles the testimony of Laurens Hammond.

The testimony of the "pipe organists," as the experts for the government are called in the Hammond brief, is characterized as being "biased for a readily explainable reason," set forth in this interesting language:

To understand the reasons for the testimony of a number of the musician witnesses, one must understand their background and psychological and subconscious reactions. Many of the witnesses who testified were of high caliber and had devoted most of their lives to their art. This is particularly true of the pipe organists, who could not have attained proficiency in their art without constant devotion to it. These musicians, as the idea is frequently expressed, became slaves to their art because "the Muses are relentless taskmasters." * * *

Among pipe organists, at least, and to a lesser extent among other musicians, the pipe organ is held in reverence as the "king of instruments." Due to the majestic tones which emanate from an organ, the organist obtains a superiority complex as to his art and as to his instrument. Pipe organs are traditionally the most high-priced of musical instruments, and prior to the advent of the Hammond organ, organ music could be played only by the select few who could have access to one of these costly instruments. * * *

With this background of conviction in the superiority of the pipe organ as the king of instruments, is it any surprise that all except the most liberally-minded pipe organists should immediately conclude that any instrument sold at a comparatively low cost could not be musically competitive with the pipe organ? * * * We do not criticize these witnesses. Their inability to adapt themselves to new conditions and to new ideas is normal. * * *

Bathtub Gets Into the Case

To support the last statement are cited the early opposition to the steam engine, the criticism when Edison's experiments with electric light were publicized and the general public reaction in 1840 when "the bathtub was denounced in the United States as an epicurean innovation from England designed to corrupt the democratic simplicity of the republic." The *New York Times* of Nov. 21, 1926, is quoted as follows on the bathing issue injected into the case:

The medical profession warned against it as a producer of rheumatic fevers, inflammatory lungs and all zymotic diseases. Attempts were made to legislate against it. An ordinance prohibiting bathing between Nov. 1 and March 15 failed of passage in the Philadelphia common council in 1843 by only two votes. Heavy water rates were levied against those who had bathtubs in Virginia, and a tax of $30 was imposed on their possessors in certain towns. When President Fillmore installed a bathtub in the White House in 1851, there was an outcry against it as a "monarchial luxury" which could well be dispensed with, inasmuch as former Presidents had gotten along without them.

Dire Prophecy in Epilogue

Concluding the "epilogue" of their brief, the Hammond attorneys summarize their plea and assume the prophetic mantle in these words:

This proceeding was started because in the investigation stages the commission's representatives preferred to believe the jealous criticism of a few individuals connected with the pipe organ industry, rather than accept the forthright statements of Mr. Hammond. (Not all pipe organ manufacturers acquiesced in the desirability of starting this proceeding, and in the midst of these proceedings one of its early advocates suddenly appreciated his error and later refused voluntarily to go to Atlantic City to testify for the commission in rebuttal.)

In stating what an electrical musical instrument can do, or cannot do, the commission may well take into consideration the fact that respondent and its attorneys, as well as many other well-informed people, are convinced that within a very few short years the making and selling of pipe organs will have become about as live a business as that of making and selling kerosene lamps.

The commission may dam the river of progress; but it is inevitable that within a short time the dam will be burst or the river flow placidly over its crest.

Summary for the Government

Summarizing its argument in the "conclusion" of the brief, the government counsel uses this vigorous language:

We believe that we have definitely proved the case on each of the three lines stated at the outset—(1) by mechanical analysis tests, (2) by a comparative auditory test and (3) by outstanding opinion testimony. Each establishes conclusively that respondent's rigid, fixed, mechanical instrument, with only six overtones, cannot produce the gorgeous music of the pipe organ. In fact, the method pursued by respondent throughout the case, as has been disclosed, in and of itself casts the shadow of doubt and insincerity on the respondent's entire defense. In fact, it comes close to being an insult to the intelligence of the commission. Laurens Hammond's maze of words and cobwebby theories and contradictions on the one hand, and the abnormal registrations for the pipe organ in their "thirty" tests, in which only thirty-one out of ninety-four available stops were employed, and then only those or only combinations by which flute tones were made predominant and controlling, makes such charge valid. Such trick set-ups on the organ merely proved that the organ has adaptability, and can be so debauched as to imitate this electronic instrument, but they prove nothing for respondent as to the capacity of the Hammond. * * *

Respondent's instrument may properly be referred to as an electrotonic musical instrument, as stated in the patent application, but when respondent leaves that state and calls it an organ, and advertises and sells it as such, respondent asserts a different and distinct citizenship for this brain child, with full and complete responsibility, and all obligations thereto appertaining.

It is one thing to offer for sale an electrotonic instrument capable of producing varied queer, abnormal, fluty, tubby musical effects. It is quite another to assert that such an instrument is an organ, and that as such it produces reed and string tones and chorus effects, that it can play the great pieces of classical organ literature without sacrifice, and even assert that it can improve and is an improvement on the organ in producing organ music, and to aver in the answer that the truth of their broad claims in this respect is primarily a "question of artistic and aesthetic opinion" capable of "scientific demonstration." When such sweeping claims are made, respondent assumes for its child the fullest obligation to enter the holy places alongside the organs of the great cathedrals and churches of the world in Europe and America, and there to produce the Messiahs, the Hallelujah choruses, the processionals and recessionals in all of their varied awe-inspiring original gradeur and solemnity. * * *

No longer can or should respondent be left to foist upon church committees or others with uncertain musical attainments, under high pressure salesmanship, this musical maverick, suited, if for anything, chiefly to the jazz and night clubs, as an instrument capable of producing the classical pipe organ music of great composers without sacrifice of quality.

VOLKEL WILL PLAY SERIES OF THREE RECITALS IN MAY

Among the prominent organ events of the spring will be a series of three recitals by George William Volkel, F. A. G. O., on Monday evenings in May at Emmanuel Baptist Church, Lafayette avenue and St. James' place, Brooklyn. Programs of great excellence have been prepared by Mr. Volkel for these performances. The list of offerings will include the following:

May 9—Excerpts from "Occasional Oratorio," Handel; Siciliana and Gigg, Arne; "On Hearing the First Cuckoo in Spring," Delius; Prelude and Fugue in B minor, Bach; "Jesu, meine Freude" and "Legend of the Mountain," Karg-Elert; "Grand Choeur Dialogue," Gigout; "Nautilus," MacDowell; "Siegfried's Rhine Journey" ("Götterdämmerung"), Wagner.

May 16—Prelude and Fugue in F minor, Bach; "Clair de Lune" and Sarabande, Karg-Elert; Chorale Prelude, "Jerusalem, City of High Towers," Karg-Elert; "Solo di Clarinetto," Bossi; Prelude and Fugue in G minor, Dupré; Excerpts from "Water Music," Handel; "Carillon," Sowerby; Allegro from Fifth Symphony, Widor.

May 23—Passacaglia in C minor, Lalande; "Soeur Monique," Couperin; "L'Après-midi d'un Faune," "Cortege" and "La Fille aux Cheveux de Lin," Debussy; "Nombres" ("L'Agneau Mystique"), de Maleingreau; Symphony No. 2, in E minor, Vierne.

GEORGE H. LOMAS RETIRES AFTER 42 YEARS AT CHURCH

George H. Lomas, A. G. O., retired from active service April 24. This date marked his forty-second anniversary as organist and choirmaster of St. Paul's Episcopal Church, Pawtucket, R. I.

Previous to assuming this post, at the time the church was built, Mr. Lomas had twenty-two years in three other churches, including the Beneficent Congregational Church of Providence.

Mr. Lomas' choir at St. Paul's is well known and has given many musical services devoted to oratorios before crowded congregations. Aside from his duties as organist and choirmaster of St. Paul's, Mr. Lomas found time to serve as a vestryman for thirty-five years, was organist for several Masonic orders for a score of years and has done good work in training organists.

Mr. Lomas is in good health and spirits, and while looking forward to an enjoyable rest, expects to continue with his piano and organ pupils.

RECITAL BY CHRISTIAN MAY 18 ON LARGE NEW DENVER ORGAN

Palmer Christian of the University of Michigan has been engaged to give a recital on the large, new Kimball organ recently completed in St. John's Episcopal Cathedral at Denver. Mr. Christian will play on the evening of May 18. His program will include the following: Chorale Preludes, "A Mighty Fortress" and "To My Beloved God," Hanff; Largo and Allegro from Concerto in D, Vivaldi; "St. Anne's" Fugue, Bach; Funeral March and Seraphic Chant, Guilmant; Chorale in A minor, Franck; Suite (MS), "A Chinese Garden," DeLamarter; Intermezzo, Symphony 6, Widor; Spiritual, "O Zion," Miller; "The Swan," Saint-Saens; Toccata, Andriessen.

MAURO-COTTONE TO OPEN KILGEN IN NEW YORK MAY 12

Dr. Melchiorre Mauro-Cottone will give the opening recital on the Kilgen organ at the French Church of St. Vincent de Paul on West Twenty-third street in New York on Thursday evening, May 12. The organist of the church is Benoit Mauro, brother of Dr. Mauro-Cottone. Mr. Mauro, who has been organist there for the last ten years, will be at the console for the service of the blessing of the organ, which will be performed by Bishop Donahue, auxiliary bishop of New York. The choir of Holy Trinity Catholic Church will sing.

Choir School Commencement.

St. James' Choir School, founded in the last year at St. James' Methodist Church, Chicago, by Bethuel Gross, organist and choirmaster, held its first commencement exercises on the afternoon of Easter Day. An interesting program was marked by an address in the form of a salutation by Mr. Gross, originator of the plan by which musical training is given young people in return for their services to the church. All the music on the program, with the exception of the organ selections, was composed and performed by members of the choir school classes.

IN THIS MONTH'S ISSUE

Briefs of government and of defense in Federal Trade Commission case involving claims made for the Hammond add interesting volumes to literature of proceedings.

Carlton Borrow, A.R.C.O., director of the London Choir School, cites three essentials in the management of a church choir.

Dr. John Winter Thompson will retire from faculty of Knox College after forty-eight years of distinguished service to music.

Successful regional conventions of chapters of the A.G.O. are held in Baltimore and in Baldwin, Kan.

Arthur H. Turner, outstanding musician of Springfield, Mass., and for many years municipal organist, died March 29.

Death of Ben Stanley, esteemed organist of Omaha, long at Trinity Cathedral, is another loss to the organ world.

THE DIAPASON.

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ORGANISTS!

Why not form a Chapter or a Branch Chapter of the Guild in YOUR community?

There are numerous advantages in organization, and the Chapter Committee of the Guild, 1270 Sixth Ave., Room 1011, RKO Bldg., New York City, will gladly furnish the necessary information and instruction for securing a chapter status.

WRITE NOW!

WILL END FORTY-EIGHT YEARS' COLLEGE WORK

THOMPSON IS LEAVING KNOX

Organist and Composer Will Retire at Close of Academic Year, as Will Mrs. Thompson—Both Have Had Notable Careers.

Forty-eight years as a member of the faculty of Knox College, Galesburg, Ill., will be rounded out at the close of the academic year in June by Dr. John Winter Thompson, and announcement is made of his retirement at that time as director of the conservatory of music. This conspicuous service of nearly half a century as a musical educator does not by any means constitute the entire record of Dr. Thompson, who has to his credit a number of compositions and whose fame as a recitalist was nationwide during the long period in which he was an active organist.

Mrs. Thompson, who is head of the vocal department at Knox College, and whose work as a singer received recognition in Chicago and throughout the Central West, will retire at the same time as her husband.

John Winter Thompson was born in 1867 at Leland, Mich. In 1884 he was graduated from the high school at Oberlin, Ohio, and four years later received his diploma from Oberlin College. That fall he began his work at Knox College. In 1892 he went abroad and remained two years, being graduated from the Royal Conservatory of Music in Leipzig in 1894. He immediately returned to Knox and has been there ever since that time, except for a sabbatical year in 1921 and 1922, which was spent in study with Bonnet and Sinding.

From 1890 to 1926 Dr. Thompson was organist of the large Central Congregational Church of Galesburg, where he presided over a four-manual Möller organ. During his active years as an organist he was heard in recitals in many cities, especially in the Middle West. Some years ago he gave a recital that won acclaim for him at Kimball Hall, Chicago, at a state convention of the N. A. O.

More than fifty published compositions bear the name of Dr. Thompson. They are principally anthems and organ pieces. He is also the author of textbooks in harmony and counterpoint. For three years he served as president of the Illinois Music Teachers' Association.

Dr. Thompson received the degree of bachelor of music from Oberlin and the degree of doctor of music from Knox College.

Mrs. Thompson, who was Miss Jessie Lynde Hopkins, was graduated with honors from the American Conservatory of Music in Chicago and achieved success in concert work, appearing as contralto with major orchestras and with various oratorio societies. She also held important church positions, notably at the First Methodist of Evanston, the First Methodist of Oak Park and the First Presbyterian of Lake Forest, before going to Galesburg, and for thirteen years was a soloist in Sinai and K. A. M. Temples, Chicago. She taught for seven years at the Cosmopolitan School of Music in Chicago and left that position to teach at Knox, where her work was interrupted by five years of study in France and Italy. Mrs. Thompson's singing has always been characterized by fine interpretation.

President Carter Davidson of Knox College announces that Dr. James MacConnell Weddell, who in the fall begins his thirtieth year of service at the college, will succeed Dr. Thompson as director of the conservatory of music. Mr. Weddell is a prominent organist whose work has attracted the most favorable attention.

Before becoming a member of the conservatory staff in 1909, Dr. Weddell received his diploma from the Westminster College of Music and taught at Synodical College, Fulton, Mo. He has done graduate study in Boston and in Paris, and received an honorary doctorate in music from Knox in 1936. As professor of piano and organ he has trained many of the most distinguished graduates in music at Knox and has also enriched the secular and religious music at Galesburg.

JOHN WINTER THOMPSON

CONCERT IN ALTER HOME AT CINCINNATI; HOST AS COMPOSER

A concert unique in its setting and in its program was given Sunday afternoon, March 13, at the beautiful home of Mr. and Mrs. Robert S. Alter, overlooking the Ohio river, in Cincinnati. The Oratorio Guild of the Baker-Hunt Foundation, a chorus of twenty-eight voices, directed by Sherwood Kains, sang "Lord, Our Redeemer" and "Rest Here in Peace," from Bach's "Passion According to St. John," "Behold, All Flesh Is Grass," from Brahms' German Requiem, and "See, the Conquering Hero Comes," from "Judas Maccabaeus." Ellen Laib, contralto, sang the "Agnus Dei" from Bach's Mass in B minor and Elba Davis played two Arabesques by Debussy on the piano. Theodore A. Hunt, the organ soloist of the afternoon, played the Bach chorale "O Sacred Head" and a Scherzetto by Vierne on the Hammond electric organ. The climax of the afternoon came in the last number, a Te Deum in F, Magnificat in E flat and Jubilate in B flat, composed by the host and sung by the chorus, with Mr. Alter at the Hammond console.

About 150 guests enjoyed the program, including a large representation from the Southern Ohio A. G. O. chapter. The effect of the chorus, accompanied by both piano and electronic organ, was impressive.

After the concert a light supper was served and many remained for a social evening, including more organ and piano music, until 11 o'clock.

Those who attended the Cincinnati convention of the Guild last June will recall with pleasure the dinner at the home of Mr. and Mrs. Alter, which was attended by more than 200 guests. Mr. Alter is executive vice-president of the American Tool Works Company and an amateur musician of high attainments, to whom Cincinnati organists are indebted for many favors. At the convention banquet his performance on a saw was one of the most entertaining and interesting features of the evening.

Concert by Church Orchestra.

Lloyd Morey, one of the principal exponents of orchestral music in the church service, presented his orchestra at Trinity Church, the Church of the Wesley Foundation, Urbana, Ill., on the evening of Sunday, March 20. Seventeen instruments were in the orchestra and the program was made up of thirteen numbers, one of them a solo by Mrs. Morey, soprano, and another a Festival Sanctus and Benedictus, composed by Mr. Morey, which was sung by the choir of Trinity Church with the orchestra.

Warren D. Allen Earns Degree.

Warren D. Allen has completed the requirements for a doctor's degree at Columbia University and has returned to his work as Stanford University organist and associate professor of music this quarter. His thesis will be published in the fall under the title "Philosophies of Music History," a survey of general histories of music since 1600. He expects to receive his degree at the time of publication.

AEOLIAN-SKINNER ORGAN COMPANY

Another Triumph by

THE SKINNER ORGANIZATION

THE SKINNER ORGAN

recently completed in

ST. BARTHOLOMEW'S CHURCH

NEW YORK

Dr. David McK. Williams,
Organist and Choirmaster

New York, April 21, 1938.

Aeolian-Skinner Organ Company,
Boston, Massachusetts

Dear Sirs:

It is with much pleasure that I write to tell you of my complete satisfaction with the organ work recently completed at St. Bartholomew's Church.

The renewal of the West-end section presented many unusual problems. Firstly, the close proximity of this organ to the congregation necessitated a particularly refined tone entirely free from all trace of harshness and yet capable of adequately supporting congregational singing. Secondly, this organ had to be so voiced as to blend with and add to the combined forces of the Chancel and Dome sections. To reconcile such contrast in conditions seemed, in the face of it, extremely difficult if not impossible to attain. The completely successful result, therefore, seems all the more remarkable.

The far-reaching tonal developments which have been carried out in recent years by your Technical Staff, under Mr. Donald Harrison, undoubtedly helped to solve the problem, as the light pressure voicing which has been employed resulted in a rich and complex tone which does not offend the sensitive ear when heard at close quarters and yet floods the Church with sound. The restrained brilliance made possible the perfect blend which now exists between the old and the new sections.

The beauty of the individual voices, together with their capacity for blending with one another, has enhanced to an extraordinary degree the possibilities in registration desirable for the proper interpretation of the classical literature of the organ.

With best wishes for your continued advancement in organ building and greater success, I am

Very sincerely yours,

DAVID McK. WILLIAMS.

AEOLIAN-SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

SKINNER ORGANS AEOLIAN ORGANS

CHURCH RESIDENCE AUDITORIUM UNIVERSITY

677 - - 689 Fifth Avenue, New York

FACTORY: Boston, Mass.

BEN STANLEY, BELOVED OMAHA ORGANIST, DIES

LONG AT TRINITY CATHEDRAL

Was Born in Boston Seventy-four Years Ago and Had Been at Church in the Nebraska City for Thirty-four Years.

Ben Stanley, for the last thirty-four years organist and choirmaster of Trinity Episcopal Cathedral in Omaha, for several terms dean of the Nebraska Chapter, A. G. O., and one of the most prominent and most beloved organists of the Central West, died at an Omaha hospital April 13 of complications that arose after an operation.

Mr. Stanley played his last service Sunday, April 3. He became ill shortly after the services and a few days later was taken to the hospital.

Funeral services were held at the cathedral on the afternoon of April 18. Bishop George A. Beecher of Hastings, Neb., now bishop of western Nebraska, who for many years was at Trinity, read the prayers. Bishop E. V. Shayler also participated, with Dean Stephen E. McGinley reading the opening part of the burial office and conducting the service at Forest Lawn chapel. The Rev. George Tyner of the cathedral read the burial lesson. J. H. Simms of All Saints' Church played the service. The choir which Mr. Stanley had directed so long sang two hymns. Friends and parishioners, including a number who had sung in the choir in years past, filled the cathedral. The pallbearers were members of the choir.

Mr. Stanley was known to all of the people of his parish and was most highly regarded not only as a musician but as a man. He spent most of his time within the church walls. The cathedral housed his studios, where he did his studying and teaching. A number of organists of other Omaha churches studied under him. His death ends a seventeen-year association with the rector of the cathedral, Dean Stephen E. McGinley. Mr. Stanley served with two other rectors, Bishop George A. Beecher and Dean James G. Tancock.

Mr. Stanley was born seventy-four years ago in Boston, where he received his early training in organ and in theory. He also studied in London and Germany under distinguished musicians. After a brief stay in St. Joseph, Mo., he went to Omaha in 1902, serving for two years as organist at the First Methodist Church.

In addition to teaching he composed many organ numbers. Most of them, however, he played only for his own enjoyment. Only one, "Nocturne," was offered for publication.

Mr. Stanley's only survivor is his widow, Mrs. Gertrude Stanley.

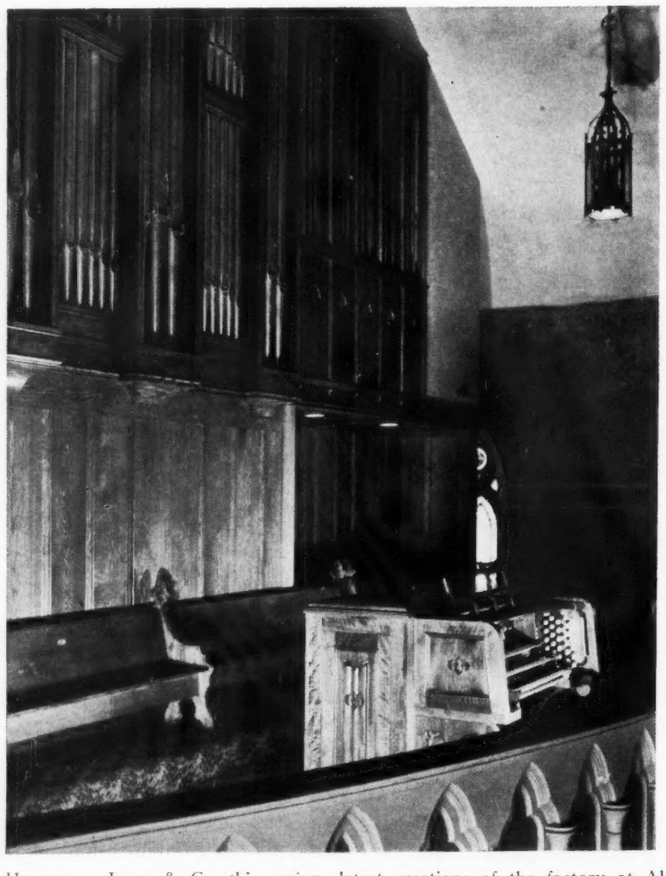
Death of J. Alfred Pennington.

J. Alfred Pennington, a prominent organist of Scranton, Pa., for years, founder of the Scranton Conservatory and its director since 1896, died March 28 as the result of a fall in his home in which he suffered a broken hip. Mr. Pennington was a native of Illinois and studied music at the New England Conservatory of Music under Chadwick and later in Europe with Becker and Riemann in Berlin and Guilmant and Dubois in Paris. He was teacher of organ at Oberlin Conservatory for two years and had been organist at the Elm Park Church in Scranton for fifteen years and at Immanuel Baptist Church for fourteen years. In his student days in Paris he identified the "Square d'Orleans" where Chopin had lived. A tablet, paid for by students of the Scranton Conservatory, now marks Chopin's house there.

Death Takes Samuel J. Riegel.

News comes from Oceanside, Cal., of the death on Feb. 17 of Samuel J. Riegel. Mr. Riegel was a resident of Philadelphia for a number of years before moving West because of his health, which had been injured in X-ray work when he was chief pharmacist of a hospital in Philadelphia. Mr. Riegel maintained his cheerful attitude toward the world to the end and his witty statements found place in the columns of THE DIAPASON from time to time. He had installed an organ in his garage, which he dubbed "The Singing Garage," from which all of his letters were dated.

ORGAN BUILT BY HILLGREEN, LANE & CO. FOR AKRON CHURCH



HILLGREEN, LANE & CO. this spring completed the installation of a three-manual organ in Zion Lutheran Church at Akron, Ohio. The picture shows the handsome front and the modern console of the instrument, one of the latest creations of the factory at Alliance, Ohio. Edward Rechlin, the New York concert organist and Bach scholar, gave the opening recital on this organ Sunday evening, March 13, before a large congregation.

CHICAGO CLUB OF WOMEN TO GIVE MEMBERS' COMPOSITIONS

The Chicago Club of Woman Organists will give a program of compositions of its members at Grace Church (St. Luke's Chapel), 1450 Indiana avenue, May 2. The program is as follows: "Osannare," Moline; "Bells of St. Agnes," Martin; "Dance of the Gulls," Moline (played by Alice R. Deal); "Agnus Dei," Marshall; Descants on Three Christmas Hymns, Frothingham (sung by Third Presbyterian Church octet); "Reverie," Sylvia Conger (played by the composer). Margaret Lester, soprano, and patroness of the club, accompanied by William Lester, will sing the following group: "Oh, How I Love Thy Law," Bogen; "My Soul's Been Anchored in the Lord," spiritual, arranged by Price; "Reverie," Marshall, and "The Lord Is My Light," Conger. Edith Heller Karnes will play: "Chorale (Psalm 123:1)," Moline; "Vision of St. John," Moline; "Menuett in Olden Style," Westbrook, and Toccata in D major, Westbrook. Frances Anne Cook is chairman of the program.

Tuesday evening, April 26, the following program was played by members of the club at the University of Chicago Chapel: Chorale in A minor, Franck; "Dripping Spring," Clokey; Toccata in D minor, Renaud (Edith Heller Karnes); Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; "Carillon," Sowerby; Finale, First Symphony, Vierne (played by Frances E. Biery, A. A. G. O., honorary member of the club); Fantasia and Fugue in G minor, Bach; Pastorale, First Symphony, Vierne, and "Grand Choeur Dialogue," Gigout (played by Clare Gronau). Ora Johnson Bogen is program chairman.

On Sunday, May 15, at 4, a vesper program will be given at the First Methodist Church, Evanston. The program has been arranged by June Judy Langworthy.

Veteran Brattleboro Organist Dies.

Fred C. Leitsinger, 77 years old, organist for fifty-one years at the Center Congregational Church of Brattleboro, Vt., died March 25. He was director of the Brattleboro high school band, of the Green Street School orchestra, of the Bellows Falls high school band and of the Kurn Hattin Homes band in Westminster, and formerly was leader of the 172nd Infantry band and Leitsinger's Orchestra of Brattleboro. He was taken ill at the close of a concert by the Kurn Hattin band at the Lions Club dinner a few days before his death. Mr. Leitsinger was born in Greenfield, Mass., April 20, 1860. His wife died in 1930. Surviving are a daughter, Mrs. Laura Bond of Brattleboro, and a son, Carl W. Leitsinger of Jamaica Plain, Mass.

Lenten Festival at Sewickley, Pa.

The second annual Lenten music festival was held under the auspices of the Presbyterian Church and St. Stephen's Episcopal Church on the afternoon and evening of Thursday, March 31, in St. Stephen's Church, Sewickley, Pa. At 3 o'clock an organ recital was played by Julian R. Williams, and a lecture was delivered by Professor Theodore Finney of the University of Pittsburgh. At a full choral service at 8 o'clock an address was delivered by the Rev. Dr. C. Marshall Muir of the Bellefield Presbyterian Church. The music included Buxtehude's cantata "Rejoice, Christians," and several modern works. Bach chorales were sung by the combined children's choirs. The prelude and postlude were played by Alfred Johnson.

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Fernando Germani Is Heard in Chicago in Hammond Recital

Fernando Germani, the Italian organist so well and favorably known to American recital-goers through his various visits to this side of the ocean in the last decade, and who this year is making a transcontinental tour of large proportions, playing the Hammond electronic organ, came to Chicago late in March in the course of his travels. This offered the opportunity not only to hear this virtuoso, but to hear him in the new role of a demonstrator de luxe for a new instrument. And the opportunity was embraced by a large and distinguished audience at Mandel Hall, University of Chicago, on the evening of March 28. The recital was under the auspices of the Renaissance Society of the university. A very considerable number of Chicago organists were present.

Mr. Germani gave evidence of his consummate art and displayed the possibilities of the electrical instrument in the following program: Concerto in D minor, Vivaldi; Sarabande, Corelli; "Noel X," d'Aquin; Three Chorale Preludes, Bach; Toccata and Fugue in D minor, Bach; Toccata from Fifth Symphony, Widor; Aria, Anonymous; Gigue, Bossi; Spanish Song, Torres; "The Girl with the Flaxen Hair," Debussy; "Etude de Concert" (dedicated to Germani), Manari. The list was supplemented by several encores at the insistence of the audience after a brilliant performance of the Manari showpiece.

So far as the organ fraternity was concerned, they came not only to enjoy the playing of the Italian visitor, but to satisfy their curiosity as to what a man of his organistic stature could do with an electronic organ. In the numbers of a character requiring soft registrations he achieved beautiful effects. This was noted especially in the adagio of the Vivaldi Concerto, in the Bach chorale preludes and in the anonymous Aria—a lovely composition. The experienced organist noted a characteristic clarinet imitation and charming soft flute tones, and could not but appreciate the great dynamic range made easily available by use of the swell pedal. The illusion ceased, according to the opinions voiced, in the Bach Toccata and Fugue in D minor and in the Widor Toccata, where the loud tones could not satisfy those accustomed to the possibilities and qualities of any organ of adequate resources.

NEW SERVICE BY NORDEN SUNG IN PHILADELPHIA TEMPLE

For the Passover services at Rodeph Shalom Temple, Philadelphia, in April, the choir sang for the first time a new service composed by N. Lindsay Norden, organist of the temple. In addition to this Mr. Norden recently finished a Sabath morning service, a Sabbath evening service and an Atonement evening service. The "Three Festival Service" is being published by the Bloch Publishing Company of New York. The service for the Three Festivals is inscribed to Rabbi Wolsey. Early in the fall a Saturday morning at Rodeph Shalom will be devoted entirely to Mr. Norden's services as a token of honor and gratitude for his outstanding creative work for Rodeph Shalom.

Summer Work at the American.

Frank Van Dusen will remain in Chicago in June and July and will teach in the summer master school of the American Conservatory of Music. A feature of the course for organists will be organ interpretation classes which will meet for two-hour sessions twice a week and will cover the important works of Bach and of the modern French school and other standard literature with a view to enlarging the students' church and recital repertoires. Mr. Van Dusen will be assisted by Edward Eigenschenk in the interpretation classes. Mr. Van Dusen has planned the course of study to include choir training and conducting and organ keyboard harmony.

ARTHUR HENRY TURNER

ARTHUR HENRY TURNER DIES AT SPRINGFIELD, MASS.

[*Continued from first page.*]

Dowell Choir, he also organized the St. Cecelia Choir for women, an auxiliary. Prior to this he started the Musical Arts Society. This was composed of trained singers, men and women, and presented several successful annual concerts.

At his music school, which he conducted at his home, Mr. Turner taught piano and voice. He began the study of voice seriously after he moved to Springfield and among his teachers he counted Oscar Saenger of New York City.

In 1915, when the N. A. O. held its convention in Springfield, Mr. Turner was one of the soloists, presenting at that time among other numbers his own composition, "Gethsemane," a tone poem.

Afflicted with a hemorrhage of the eye, Mr. Turner was compelled to have it removed a number of years ago. He underwent the operation, not losing a single Sunday from his position as organist.

Mr. Turner in 1896 married Miss Elizabeth Ankar. Besides his widow he leaves a son, Clarence R. of Palmer; two daughters, Mabel A. of Newton and Mrs. Eleanor M. LaZazzera, and four grandchildren. All inherited their father's musical ability, the son being a 'cellist, Miss Turner a violinist and Mrs. LaZazzera a 'cellist.

Anglican Choir Festival in Detroit.

The annual festival of adult Anglican choirs will be held at St. Paul's Cathedral, Detroit, Sunday evening, May 1. Under the direction of Francis A. Mackay, the combined choirs, numbering about 400 voices, will sing: "Psalm 150," Douglas; "The Heavens Are Telling," Haydn; "He That Shall Endure," Mendelssohn; "Hallelujah Chorus," Handel, and "The Lord Bless You and Keep You," Lutkin. In addition to the setting for Psalm 150, Mr. Douglas has composed a new organ suite entitled "Impressions of Cranbrook Church," which he will play at the recital preceding the service. Melvin Zeidler will play the service and chorus numbers. The officers of the Adult Festival Choir Association are: Benjamin Laughton, president; Melvin Zeidler, vice-president; Miss Carol G. Howell, secretary and treasurer; Mrs. Anna McCall, librarian.

Echo Organ Opened at Columbia, S. C.

Fred H. Parker, dean of music at Columbia College, presided at the three-manual organ built by Henry Pilcher's Sons in the First Presbyterian Church of Columbia, S. C., on Easter Day, when an echo division in memory of Margaret Dick Smith, added by Pilcher, was dedicated. In the afternoon Mr. Parker was assisted by the chorus of the church and the Ebenezer Lutheran choir in a recital in which he played: Prelude and Fugue in E minor (Cathedral), Bach; Trumpet Tune and Air, Purcell; Arioso, Handel; Toccata, Dubois; "La Tabatière à Musique," Liadoff; Chorale, "Lord, My Heart Is Fixed on Thee," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; "Christus Resurrexit," Ravanello.

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CARL RUPPRECHT DIES; LONG CAREER CLOSES

ORGANIST AND AN EDUCATOR

Impressive Services Are Held at Lutheran Church of St. Luke, Which He Had Served for the Last Thirty-Six Years.

C. J. Carl Rupprecht, for the last thirty-six years organist of the Evangelical Lutheran Church of St. Luke, Chicago, died April 3 at his home after an illness of a month. He was 74 years old and had been a teacher in Lutheran schools for fifty-five years. Mr. Rupprecht was a member of the American Guild of Organists and was among the charter members of the N. A. O. He had given many recitals in Lutheran churches.

Impressive funeral services were held at St. Luke's Church April 6 and were attended by a congregation which filled this large church. Several of his colleagues, including E. Garske, Edward Krenzke and H. H. Gross, were at the organ during the hours preceding the service. At the service Herbert Bruening played "O Rest in the Lord" (Mendelssohn), "God's Time Is Best," "Hark! A Voice Saith All Is Mortal," "Wailing, Crying, Mourning, Sighing," and "My Spirit Was in Heaviness," Bach; "I Know That My Redeemer Liveth," Handel; "In Peace and Joy I Now Depart," Bach, and "Lamento," composed by Mr. Rupprecht in memory of the dead in the world war. The principal of St. Luke's school, Paul M. Wukasch, directed both the school chorus and a group of teachers from the Chicago Lutheran schools. Herbert H. Gross, assistant conductor of the choir, led the church choir, of which Mr. Rupprecht had been leader for twenty-seven years before relinquishing his position to Mr. Gross.

On Sunday evening, May 1, the choirs of St. Luke's Church, assisted by Herbert Bruening at the organ, will present an evening of music at the church in memory of Mr. Rupprecht. Two hundred singers will participate.

Claus Joachim Carl Rupprecht was born July 19, 1863, at Dover, Ohio. His father was the Rev. John Rupprecht. Two brothers, Ferdinand Rupprecht, D. D., of St. Louis, and the Rev. Justus Rupprecht of Bedford, Ohio, and two sisters, Mrs. Mary Nehrens and Miss Anna Rupprecht, survive him.

Mr. Rupprecht was graduated from Concordia Teachers' College at Addison, Ill., in 1883 and began teaching in the same year in Buffalo, N. Y. Before coming to the Evangelical Lutheran Church of St. Luke in January, 1902, Mr. Rupprecht served congregations in Zanesville, Ohio, Washington, D. C., and at Old Trinity, St. Louis.

On April 14, 1887, Mr. Rupprecht married Miss Elizabeth Henning of Buffalo. Last year the couple celebrated their golden wedding anniversary. On this occasion everyone of their children and grandchildren could be present. Besides the widow, seven children—Edgar, Harold, Charles, Mrs. Mae Swindle, Mrs. Martha Berger, Mrs. Bertha Spiker and Mrs. Edith Sandborg—survive.

CARL RUPPRECHT

BLODGETT PLANS FESTIVAL IN HIS CLEVELAND CHURCH

Reconstruction of the church edifice and the completion of the new three-manual Holtkamp organ will be celebrated by St. James' Episcopal Church, Cleveland, Ohio, with a music festival on the evening of May 20 and the afternoon and evening of May 21. May 20 Pergolesi's "Stabat Mater" and Faure's "Requiem," as orchestrated by Walter Blodgett, will be presented under the direction of Mr. Blodgett, who presides over the musical ministry of the church. On Saturday afternoon, May 21, the musical program will include the Magnificat for five voices and five strings, by Buxtehude; "Gott soll allein mein Herze haben," alto solo cantata, Bach, and "God's Time Is Best," Bach. Saturday evening parts of the "Missa Brevis" by Palestrina will be sung, followed by "The Sower," Harold Darke, as orchestrated by Mr. Blodgett. Everything will be done with original orchestrations except the two made by Mr. Blodgett. The Faure score was not available, and there was none for "The Sower," a modern English cantata. Mr. Blodgett will use a John Challis harpsichord. Arthur Croley of the Oberlin Conservatory faculty will be at the organ. The soloists engaged are all prominent artists.

Mr. Blodgett has been made organist of the Cleveland Symphony, making his bow in the "St. Matthew Passion" in April.

The Chicago Lutheran Bach Chorus under Theodore Lams presented its annual spring concert at the Concordia Teachers' College Gymnasium, River Forest, April 24 at 4 p. m. Dr. Wilhelm Middelschulte was the guest organist. On the same day the Sheboygan Lutheran Chorus under Martin Bangert presented a program of compositions of Buxtehude, Schuetz, Vulpius and Bach and his sons at Christ Lutheran Church, Chicago.

ANOTHER BUILDER "HOOKED"; WE RENEW OUR WARNING!

West Haven, Conn., April 2, 1938.—My dear Mr. Gruenstein: Just a little news item apropos of Mr. Potter's letter regarding his futile trip to Maine in search of the elusive inn. Thought perhaps you might like to insert this in your next edition, and would suggest the following heading: "Confession Is Good for the Soul." Now be good sports, the rest of you organ builders, and come across. Here's my confession:

Last week a certain gentleman with one foot shorter than the other, a very bad case of stuttering, but apparently with a very nimble mind, called at our factory and asked for specifications and prices for an organ to be placed in his father's inn in Cheshire, Mass. Sitting around our conference table we all had visions of a concert organ being played for the benefit of many of the famous people of the country, including Mr. Henry Ford, Mr. R. H. Macy of New York, etc., etc. After the conference this party was dined and wined, and by this time we felt certain that the contract was in our safe.

After the dinner was over and the party was about to depart, he suddenly discovered that he had lost his pocketbook and, of course, without hesitation we offered him $10 to take him home. This he gratefully accepted, promising to return it with interest the very next day. He made an appointment for us to meet his father at the "inn" on Friday, *April* 1, but until four or five days went by without the return of the money, we didn't tumble to the fact that we had been "taken in," and we then began to make inquiries and discovered to our dismay that there "ain't no such animal" as the Riverview Inn, and either by good luck or good management at least saved ourselves the embarrassment of a trip to the imaginary resort where we had been promised the finest meal in the country, the freedom of the bar and all the eggs we could take home! Yours very truly,

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JOHN K. ZORIAN, F.A.G.O.

JOHN K. ZORIAN, F. A. G. O., A. R. C. O., has been appointed organist and choirmaster of Christ Episcopal Church at Williamsport, Pa., and on May 2 will leave Schenectady, N. Y., where he has been at St. George's Episcopal Church for the last seven years.

Mr. Zorian received most of his musical education in England. He studied organ, voice and choir training under Dr. Henry Coleman of Peterborough Cathedral, and Harold Dawber, organist for Halle's Symphony Orchestra and St. George's Church, in Stockport. His piano studies were under the supervision of John Wills, who is frequently heard over British Broadcasting Company stations.

Prior to his departure from England, in 1923 Mr. Zorian earned the degree of associate from the Royal College of Organists and the degree of licentiate of Trinity College of Music in London. He has been organist and choirmaster at St. Matthew's Church, Manchester, England; Meller Parish Church, Derbyshire, and St. Cyprian's Church, Salford.

In America Mr. Zorian studied under Dr. T. Tertius Noble of St. Thomas' Church, New York City, and earned his F. A. G. O. certificate in 1929. He has been organist at St. Stephen's Church, in Olean, N. Y., and Grace Church, in New Bedford, Mass.

Mr. Zorian has been secretary of the Eastern New York Guild Chapter and has been engaged in many musical activities, including recitals at Union College, Schenectady, and at the Albany Cathedral.

Mr. Zorian will take over the position at Christ Church left vacant by the recent resignation of Edward Hardy as organist and choirmaster.

PILCHER ORGAN TWICE HIT BY FLOODS IS REDEDICATED

The enlarged and modernized Pilcher organ in All Saints' Episcopal Church at Portsmouth, Ohio, has the distinction of having passed through two floods. It was severely damaged for the first time in 1913, when high water caused heavy loss in Portsmouth. The Pilcher forces then made the necessary repairs, but the great flood of 1937 again made a reconstruction necessary. In the latest flood the water did not reach the pipes, except those of the pedal bourdon. Parvin Titus of Christ Church in Cincinnati gave the rededicatory recital Jan. 11, and it was published in the recital department of the February DIAPASON. The program was enjoyed by a congregation which filled every pew in the church.

Wood's "Passion" Sung in Chicago.

"The Passion according to St. Mark," by Charles Wood, was sung at the New England Congregational Church, Chicago, holding its services in Thorne Hall, Northwestern University, on the afternoon of Palm Sunday. This was the sixth in the series of services held on the second Sunday af every month under the direction of Porter Heaps. The next one will take place May 8. As a prelude Mr. Heaps played de Maleingreau's "The Tumult in the Praetorium."

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Professor Oliver S. Beltz, Chairman
Department of Church and Choral Music
Northwestern University
Evanston, Illinois

An Interesting Sequence

1911

National Cathedral, SS. Peter & Paul
Washington, D. C.
February 10, **1911**

My dear Mr. Skinner:

After spending a most enjoyable time at the organ in the Cathedral of St. John the Divine, New York, and looking thoroughly into the instrument, I have recommended to the Chapter of the Washington Cathedral of SS. Peter and Paul that they place an organ in the Cathedral to be built by you. . . . I have never heard such qualities and grandeur in any instrument in this country or in England, where I have been in touch with a number of the representative organs.

Very truly yours,

[*Signed*] EDGAR PRIEST
Organist and Choirmaster,
National Cathedral, SS. Peter and Paul

1932

Bishop's House
Washington Cathedral
Washington, D. C.
May 7, **1932**

My dear Mr. Skinner:

It would be quite impossible for me to tell you how deeply grateful I am to you for the wonderful service you rendered the Cathedral in placing the beautiful organ at our disposal for worship in the Great Choir. You have been so gracious throughout this whole matter and you have given so much of your personal interest to it that I feel you have placed us in a lasting debt. It is my hope and expectation that we may have your splendid services in the building of the great organ that is to be such a large factor in the work and worship of the great Cathedral. . . .

Faithfully yours,

[*Signed*] JAMES E. FREEMAN

1936

Washington Cathedral Offices
Mount Saint Alban
Washington, D. C.
December 22, **1936**

Mr. Ernest M. Skinner
Skinner Organ Hall
Methuen, Massachusetts

My dear Mr. Skinner:

Dr. DeVries has authorized me to tell you that the Chapter, at its meeting on December 17th, approved our awarding to you the contract for the Great Organ for Washington Cathedral. . . .

With all good wishes for the Christmas Season,

Sincerely yours,

[*Signed*] ROBERT G. BARROW

SOWERBY CONCERTO HEARD FIRST IN BOSTON

E. POWER BIGGS AT ORGAN

Premiere by Boston Symphony Orchestra Under the Baton of Koussevitsky Wins High Praise for New Composition.

By WILLIAM E. ZEUCH

According to Berlioz, the orchestra is the emperor—the organ the pope. The two combined would seem to represent the ultimate in instrumental music. A world premiere of a concerto for organ and orchestra is almost as startling news as "when a man bites a dog." That so few have been written may be ascribed to the scarcity of adequate organs in concert halls, both here and in Europe. Such a work is foredoomed to definitely limited hearings. It must, therefore, have been a labor of sheer love, based on the sincerest artistry, which impelled Leo Sowerby to create the really great Concerto which came to its first public performance by the Boston Symphony Orchestra, at Symphony Hall, Boston, under the direction of Dr. Serge Koussevitsky, with E. Power Biggs at the organ, in the concerts of April 22 and 23.

The first movement, in C major, more or less in sonata form, presents a finely woven tonal tapestry, characteristically Sowerby. Modern it is, to be sure, but dissonances are more pleasant—never once suggesting cacophony. The second movement, in E flat minor, "slowly and wistfully," makes instant appeal, even to those who have yet to be convinced as to the modern trend in music. Especially lovely is the quiet fugal exposition for organ alone, which was played by Mr. Biggs on the 8-ft. gedeckt, with tremulant, on the swell. The brilliantly exuberant last movement literally took the audience by storm. The theme of this movement arrests immediate attention, and is easily recognizable through the variations to which it has been subjected.

Dr. Sowerby owes not one bar of his music to any man, and this, his latest creation, will fix more firmly than ever his place as a truly great American composer.

Mr. Biggs surmounted the difficulties of the score with ease and taste. The bravura passages flashed brilliantly despite the archaic instrument at his disposal. The tones of this definitely "dated" organ, with its cumbersome console, must, indeed, have presented serious problems to him.

As illustrative of the impression made by the premiere of Mr. Sowerby's work, Alexander Williams, the critic of the *Boston Herald*, may be quoted. In his appraisal he said:

> * * * Mr. Sowerby, who was in the hall yesterday to hear the first performance of his concerto, has written a brilliant and effective work. It is ably developed, romantic in mood and is a work that neither scorns virtuosity nor exploits it for its own sake. * * *

The critic of the *Boston Globe* had this to say of Mr. Biggs' playing:

> It was especially fortunate that Mr. Biggs was chosen to perform the solo part, because he is a consummate artist. His achievements have become known to some of the local public, but the very nature of his instrument required such an occasion as this to bring him before the symphony audiences.

SIR RICHARD TERRY DEAD; NOTED CATHOLIC MUSICIAN

Sir Richard Runciman Terry, who as director of music at Westminster Cathedral, London, from 1901 to 1924 gave impetus to the revival of pre-Reformation polyphonic music in both Roman Catholic and Anglican Churches, died April 18 at the age of 72. Sir Richard, who was known and admired by the entire English music world, had lived in Oxford since he retired from Westminster.

Richard Terry was born at Ellington, Northumberland, in 1865. From 1902 to 1906 he was organist of St. John's Catholic Church at Antigua, West Indies. He returned to England to take the post at Downside Abbey until he was appointed to the position at Westminster. Sir Richard was also a noted hymnologist.

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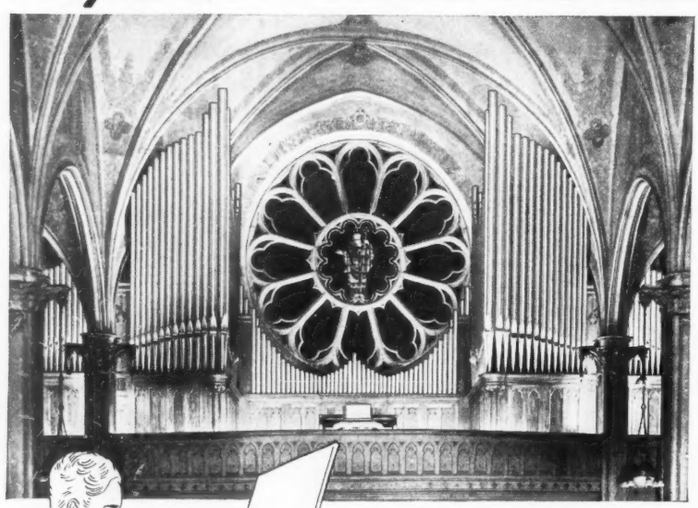

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MRS. DRENNING PLAYS NEW REUTER IN TOPEKA CHURCH

Dedication of the new edifice of the First Christian Church of Topeka, Kan., took place March 20, and with it the opening of the three-manual Reuter organ, the specification of which was published in THE DIAPASON last December. The echo division, for which at first preparations only were made, has been installed and has three sets of pipes and chimes. The echo and the harp are memorials.

The chancel organ is in the second story on the north side of the chancel. The echo organ is in the tower. The console is in the choir space. In the building of the church every preparation was made for the proper installation of the 1,817 speaking pipes.

The old church and its Hutchings-Votey organ were destroyed by fire last August.

All the services of dedication week drew large congregations and there was an especially large one on March 22, when Mrs. Frank Drenning, organist of the church, with the assistance of Mrs. John D. Zimmerman at the piano and the organ, and Mrs. Fay Bennett, soprano, gave the dedicatory recital. Mrs. Drenning played these selections: Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; "The Chimes of St. Mark's," Russolo; "In Paradisum," Dubois; Fantasia in G minor, Bach. Mrs. Drenning and Mrs. Zimmerman played the "Dialogue" from Clokey's Symphonic Suite and Mrs. Zimmerman played a group of organ numbers consisting of: "Prayer," Borowski; Fountain Reverie, Fletcher; "Evensong," Johnston; Toccata from Suite for Organ, Rogers.

Mrs. Frank G. Drenning has served the First Christian Church continuously for thirty-seven years, beginning as pianist in 1905 and becoming organist in 1910. She is a graduate in organ of Kansas University under Dr. Charles S. Skilton and studied organ in New York with Dr. Clarence Dickinson, being his substitute at the Brick Presbyterian Church during the summer of 1913. As Mildred Hazelrigg she was supervisor of music in the Topeka public schools for fourteen years. Mrs. Drenning was dean of the Kansas Chapter of the A. G. O. in 1930. She is the wife of Frank G. Drenning, a Topeka attorney.

Mrs. John D. Zimmerman is the assistant organist of the First Christian Church. She had her organ training with Mrs. Drenning and has served as organist of the Central Park Christian Church and the United Presbyterian Church in Topeka. She is a member of the Kansas Chapter of the A. G. O., and is the wife of the Rev. John D. Zimmerman, state secretary of the Kansas Christian Missionary Society.

Carl F. Mueller Has Busy Spring.

Carl F. Mueller, minister of music at the Central Presbyterian Church, Montclair, N. J., and director of choral music at State Teachers' College, Upper Montclair, conducted the spring concert of the Contemporary Choral of Newark March 28, featuring Mendelssohn's seldom heard "First Walpurgis Night." April 5 he presented his Montclair A Cappella Choir in a sacred program endorsed by the Montclair Ministerial Association. Twenty-five choirs and other choral groups were represented in the audience on this occasion. April 8 his Montclair College Choir, an *a cappella* group of fifty students from the Teachers' College, gave an evening concert in the Hotel Dennis, Atlantic City. April 9 the Montclair A Ceppella Choir broadcast from Radio City under his direction over the WEAF network. On Palm Sunday afternoon the combined choirs of Central Church sang Gaul's "The Holy City" under the direction of Mr. and Mrs. Mueller. May 5 the College Choral Society (110 voices) will sing Cowen's "The Rose Maiden" under Mr. Mueller's direction.

Detroit Women Guests of Mrs. Cordes.

The Woman Organists' Club of Detroit held its monthly meeting at Trinity Methodist Episcopal Church, Highland Park, April 25. The program was given by the hostess, Ida K. Cordes, Gretta Wilson, Bertha Freeman and the choristers of the church.

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United States and Canada

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

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April 13, 1896

Charter Granted
December 17, 1896

Incorporated
December 17, 1896

Amended Charter
Granted
June 17, 1909

Amended Charter
Granted
June 22, 1934

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

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Boston Convention May 2 and 3; Program One of Great Merit

A convention of the New England chapters, comprising those of Maine, Vermont, New Hampshire, Rhode Island and Massachusetts, will be held in Boston May 2 and 3, with headquarters at Brown Hall in the New England Conservatory of Music.

In brief summary the events will include papers to be presented by Dr. Wallace Goodrich, Dr. Hamilton C. Macdougall, Dr. Carl K. McKinley and George W. Stanley, Jr.; a recital of choral music by the Portland Polyphonic Society, Alfred Brinkler, conductor, with organ numbers by John E. Fay; an organ recital by Roy Bailey; a program of sacred music for boys' voices by the boy choristers of Trinity Church, Boston, Dr. Francis W. Snow, choirmaster; a joint service at St. Paul's Episcopal Cathedral by the choirs of the cathedral and of Emmanuel Church, Boston, the respective choirmasters being Arthur M. Phelps and Albert W. Snow, and, on the final evening, a recital by Virgil Fox. Aside from the musical and social value of the gathering, Boston is a pleasant convention city and it is expected that the attendance will be a general one.

Meeting of the Council.

A meeting of the council was held Monday, March 21, at the Guild office, RKO building, New York City. Present were Messrs. Doersam, Ward, Harris, Friedell, Elmer, Bleecker, Comstock, McAmis, Baldwin, Woodman, Wright, Misses Carpenter, Coale, Darnell, Messrs. Nevins, Noble, Volkel. The members stood in silent tribute to the memory of Past Warden Walter C. Gale.

The following addition to the code of ethics was adopted:

Rule 4—Whenever an assistant organist is to be appointed, such appointment should be made upon recommendation of the organist in chief.

The entire use of the organ shall be under the control of the organist.

Announcement was made that the annual meeting will be held May 23, and the annual Ascension Day service May 26 in St. Bartholomew's Church, under the auspices of the Guild.

Colleagues were elected.

Mr. Ward, vice-chairman of the national convention board, reported a meeting of the board Feb. 21. Twenty-two replies have been received to letters sent out regarding regional conventions.

Several invitations have been received for the national biennial convention to be held in 1939. Chapters and branches are to express preferences.

The Florida Chapter has offered two prizes—one for an organ work and one for an anthem. The judges are to be Miss Grace Leeds Darnell, Parvin Titus, Cincinnati, and Herman Siewert of Winter Park.

The H. W. Gray Company has offered $100 for a prize anthem. The contest is to be under the auspices of the Guild. Manuscripts are to be submitted before Jan. 1, 1939.

Members of the council were invited to sign a greeting to be conveyed to Dr. Albert Schweitzer by Mme. Schweitzer. All members of the Guild throughout the country are to be invited to make a free-will offering to the work of Dr. Schweitzer in Africa.

The following elections of chapter officers were ratified:

Missouri chapter—Henry Walzer, sub-dean.

Northern Ohio—Miss Laura Bender, sub-dean; Miss Alice Willson, secretary.

Tucson Chapter—John M. McBride, dean.

S. LEWIS ELMER, Registrar.

Northern Ohio Chapter.

The April meeting of the Northern Ohio Chapter was held at the Church of the Saviour, Cleveland Heights, April 27. This is one of Cleveland's most beautiful and well-appointed churches. Dinner was followed by a recital by Arthur R. Croley of the organ faculty at Oberlin College. Two choral items were contributed by the choir under the direction of George F. Strickling, Mrs. Ray A. Carle, organist. A well-chosen program was presented by Mr. Croley in his interesting and refined fashion and enjoyed by the chapter and a goodly number of the congregation.

Plans for the Lake Erie region convention are well advanced. On Tuesday and Wednesday, June 21 and 22, the following chapters will assemble at Oberlin: Erie, Toledo, Youngstown, Cleveland, Michigan, Southern Ohio, Central Ohio and Western Pennsylvania. Chairman Paul Beymer reports progress on a program of unusual interest. We are assured of ample and reasonable accommodations for all visitors and a cordial invitation is extended to members of the A. G. O. to spend one or two days at Oberlin in June.

ALICE E. WILLSON, Registrar.

Michigan Meeting at Ann Arbor.

The April meeting of the Michigan Chapter was held April 21 at the University of Michigan in Ann Arbor, with the business session in the Michigan League building. Mrs. Lavonne D. Mouw, sub-dean, presided in the absence of the dean.

Mr. Douglas, chairman, reported this slate prepared by the nominating committee: Dean, William I. Green; sub-dean, Mrs. Lavonne D. Mouw; treasurer, E. Mark Wisdom, F.A.G.O.; secretary, Eric Franker; chaplain, the Rev. Thomas M. Wilson.

Miss Claire Coci played a stunning recital in Hill Auditorium. Her numbers were: Toccata and Fugue in D minor and two Chorale Preludes, "Dies sind die heiligen zehn Gebot" and "O Mensch, bewein' Dein' Sünde gross," Bach; Chorale in B minor, Franck; Cantilene and Intermezzo, Vierne; Fugue, Honegger; Toccata from Symphony 5, Widor; Fantasie and Fugue on "Ad Nos," Liszt.

ERNEST J. KOSSOW, Secretary.

RAISING FUND FOR THE WORK DONE BY DR. SCHWEITZER

Doubtless you are familiar with the great humanitarian work, in Africa, of Albert Schweitzer, famous Bach disciple. A number of organists are interested in raising a fund, in the nature of a free-will offering, to be sent to Dr. Schweitzer to help further his work in Africa. Will you kindly read this message at a chapter meeting, so that any persons who might wish to contribute may send their gifts directly to Reginald L. McAll, treasurer, Albert Schweitzer Fund, 1270 Sixth Avenue, Room 1011, New York. Checks should be made payable to the American Guild of Organists.

Faithfully yours,
CHARLES HENRY DOERSAM,
Warden.

SCHEDULE OF REGIONAL AND STATE CONVENTIONS OF 1938

Remaining regional conventions held this spring are:

Dallas, Tex.—April 26 and 27.
Boston, Mass.—May 2 and 3.
Portland, Ore.—May 2 and 3.
Newark, N. J.—May 11.
Tallahassee, Fla.—May 9, 10 and 11.
Chicago—May 23 and 24.
Los Angeles, Cal.—June 7 and 8
Wilkes-Barre, Pa., June 7 and 8.
Oberlin, Ohio—June 21 and 22.

Chicago Convention May 23 and 24; Five Chapters Take Part

A regional convention under the auspices of the Illinois Chapter will be held in Chicago Monday and Tuesday, May 23 and 24. A program of high excellence has been prepared by the committee in charge and the two days will be filled with events of interest to every organist. The guests of the Illinois Chapter at this convention will be the Wisconsin, Indiana, Missouri and Cedar Rapids, Iowa, Chapters.

Registration will begin at 10 o'clock Monday morning, May 23, in Kimball Hall, and will be followed by a young artists' program. The afternoon and evening will be spent on the south side, the features being a recital by a Milwaukee representative and a harpsichord recital by that famous team, Manuel and Williamson. In the evening Porter Heaps will give a recital at the University of Chicago Chapel. On Tuesday there will be a recital in the forenoon at the Fourth Presbyterian Church by Eugene Devereaux of Mount Vernon, Iowa, and by Van Denman Thompson of Greencastle, Ind., and in the afternoon at St. James' Episcopal Church by C. Albert Scholin of St. Louis and Mrs. Hazel Quinney of Chicago, interspersed with selections by the Mundelein College choristers, directed by Walter Flandorf. Late in the afternoon there will be a reception at the home of Dr. and Mrs. William H. Barnes of Evanston, followed by dinner at the Georgian Hotel. In the evening the program will come to a brilliant close with a recital at St. Luke's Pro-Cathedral in Evanston by Hugh Porter, who is coming from New York to play for his old colleagues in Chicago.

The only expense for the convention, aside from the price of meals, will be a registration fee of 50 cents.

Monmouth, N. J., Chapter.

The monthly meeting of the Monmouth Chapter was held March 22 at the Simpson M. E. Church, Long Branch, where Mrs. James Green is organist. The program included a recital by the choir of Long Branch Junior College, about sixty voices, directed by Lawrence Dilsner, a member of the chapter. They sang, without accompaniment, a varied program which delighted the audience. Gustav Döhring followed this with a talk on organs from the standpoint of the builder, explaining the use of materials, etc., and explained the mechanism of electronic instruments.

ABBIE V. STRICKLAND.

News of the American Guild of Organists—*Continued*

Southern Organists Meet in Tallahassee for May Convention

The Florida Chapter is preparing to entertain its neighbors in the Southeast—Georgia, Alabama, Mississippi and South Carolina—with a very interesting program at Tallahassee May 9, 10 and 11. Each state will have representation, both in musical activities and in speech. A number of social occasions and stimulating round-table discussions will give Southern musicians opportunity to become acquainted and exchange opinions. Headquarters for the convention will be the Hotel Floridan, Tallahassee. The Florida State College for Women will entertain the delegates in many ways. Registration will take place May 9 from 4 to 6 at the hotel. The program is outlined as follows:

Monday, May 9—Registration beginning at 4. Executive board meeting at 5 o'clock. Dinner at Florida State College for Women dining hall. Recital by Miss Emilie Parmalee, Atlanta, Ga.; Mrs. Brooks, Birmingham, Ala., and Florida State College Glee Club, college auditorium.

Tuesday, May 10—Business meeting of Florida Chapter. Tour of Tallahassee. Organ group by Mr. Lyles of Spartanburg, S. C., in college auditorium. Award of prizes for composition contest in tower studio. Judges for the contest: Miss Grace Leeds Darnell, New York; Parvin Titus, Cincinnati; Herman F. Siewert, Winter Park, Fla. Luncheon and round-table discussions at Wakulla Springs Hotel. Round-table concerning A. G. O. examinations will be led by Wilbur H. Rowand, Shorter College, Rome, Ga. Banquet at Floridan Hotel. Recital at 7:45 by Charles M. Courboin.

Wednesday, May 11—Farewell breakfast at Floridan Hotel.

Any organists living in the Southeastern states, including Alabama and Mississippi, who have not received blanks for advance registration, are requested to drop a card at once to the dean of the Florida Chapter, Tallahassee. They will be supplied immediately with full information regarding registration, finances and hotel reservations.

Tuesday, April 12, was a gala day for the Tallahassee branch of the Florida Chapter. At 2:30 a group of organ students of Miss Dow presented a children's program for the Florida State College demonstration school in the tower studio. At 8 the Tallahassee branch held its housewarming ceremony for the new tower organ studio on the third floor of the Westcott administration building of the college. A two-manual Skinner, with echo, and with a mechanical reproducing attachment, has been installed here for teaching and practice. The attractive studio was formally dedicated as the Guild's room and framed certificates of the A. G. O. branch and chapter installation were hung on the wall.

Following an organ program and a demonstration of organ pipes, plans for the Southeastern convention of the American Guild of Organists were enthusiastically discussed. Officers for the year were elected as follows:

Regent—Miss Jeanne Compton.
Vice-Regent—Mrs. Nancy M. Meginnis.
Secretary—Miss Evelyn Bayless.
Treasurer—Miss Margaret Rirck.
MARGARET WHITNEY DOW, Regent.

MARGARET WHITNEY DOW

Lenten Recitals at Scranton, Pa.

The Northeastern Pennsylvania Chapter's annual series of Lenten recitals at St. Luke's Episcopal Church, Scranton, Pa., was given on Fridays at noon. March 4 the Rev. George F. Davis, organist of St. Luke's, played this program: Spring Song, Hollins; Prelude and Fugue in F minor, Bach; "Lamentation," Guilmant; Andante Cantabile from Fourth Symphony, Widor; Concert Overture in A, Maitland.

Ernest Dawson Leach of the Church of the Good Shepherd played these compositions March 11: Chorale Preludes, "Our Father Who Art in Heaven" and "When We Are in Deepest Need," Bach; Cantabile, Franck; Third Organ Sonata (Con Moto Maestoso and Andante Tranquillo), Mendelssohn; "De Profundis," Bartlett; Aria, "Pur Dicesti," Lotti; "Cantilene Pastorale," Guilmant; "Grand Choeur" in A, Salome.

Helen Bright Bryant, organist of Immanuel Baptist Church, who played March 18, presented the following program: Chorale Prelude, "Hark, a Voice Saith, 'All Are Mortal,'" Bach; Prelude and Fugue in C minor, Bach; Pastorale from Second Symphony, Widor; Chorale in B minor, Franck; "Deux Ritournelles," Rameau; Toccata, "Thou Art the Rock," Mulet.

Central New Jersey Recital.

The Central New Jersey Chapter held a membership recital in the Greenwood Avenue M. E. Church, Trenton, April 4. The program was as follows: "Variations de Concert," Bonnet; "Jagged Peaks in the Starlight" and "Wind in the Trees," from "Mountain Sketches," Clokey (played by James E. Harper, State Street M. E. Church); Pastorale, Franck (played by Ruth Harrison Burgner, St. Paul's M. E. Church); Scherzetto, "Elegie" and "Carillon," Vierne (played by Helen A. Cook, Pierson Memorial M. E. Church); tenor solo, "O Lord Most Holy," Franck (Isaac Hart, accompanied by Caroline Burgner); Allegro Cantabile from Fifth Symphony, Widor (played by Caroline C. Burgner, Greenwood Avenue M. E. Church); Grand Chorus, Guilmant (played by Emma Yos, Christ P. E. Church). Following the recital a short business meeting was held.

EMMA YOS, Secretary.

Buffalo Chapter.

The Buffalo Chapter held its monthly meeting April 26 in St. John's Episcopal Church. Dinner was followed by a short business meeting at which a report was made of the response received from the clergy to the letters sent by the chapter regarding the code of ethics. Robert Noehren, sub-dean, had arranged a recital by Eugene Hill of Guelph, Ont., on St. John's three-manual Austin organ. Mr. Hill presented an interesting program. He has just returned from a year abroad, studying with Cunningham in England.

GILBERT W. CORBIN, Secretary.

Chesapeake Chapter Meeting.

The seventh meeting of the Chesapeake Chapter for the year was held April 4, at Brown Memorial Church, as the guest of its organist, Virgil Fox. The final meeting of the Guild examination class preceded the business session. The business session was taken up with the completion of details of the regional convention April 19 and 20 at the Peabody Conservatory of Music in Baltimore. The professional part of the meeting concerned itself with the playing of the two associate examination pieces, Maquaire's First Symphony and Brahms' Chorale Prelude in A minor, on the Skinner organ at Brown Memorial by three members of the chapter—Miss Vera Kramer, Richard Ross and Donald Willing. At the close those who could get near to the console had a lesson on the registration and interpretation of the two numbers. Under the direction of Miss Maud C. Lewis, A. A. G. O., examination class leader, a round-table discussion of the "Value of the Guild Examinations" concluded the meeting. Following refreshments the evening came to an end.

Our May meeting on the 2d will take place at the home of Mr. and Mrs. Howard R. Thatcher, and we shall close our fifteenth year with reports and the election of officers.

NORRIS HARRIS, Secretary.

New Jersey Rally in Newark, May 11.

The annual rally of the New Jersey chapters will be held Wednesday, May 11, at the North Reformed Church in Newark. Robert Elmore will be a feature at the afternoon session and in the evening Harold B. Niver, A. A. G. O., will conduct a service, using his full choir in Grace Church.

RUSSELL S. GILBERT,
State Dean.

Charlotte Lockwood at Columbus.

The Central Ohio Chapter presented Miss Charlotte Lockwood in a recital March 3 on the new Möller organ at the Broad Street Presbyterian Church. Her program was interesting and varied, and was thoroughly enjoyed by the large audience. Miss Lockwood's recital consisted of the following numbers: Sonata in G, Elgar; Gavotte in F, Wesley; Arioso in F, "Anna Magdalena's March" and Prelude and Fugue in E minor, Bach; "Dedication," Deems Taylor; Scherzo from Sonata, Parker; Dutch Lullaby, Dickinson; Symphonic Chorale No. 2, "Jesu, meine Freude," Karg-Elert.

MRS. A. C. EIDE, Registrar.

Blodgett Plays for Erie Chapter.

Walter Blodgett, organist and choirmaster of St. James' Episcopal Church and choirmaster of Messiah Lutheran Church, Cleveland, was presented by the Erie Chapter in a recital at St. Paul's Episcopal Cathedral April 4. Mr. Blodgett's program, which proved of great interest to everyone present, was as follows: Introduction and Toccata, Walond; Duetto for Reed Stops, William Russell; "A Maggot," Arne; Minuet in A, Battishill; Sonata in the Style of Handel (Adagio-Allegro), Wolstenholme; Fantasia in C minor, "Out of the Deep I Call to Thee," First Movement of First Concerto, "O Man, Bewail Thy Grievous Sin" and Prelude to Cantata 148, Bach; "In dulci Jubilo," Dupré; Chorale in A minor, Franck.

Previous to his recital in St. Paul's Cathedral Mr. Blodgett presented a short but very interesting recital for the members of the Guild on an old organ in St. John's Lutheran Sunday-school room, built in 1862 by P. Rosar of Lancaster, N. Y. This old instrument of about sixteen stops possesses a remarkable tone.

A dinner and business meeting of the Erie Chapter was held preceding the two programs. Walter Blodgett and Walter Holtkamp, organ builder and treasurer of the Northern Ohio Chapter, were guests of the chapter and each spoke a few words. The Erie Chapter voted to join with the other chapters in the regional convention sponsored by the Northern Ohio Chapter June 21 and 22 at Oberlin, Ohio.

DORIS M. FAULHABER, Secretary.

Indiana Chapter.

The Indiana Chapter was audience to an exceptionally fine recital April 4 by one of its own members, Ellen B. English, organist of the Broadway M. E. Church, Indianapolis, and a pupil of Leo Sowerby. Mrs. English played an excellent program of solid organ works and lighter moderns, including "Comes Autumn Time," by Mr. Sowerby. The playing was brilliant and her technique seemingly flawless. The recital, which was open to the public, was well attended and was easily one of the outstanding programs of the year.

MRS. FRED JEFRY, Secretary.

Los Angeles Host to Regional Meeting Set for June 7 and 8

A regional convention under the sponsorship of the Los Angeles Chapter will be held at the University of California in Westwood Tuesday and Wednesday, June 7 and 8. Other chapters participating are Pasadena, Central California, Northern California, Sacramento and San Jose.

The University at Westwood is ideal for such a convention. Fifteen minutes from Los Angeles and fifteen minutes from the Pacific Ocean, it offers everything that a convention delegate could wish, including the excellent Skinner organ in Royce Auditorium.

The general chairman of the convention, who has done most of the work, is Alexander Schreiner, dean of the Los Angeles Chapter. The program of events will include:

Tuesday—Recital by Ralph Travis, M. M.; talk by Edward Shippen Barnes on "Hymns, Publishers, and What Not"; talk by Arthur Leslie Jacobs on "Conducting of Senior Choirs"; recital by Clarence Mader, A.A.G.O.; talk by Richard Keys Biggs on "The Training of Boy Voices." Dinner and visits to various prominent organs will complete the day.

Wednesday—Talk by Mrs. Arthur Leslie Jacobs on "The Management of Junior Choirs"; recital by Winifred Jolley Bengson, A.A.G.O.; recital by Edward Shippen Barnes, F.A.G.O., with program of own compositions; talk by Arnold Schoenberg, composer, on "What Is Great Music?"; recital by Leslie P. Spelman, F.A.G.O.

Wilkes-Barre Regional Convention.

The Wilkes-Barre Chapter is making plans for a regional convention to be held in Wilkes-Barre June 7 and 8. The following chapters have been invited to participate (and any A. G. O. member and his guests will be most welcome): Scranton, Hazleton, Lehigh Valley, Harrisburg, York, Pennsylvania, Binghamton, Rochester and Buffalo. The registration fee for A. G. O. members will be $3 and for guests $4. This includes a dinner, luncheon and tea, and admission to all events. The plans at present include two recitals, a service and a morning meeting at which reports of the year's activities of each chapter represented will be requested and a round-table discussion will be led by a capable member.

For information regarding reservations, etc., please communicate with the dean, Mrs. B. Aubrey Ayre. The success of the convention depends upon the interest and cooperation of the neighboring chapters. Good roads lead to Wilkes-Barre from all points and bus and train or 'plane accommodations are good.

These plans have been made since the last issue of THE DIAPASON, when it was thought that Scranton would be the host. Scranton will participate in this convention instead.

E. ADELE ALDEN, Secretary.

Eastern New York Chapter.

The monthly meeting of the Eastern New York Chapter was held Saturday, April 2, at the Wellington Hotel, Albany, twenty or more members and guests being present. J. Stanley Lansing, dean, presided. Following luncheon and a brief business meeting, the guest speaker, J. Lawrence Slater, organist-choirmaster of Grace Episcopal Church, Utica, was introduced by Dr. T. F. H. Candlyn. Mr. Slater, whose splendid work at Utica is known to many, gave a very instructive discourse on "Choir Training," dealing with the psychological application, and offering hints of practical value. Mr. Slater spoke with remarkable fluency, and his pleasing style and personality contributed much to the enjoyment of the program. At Grace Church, Utica, he succeeded Norman Coke-Jephcott, who is now at the Cathedral of St. John the Divine, New York.

At the next meeting, in May, the chapter will hold its annual election of officers.

JOHN K. ZORIAN, F. A. G. O.,
Secretary.

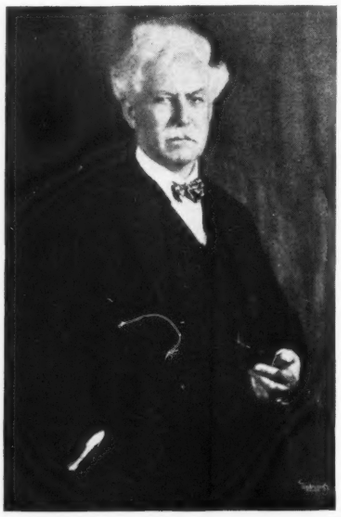
News of the American Guild of Organists—*Continued*

Middelschulte Is 75 and Illinois Chapter Observes Birthday

Dr. Wilhelm Middelschulte's seventy-fifth birthday anniversary was the occasion for a luncheon in his honor by the Illinois Chapter April 4. Forty members and friends of the distinguished organist and Bach scholar sat down at the tables in the Republic Building restaurant.

Dean Whitmer Byrne presided and after a brief salute to the guest of honor called on Mrs. Helen Searles Westbrook, president of the Chicago Society of Woman Organists; Tina Mae Haines, president of the Harrison M. Wild Organ Club, and Wilbur Held, representing the Van Dusen Organ Club, all of whom cordially and wittily greeted the guest, as did Albert Cotsworth. Dr. Rossetter G. Cole recalled his first meeting with Dr. Middelschulte when both were students in Germany. The entire company sang lustily verses in honor of Dr. Middelschulte set by Walter Flandorf to the chorale "To God on High Alone Be Praise," which bears the Guild motto, "Soli Deo Gloria," as its name. To it Mr. Flandorf had added a chant voicing congratulations. This clever piece of work was highly admired. Dr. Middelschulte responded in a happy speech to all the felicitations of his fellow organists and displayed his familiarity with the counterpoint of after-dinner speaking.

DR. WILHELM MIDDELSCHULTE



Vierne Memorial in Louisiana.

The Louisiana Chapter met April 18 at the home of Mrs. Joseph C. Baddock in Baton Rouge, with Mrs. LeRoy Carlson presiding. There was discussion of the possibility of holding the next regional convention at Louisiana State University. Mrs. Baddock was assisted by Mrs. LeRoy Carlson in serving refreshments.

A program of music by Louis Vierne was presented by the chapter in the University Theater, April 11. This was the second of two memorial programs, the first being in honor of Widor, and chapter members feel gratified that they are probably the first to honor in this manner the two great French organists since their death a year ago. The Vierne program was as follows: "Romance," from Fourth Symphony (Marian Banks); "Divertissement" (Hazel Daniels); "Au Matin" and "Au Soir," from Op. 57 (Loren D. Davidson); Scherzo, from First Symphony (F. Crawford Page, F.A.G.O.); Sonata for 'Cello and Piano (Mrs. L. E. Welch and Mrs. W. Carruth Jones); Larghetto from Fifth Symphony and Finale from Second Symphony (F. Crawford Page).

Oregon Chapter.

The Oregon Chapter met Saturday evening, March 26, in the home of Dr. and Mrs. Walter Griesinger. It was decided unanimously by the chapter to cast its vote in favor of San Francisco for the next national convention. Final plans were discussed and committees were named for the Oregon-Washington regional convention to be held in Portland May 2 and 3. After the business meeting a widely diversified program of music was heard on the new Kimball organ in the doctor's residence. Organists who played were Martha Grant, Joseph Michaud, Mildred Faith, Bernard McClain and Jean Harper. Refreshments were served by Mrs. Griesinger.

LAUREN B. SYKES, Dean.

Central Missouri Chapter.

The Central Missouri Chapter met in Columbia April 3. The afternoon session was held in the Missouri Methodist Church and was devoted to a lecture and open forum on choir problems. Dr. James T. Quarles was the leader. Drawing from the experience of a long and active career as choir director, Dr. Quarles gave a very helpful and practical exposition.

The evening session was devoted to an exposition of the Gregorian mass. Father Dieckman of the Catholic Church was the expositor and was assisted by the choir and Mrs. R. T. Dufford, organist of the church. The mass according to tone XVII was sung and the numbers were interspersed with the remarks of Father Dieckman, who explained the significance of the mass, its several parts and the symbolism of the vestments, etc. This was one of the most interesting and instructive meetings the chapter has ever held.

After the program the membership adjourned to the home of Mrs. Dufford for a social hour.

Southern Ohio Chapter.

The Southern Ohio Chapter sponsored a recital by the brilliant young organist Mlle. Renee Nizan April 4 in the Bethlehem Methodist Church, Walnut Hills, Cincinnati.

One of the most delightful occasions of the season was a dinner at which the chapter was host, given April 13, at the Cincinnati Club, in honor of Dr. Charles M. Courboin, who appeared as soloist with the Cincinnati Symphony Orchestra April 14 and 16. The list of honored guests included Eugene Goossens, conductor of the symphony orchestra; Theodore F. Gannon, manager of the symphony concerts; Mrs. Theodore F. Gannon, Augustus Palm and Clifford Lang, Cincinnati composer. Mr. Courboin's program included his organ transcription of Mr Lang's piano tone poem, "Prelude to November." Mr. Gannon graciously extended an invitation to Guild members to be guests of the symphony orchestra at this pair of concerts.

EVA PEALE, Registrar.

Hartford Chapter.

On March 28 the Hartford Chapter held its second annual pastor-organist dinner in Immanuel Congregational Church. Miss Dresser, dean, presided and welcomed the forty-five guests present. Each organist introduced his pastor to the group before being seated for dinner.

ETHEL S. TRACY, Secretary.

Georgia Chapter.

A program of Lenten and Easter music was given Sunday afternoon, April 3, at the Park Street Methodist Church, Atlanta, under the direction of Mrs. Edwin Aiken, organist and director. The choir sang the following numbers with excellent diction and fine phrasing: "Spring Bursts Today," Thompson; "Darkness Covers the Earth," Palestrina; "Bethlehem's Own," Edmundson; "Now Christ Is Risen," Dickinson, and "Easter Alleluia," Marryott. Mrs. Aiken played: "In the Church," Novak; "Tenebrae," Karg-Elert, and Toccata and Fugue in D minor, Bach. The service was one of dignity and beauty and an appreciative congregation filled the church.

On April 25 there was a recital by Wilbur Rowand, F.A.G.O., of Shorter College, Rome, Ga., at the Druid Hills Baptist Church. He was assisted by Mrs. John Felder, organist of the church. Mr. Rowand gave a recital for the Macon, Ga., branch of the Guild early in April.

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

St. Petersburg Branch.

The group of organists in the St. Petersburg branch has had a busy season since the first of the year. Feb. 4 a luncheon took place in honor of Palmer Christian prior to his recital on the four-manual Skinner organ in the First Congregational Church. Feb. 5 to 10 the organists assisted in the meetings of the Florida chain of missionary assemblies held in the First Methodist Church.

On Sunday, March 20, twelve choirs of the city united to present a "Cathedral Windows" concert. The beautiful memorial windows in the Methodist Church, depicting the life of Christ from the Nativity to the Resurrection, were illustrated in anthem and solo. A double procession down the two aisles of the church by 250 singers was impressive. There was rapt attention and reverence by the audience of 2,500 that filled the edifice.

A Guild luncheon in March preceded an organ program at the home of Mrs. Raymond K. O'Brien, who has a new electric organ, and her recital on the instrument was greatly enjoyed.

During Holy Week noonday services were held daily at the First Avenue Methodist Church, concluding with the three-hour service at the First Congregational. A member of the Guild assisted at each of these services.

MRS. ALFRED D. GLASCOCK, Secretary.

Western Pennsylvania.

The Western Pennsylvania Chapter met April 5 at the Sixth U. P. Church, Pittsburgh. After a dinner prepared by the ladies of the church, our versatile Jo O'Brien, tenor, and jovial Marshall Bidwell, pianist, entertained the group with music seldom heard at Guild meetings. We then went to the church proper, where Earl Collins gave a very interesting talk on "The History of Congregational Singing in the Early Protestant Church." The choir of the church, under the direction of Arthur B. Jennings, illustrated the lecture with old hymns and sang a few other numbers. This choir is known as one of the best in Pittsburgh and lived up to its reputation. Miss Loretta Bergman, at the organ, played: Prelude, Fugue and Variation, Franck; Chorale, "Komm, süsser Tod," Bach-Jennings, and Finale from First Symphony, Vierne. The choir sang: "Midwinter Carol," A. H. Johnson; "The Nicene Creed," Gretchaninoff, and Gounod's "Gallia."

LORETTA BERGMAN, Registrar.

Miami Branch.

The Miami branch chapter has been so busily engaged in helping the Music Club in its state convention that activities for March and the first part of April were suspended. Our program in the convention was conducted by Gertrude Talbott Baker on "Church Music" and the sub-dean, Mrs. Treverton, played two short Bach chorales, while Mrs. Glascock, from the St. Petersburg Chapter, gave an interesting talk on "Hymnology."

GERTRUDE BAKER, Dean.

Texarkana Chapter.

On March 30 the Texarkana Chapter held a meeting at the First Baptist Church. The program, in charge of Mrs. Lloyd White, organist of the church, was as follows: Sixth Sonata (Chorale and Allegro), Mendelssohn (Mrs. James Watlington); "Marche Funebre et Chant Seraphique" and "Priere" and Berceuse, Guilmant (Mrs. Lloyd White); Symphonic Piece, Clokey (organ, Mrs. White; piano, Mrs. Watlington). A paper on "The Psychology of Music" was read by Miss Mary Tennyson. Plans for a choir festival were discussed and reports on work already accomplished were made.

DAVID H. WITT.

Louisville Members Discuss One Another's Problems at Meeting

The Louisville Chapter held its monthly dinner meeting at the French Village April 4. In place of a formal program the post-dinner period was devoted to a "question-box" under the direction of Mrs. Arthur Almstedt. Each member had prepared a short list of questions or topics and these were assigned, one at a time, to other members for a short discussion. This procedure revealed some unusually interesting ideas. The general exchange of thoughts with regard to some of the problems of organists generally was conceded to have provided one of the most interesting meetings of the year.

An unusual number of the members of the Louisville Chapter have been busy in the preparation of special programs and cantatas for Easter. Gounod's "Redemption" was presented Sunday, April 3, by the choir of the First Christian Church under the direction of Miss Florence Montz. Stainer's "Crucifixion" was given Palm Sunday night by the combined choirs of St. Mark's Episcopal Church, under the direction of William E. Pilcher, Jr., and Easter afternoon by the choir of the Highland Baptist Church under the direction of Mrs. Elsa G. Ropke. Also on Easter "The Resurrection and the Life," by Stoughton, was given by Mrs. Alfred Higgins and the choir of the Crescent Hill Methodist Church. Gaul's "Passion" was presented Palm Sunday night by the choir of the Fourth Avenue Methodist Church under the direction of Farris Wilson. The cantata "Olivet to Calvary," by Maunder, was given the same evening by the choir of the Market Street Methodist Church under the direction of Dr. Clarence Seubold.

An unusual and interesting musical program was given Easter afternoon at the Duncan Memorial Chapel, in the nearby hamlet of Floydsburg, Ky. This program consisted of an organ recital by Mrs. E. M. Wright, member of the Louisville Chapter, and several numbers by the University of Louisville's girls' trio.

W. MACDOWELL HORN, Secretary.

Active in District of Columbia.

The affairs of the District of Columbia Chapter have been conducted efficiently and expeditiously during the early months of 1938 under the capable guiding hand of the dean, Walter H. Nash, F. A. G. O. In January a dinner meeting was held at The Parrot, at which the subject of "Progress" was discussed at length, ending in a sermon by the dean, in which he applied the subject to the chapter. Another dinner meeting followed in February, at which the clergymen of the churches represented by their organists were guests. Topics discussed were those vital to a better understanding of the aims and standards of the Guild, and the meeting was pronounced a success.

At the March meeting in Epiphany Church the feature was a lecture on "The Trial of Jesus," by Roger J. Whiteford, prominent Washington lawyer. Mr. Whiteford's presentation was not only clear and concise, but highly informative.

At the May meeting we are promised a demonstration of the Orgatron, through the courtesy of J. Edgar Robinson. At this time we are threatened with original compositions on a given familiar theme, to be worked out on the Orgatron.

MRS. JOHN MILTON SYLVESTER, Registrar.

Fort Worth Chapter.

The Fort Worth Chapter met with Miss Eleanor Eaton Morse April 4, with twenty-five members present. Two new members were presented—Miss Anna Harriet Hyer and Ralph Roth.

Mrs. James Reid played a recital at the Baptist Seminary, March 24.

MAE UPTEGROVE MOORE, Recording Secretary.

News of the American Guild of Organists—*Continued*

Baltimore Meeting Marked by Two Days Filled with Events

The Chesapeake, District of Columbia, Pennsylvania and Virginia Chapters united in a regional convention held at Baltimore Tuesday and Wednesday, April 19 and 20. Headquarters were at the Peabody Conservatory of Music, where most of the sessions were held. There were seventy-nine registrations.

Wilmer T. Bartholomew, M. Mus., of the research department of Peabody spoke at the first session on "Acoustics and the Organ." The address, while highly technical, was most interesting. Mr. Bartholomew translated the vowel sounds of the human voice, notes from the piano and organ pipes into things to be seen by using a specially designed projection machine. By the use of this machine tones heard by the ear could be seen by the eyes. As a fitting climax to his address he played Beethoven's Ninth Symphony (in part) from a record made by the Philadelphia Orchestra under Stokowski with the overtones removed and then with them left in.

Rollo F. Maitland, Mus. D., F.A.G.O., of the Pennsylvania Chapter appeared in a Bach recital on the Leakin memorial organ at Peabody. His program consisted of the Prelude in B minor, Two Chorale Preludes, "Come, Redeemer of Our Race" and "We All Believe in One True God," Fugue a la Gigue, Adagio e Dolce from Third Trio-Sonata and the Passacaglia and Fugue in C minor. Following his recital Dr. Maitland talked on the subject "Making Hymn Singing Worth While." In his paper he stressed proper tempo, using as a vehicle Dykes' "Nicaea."

At 2 there was a recital by Virgil Fox on his own organ at Brown Memorial. He presented the "Grande Piece Symphonique," Franck, and the Fifth Symphony by Widor.

Those registered then took time out for an automobile ride of thirty miles which covered important points within the city. Ten automobiles carrying forty-five visitors made the trip.

In the evening the choir of men and boys at Grace and St. Peter's Episcopal Church, under the direction of Ernest M. Ibbotson, F. A. G. O., organist and choirmaster, presented a Guild service, solemn evensong with anthems. Donald Willing played as preludes: Fugue in G minor, Bach; Scherzo (Symphony 2), Vierne, and "O Sacred Head Now Wounded," Brahms, and as a postlude Bach's Fugue in G minor (the Great). The Rev. Reginald Mallett, rector of the church, introduced the anthems with brief explanations. The anthems were "Call to Remembrance," Farrant; "Blessed Be the God and Father," Wesley; "Breathe on Me, Breath of God," Noble; "Cherubim Song," Arkhangelsky; Kyrie ("Missa Sanctae Crucis"), Titcomb; "Lord of All Power and Might," Shaw.

The Wednesday morning program was in charge of the Virginia Chapter. Louis E. Weitzel, dean, played a recital on the Peabody organ consisting of: Allegro from Second Concerto, Handel; Air ("Water Music"), Handel; Aria, "My Heart Is Fixed," Bach; Fugue in E flat ("St. Anne's"), Bach. Claire Whitfield then read a paper on "What the Choirmaster and Choir Can Do to Create a Spirit of Reverence in the Choir and Congregation." Then followed a recital by Lou C. White, who played: Concert Variations, Bonnet; "Eventide," Harker; "Benedictus," Reger; "Carillon-Sortie," Mulet.

Mrs. Westmore Brown presented a paper on "What Can Be Done to Improve Music in Sunday-schools." She suggested that the organist should determine the song book to be used.

Otto Ortmann, director of Peabody, was the speaker at luncheon. His talk was on the subject of "Early Baltimore Music."

At 2:30 the convention reconvened at Peabody for a recital by the Madrigal Singers from Washington. While the male voices wore street clothes the women were in costume, which lent color to their fine performance.

D. Sterling Wheelwright, A.A.G.O., from the District of Columbia Chapter, read a paper on "What Church Music Can Mean to the Community." He presented the matter as offering active participation, development for the talented, contact with community attractions and the reactions of the listener.

Excellent Recitals in Toledo.

Winter and spring activities of the Toledo sub-chapter have included two fine recitals as well as a splendid book review. Preston P. Brown, organist of the Second Church of Christ, Scientist, gave us a program at that church for the February meeting. In his short but interesting recital Mr. Brown played the "St. Anne's" Fugue, Bach; Adagio and Andante from First Concerto, Handel; "Air a la Bourree," Handel, and Introduction, Theme and Variations, Hesse. As an added feature he used some recordings of Bach as played by Dr. Schweitzer. These recordings were especially good, as they were amplified in an ingenious set-up which Mr. Brown has installed.

Walter Blodgett, the Cleveland organist who needs no introduction, was our recitalist March 22 at St. Mark's Episcopal Church. Playing a Skinner organ of thirty-one ranks, Mr. Blodgett gave us a most helpful lesson in artistic registration. It is a pleasure to record that several numbers new to Toledo organists were played and it is hoped that Mr. Blodgett's knack of resurrecting seldom-played classic numbers will be contagious.

On April 4 the Guild had the pleasure of presenting the Rev. Walton E. Cole of the First Unitarian Church in a book review of "Church Music in History and Practice," by Douglas. With the judicious use of recordings, Mr. Cole gave the Toledo Guild one of the finest programs we have ever had.

Many of the Toledo organists were in the large audience which attended Mlle. Nadia Boulanger's lecture at the Toledo Museum of Art April 8.

DALE RICHARD.

Camden Chapter's April Meeting.

The monthly meeting of the Camden Chapter was held April 19 at the First M. E. Church of Collingswood, N. J. The program consisted of groups of numbers by Howard Eagin, organist and director of the East Baptist Church, Philadelphia, and our host, Earl Elwell, A. A. G. O., organist of the Collingswood church. Mr. Eagin's program consisted of the Prelude and Fugue in B flat, Bach; Chorale Prelude on the Tune "Picardy," T. Tertius Noble; "Marche Champetre," Boex; "May Night," Palmgren; Toccata in D minor, G. B. Nevin. Mr. Elwell's selections were divided into two groups, of which the first consisted of chorale preludes on the tunes "Maryton," "Margaret" and "Marion," all composed by Mr. Elwell. The genuine inspiration manifested in these works brought forth favorable comment from the large audience. The second group was from R. Deane Shure's Suite "Through Palestine" and included "Mount Hermon" and "Garden of Gethsemane." Mrs. William Bailey, soprano, sang "These Are They," from Gaul's "The Holy City"; "Morning," Speaks, and "At Parting," Rogers. Mrs. Grey Bell, contralto, sang "Follow Me" and "Not in Vain," both of which were set to music by Mr. Elwell.

ROWLAND RICKETTS, M. D., Dean.

Niagara Falls Branch.

A recital by Mary Carolyn Neff, assisted by Lillian Kercheval, soprano, was given at St. Peter's Church, Niagara Falls, N. Y., Feb. 22. This musical treat came as another presentation of the local branch of the Guild, which is successfully stimulating interest this season with apearances of both local artists and Buffalo organists. The opening number was Cesar Franck's "Grande Piece Symphonique." The final group consisted of the Bach "St. Anne's" Fugue and two chorale preludes and Widor's Allegro from the Sixth Symphony.

Kansas Convention Is Held at Baldwin; Barnes Chief Guest

The Kansas Chapter held its 1938 convention April 19 and 20 at Baldwin, home of Baker University, all sessions being at the Baldwin Methodist Episcopal Church.

The principal attraction was Dr. William H. Barnes of Chicago, who opened the convention Tuesday evening with a program on the Reuter organ. Dr. Barnes' playing showed great expressiveness and good taste in registration and he brought out the tonal possibilities of the instrument to its fullest. It was a program interesting to the layman as well as to the professional organist.

On Wednesday morning a group of young organ students gave a recital. This was followed by a stimulating and illuminating talk by Dr. Barnes on the subjects of the clarified ensemble and electronic instruments.

Wednesday afternoon short recitals were played by the following members of the Kansas Chapter: Frank Cunkle (Lawrence), Dorothy L. Rumbeck, A. A. G. O. (Ottawa), Donald L. Coats (Topeka), Richard R. Jesson (Manhattan) and Dorothy Enlow Miller (Lawrence). Composers represented on the afternoon's program were Bach, Mourant, Sessions, Boely, Martini, Vierne, Shelley, Weitz, Walther, Kodaly and Widor. The program was brought to an effective close by the rendition of the Toccata from the Fifth Symphony of Widor by Dorothy Enlow Miller, assisted by a brass quartet, as arranged by Dr. Charles Sanford Skilton.

The final session of the convention was the Guild service, at which Dr. Nelson P. Horn, president of Baker University, delivered the address. Selections were sung by the Baker University A Cappella Choir under the direction of Robert N. Sedore, assisted by Miss Evelyn Butler, contralto, who gave Pearl Curran's "Crucifixion" as a solo.

It was voted to hold the 1939 state convention at Topeka. The officers elected for 1939 are Mrs. Arza J. Clark, Topeka, dean; Laurel Everette Anderson, Lawrence, sub-dean; Marion Pelton, Manhattan, secretary-treasurer; Donald L. Coats, Topeka, and E. Marie Burdette, Winfield, members of the executive committee.

IRVING D. BARTLEY, F.A.G.O., Dean.

April Recitals in Kimball Hall.

The Friday noon recitals in Kimball Hall under the auspices of the Illinois Chapter, in cooperation with the W. W. Kimball Company, went on without interruption through April and have been well attended by those discriminating music-lovers who do not overlook the opportunity to hear good organ playing.

Walter Flandorf played this program April 1: Third Sonata, Mendelssohn; "Song of Spring," Mendelssohn; "Drifting Clouds," D'Antalffy; Serenade, Richard Strauss; Fantasia, "Easter Chimes in Little Russia," Sasha Votichenko.

On April 8 the performer was Kenneth Cutler, who played the following program: Concerto in G, Bach; "Harmonies du Soir" (from "Three Impressions"), Karg-Elert; Scherzo in G minor, Bossi; Three Oriental Sketches ("By the Pool of Pirene," from "Tanglewood Tales"; "Rameses II.," from "Egyptian Suite" and "The Grove of Palms," from "In India"), Stoughton; "Carillon de Westminster," Vierne.

Dean Whitmer Byrne of the Illinois Chapter was heard in this program April 15: Concert Overture in B minor, Rogers; "Stella Matutina" and "Electa ut Sol," Dallier; "Christ Lay in the Bonds of Death," Bach; Toccata in D minor (Doric), Bach; "Invocation," Mailly; Roulade, Bingham; "Etude Symphonique," Bossi.

Ernest H. C. Melbye was at the console for the recital April 22 and presented this list of offerings: "Sonata Tripartite" (Alla Fantasia and "Romanza"), Nevin; Chorale Preludes, "O Mensch, bewein' Dein' Sünde gross" and "Herzlich thut mich verlangen," Bach; "The Little Shepherd," Debussy; "The Squirrel," Weaver; "Reminiscences," Charles H. Demorest; Grand Chorus in G minor, Hollins.

Guild Activities in Arkansas.

In cooperation with the Hymn Society of America, the Little Rock unit of the Arkansas chapter sponsored a conference on worship through hymn singing. The principal object of the conference was to give Sunday-school and church musicians a broader view of the office of music in worship. The sessions were held at the Second Presbyterian Church Sunday, March 20, and Monday, March 21. The subjects were discussed by Mrs. G. H. Mathis, dean of the chapter, and Harry W. Sanderson, A.A.G.O. The program included the Hebrew traditional modes, by Mrs. Mathis; the Greek modes and plainsong, metrical construction, by Mr. Sanderson; German chorales and English hymnody, by Mrs. Mathis, and all types of American church music, by Mr. Sanderson.

Edgar Ammons, organist and director at the First Christian Church of Pine Bluff, Ark., recently presented his choir in an afternoon recital. They sang *a cappella*: "Lo, a Voice to Heaven Sounding," Bortniansky; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "Hear My Prayer," James. Mr. Ammons played the suite "In Modum Antiquum," Garth Edmundson.

Another member who presents frequent recitals in the chapel of the College of the Ozarks, at Clarksville, is Miss Virgia Poyner. Some organ solos on a recent program are: Introduction, Sixth Symphony, Widor; "Album Leaf," Schumann; "Kol Nidre," Hebrew Traditional; Meditation, Gounod.

Pasadena and Valley District.

A series of recitals has been given during Lent at the First Methodist Church, Alhambra, on Sunday evenings preceding the regular services. The recitalists have been Frances Chatem, A. A. G. O., organist of the church; Phyllis Butler of Los Angeles, Vera Van Loan of Alhambra and Loren W. Adair, Mus. B., dean of the chapter.

A splendid rendition of parts 2 and 3 of "The Messiah" was given Sunday, April 3, at the First Methodist Church by an augmented choir under the direction of Frank Van Gundy.

During the Lenten season community evening services have been held at All Saints' Episcopal Church in Pasadena, each service being preceded by a short recital, the organists being Loren Adair of Pomona, John Clark, Ernest Douglas and P. Shaul Hallett, organist of All Saints'. One of the most interesting numbers on Mr. Hallett's last program was his own composition, "To the Unknown Soldier," a solemn march written soon after the war.

At the monthly meeting of the chapter April 11 at Messiah Lutheran Church two interesting talks were made, followed by discussion, the first by Miss Florence Jubb on "Developing an Appreciation of Music in the Congregation"; the second, by Mrs. Thelma Blauvelt, founder and director of the Schubert Choralists, on "Some Aspects of Choir Training," emphasizing the cause and cure for singing off pitch. Mrs. Ruth Trued gave an excellent interpretation of the Good Friday music from "Parsifal."

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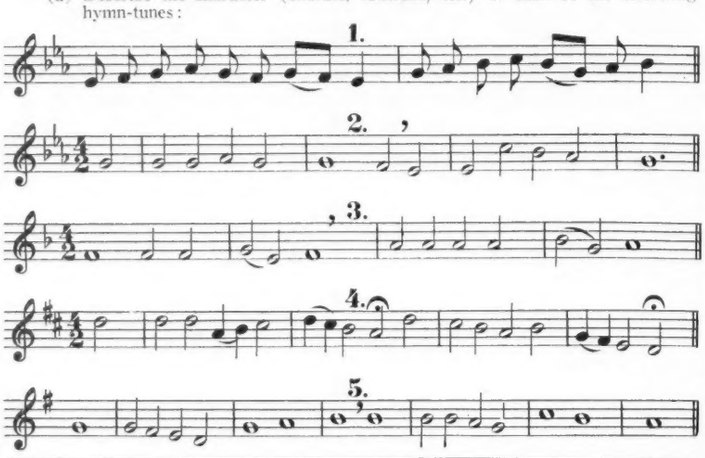
PAPER WORK

WEDNESDAY, APRIL 27, 1938

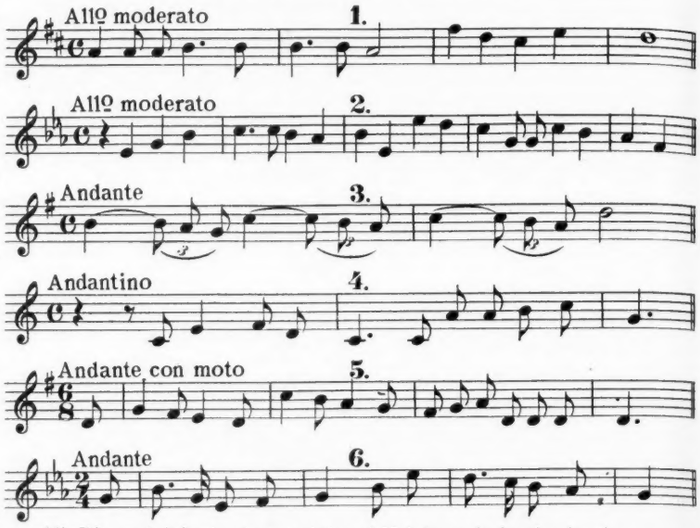
(*Three hours will be allowed for this paper*).

1. ***Relationship of Choirmaster to Minister (or Rector), Congregation and Choir. Choir Organization and Discipline.***
   (a) Apart from its musical work, what are the responsibilities of the members of a choir?
   (b) In a congregational hymn-practice, what good points would you try to accent, and what bad ones would you try to eradicate?
2. ***Choir Training. Voice Production. Teaching of the Rudiments of Music and Sight-Singing.***
   (a) Describe briefly the principles you employ in the training of voices.
   (b) Name some causes of "out-of-tune" singing, and describe how you would correct each.
   (c) What method would you employ in testing the voices of children aged 9 to 10 at a preliminary trial?
   (d) How would you proceed if the adult members of your choir showed: (1) A weak sense of rhythm? 2. A poor feeling for balance?
   (e) Explain some of the causes of bad diction in singing.
   (f) Enumerate several methods of teaching sight-singing. Which one would would you employ, and why?
3. ***The Use of the Organ in the Service.***
   (a) In playing accompaniments for your choir, should the pedal part ever be: 1. Omitted? If so, when? 2. Played an octave lower? If so, when?
   (b) How would you assist your choir with the organ if it were: 1. Sharping? 2. Flatting? 3. "Dragging"? 4. "Running away"?
4. ***Plainsong.***
   (a) Reproduce this approximately in modern notation, adding suitable harmonies:

   (b) Generally speaking, how should the close of a plainchant phrase be treated as to nuance?
   (c) Name the clefs used in plainchant.
5. ***The Ecclesiastical Modes.***
   (a) Write the six authentic ecclesiastical modes with their names, indicating dominants and finals.
6. ***Repertory of Church Music.***
   (a) Name the composers of the following:
   1. "The Wilderness."
   2. "Passion according to St. John."
   3. "Passion according to St. Matthew."
   4. "Hymn of Praise."
   5. "Missa Papæ Marcelli."
   6. "Israel in Egypt."
   7. "The Beatitudes."
   8. "The Creation."
   9. "Hymn of Jesus."
   10. "Manzoni Requiem."
   (b) 1. Name six outstanding anthems for general use, suitable for an efficient choir of sixty voices.
   2. Name six simple anthems for general use, suitable for a small four-part volunteer choir.
7. ***Hymn Singing and Methods of Chanting.***
   (a) Describe the character (chorale, folktune, etc.) of each of the following hymn-tunes:



   (b) Which of these tunes would sound well sung in unison?
   (c) Discuss briefly the essentials of good chanting, Anglican and plainsong.
8. ***Knowledge of the Works of Gibbons, Handel, Mendelssohn, Holst.***
   (a) Name the chief points to be considered in the interpretation of Gibbons' choral music.
   (b) Mention six choruses from the oratorios of Handel suitable for use in a church service.
   (c) Identify the following quotations from Mendelssohn:



   (d) Discuss briefly the characteristics of Holst's music for the church.

Choirs from Three Cities Unite.

The choirs of Trinity Church, Lenox, Mass. (Douglas Francis, organist), the First Church in Albany, N. Y. (Russell Carter, organist) and the First Methodist Church, Pittsfield, Mass. (Robert A. Leslie, organist), united in singing the evening service in the last-named church March 27. The organ numbers were: Chorale, Vierne; Fantasia in G minor, Bach; Cantabile, Jongen, and Toccata, "Lord Jesus, Turn to Us," Karg-Elert, played by Mr. Francis. The anthems were directed by Mr. Leslie and Dr. Carter, and included numbers by Hildach, Noble, Mendelssohn, Martin Shaw, daVittoria and Bairstow. The address was delivered by the Rev. Ralph Putney of Lenox. The large congregation joined heartily in the singing of the four hymns, a descant written by Dr. Carter being sung to the last one, "Lead On, O King Eternal," to the tune "Lancashire."

Cyril B. Rootham Dies in Cambridge.

Dr. Cyril Bradley Rootham, English organist and composer, who for nearly forty years had been prominent in the musical life of Cambridge University, died March 19 at the age of 62 years. His unfinished symphony will be completed by Dr. Patrick Hadley, his friend and former pupil. Dr. Rootham since 1901 had been the organist of St. John's College, Cambridge. He had lectured on counterpoint and harmony and the analysis of music at the university since 1913, and from 1912 until 1936 was conductor of the University Musical Society.

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

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Advertising rates on application.

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

CHICAGO, MAY 1, 1938

Are you moving this spring? If so, be sure to notify the office of THE DIAPASON of your change of address in ample time. Otherwise you may fail to receive your copy of the magazine.

HOLYOKE'S BEST-LOVED CITIZEN

If the church which a much-appreciated organist serves sees fit to devote the entire first page of its weekly folder to a tribute to him THE DIAPASON would be missing a piece of real news if it did not pass the good word on to all of his fellow organists. Let those who meet with much that is discouraging turn to our news columns and see what a record Dr. William Churchill Hammond, organist of the Second Congregational Church of Holyoke, Mass., has made and how the man and his music have been such as to lead those in authority in his church to exclaim: "Today we hail him as the best-known and best-loved citizen of us all." This brings to mind an experience related some years ago in the columns of THE DIAPASON by Dr. Hammond's New England colleague and contemporary, Dr. Hamilton C. Macdougall. Dr. Macdougall, who was then rounding out a distinguished career in charge of the music at Wellesley, while Dr. Hammond was holding with equal distinction a corresponding place at Mount Holyoke College, stepped from a train at Holyoke, and as he did so there occurred to him the idea that he would try to find out just how prominent an organist might be in the community he had served so faithfully. So he approached the first policeman he espied and asked: "Can you tell me where Hammond's church is?" The answer came without hesitancy: "Certainly; the Second Congregational; go down so many blocks and turn to the right (or left) so many," etc. The organist's profession may be a humble one in the eyes of some people, but it is not always an obscure one. And the rule that a prophet is not without honor save in his own country has its exceptions. It is a delight to know that William Churchill Hammond after fifty-three years at one church is still on the bench every Sunday and that he continues to give recitals that draw large audiences.

FROM ANVIL TO CONSOLE

At times it seems as if only the unwelcome visit of the Grim Reaper awakened us to make a true appraisal of the worth of some of the men in our profession. The thought is provoked by the account of the life and death of Arthur H. Turner of Springfield, Mass., which appears in our news columns.

Upon leaving school Mr. Turner became a blacksmith, and while engaged in his trade learned so well how to forge a career as a musician that he became a leader in his profession in a large New England community. The love of music which he inherited eventually drew him from the anvil to the keyboard and his achievements thereafter read like one of those epics typical of American biographies. Mr. Turner became municipal organist of Springfield, a position he held for a number of years; founded and directed the city's orchestra; held prominent church positions, and in many ways found expression for his talent and energy. His indomitable will to conquer every disappointment was evident when he did not let the loss of an eye a few years ago keep him even for one Sunday from his church work and when he did not permit his friends to mention in his presence this misfortune, which would have crushed many a weaker man. Such a man's unvarnished life story is more eloquent than anything that could be composed as a tribute to the dead.

Another loss to the organ world in another part of the United States in April was suffered in the death of Ben Stanley of Omaha. Of Mr. Stanley, for many years organist of Trinity Cathedral, one of his colleagues writes to THE DIAPASON, summarizing in these words the feeling of those who knew him best:

"Stanley was, by reason of his splendid musical abilities and the genial charm and kindness of his personality, one of the most respected and beloved musicians and gentlemen. He was truly an honor to our profession and his passing leaves Omaha's ranks immeasurably poorer."

What a challenge to the younger men to fit themselves to fill the places of those who depart!

Congratulations to *Music News* of Chicago on its thirtieth anniversary, which was observed with an issue of eighty-four pages on March 24, though the first issue was not published before November, 1908. The review of events in the three decades that have passed since this paper was established brought to mind various incidents and emphasized how many changes mark even a comparatively brief period of history. Charles E. Watt, a piano teacher and organist who had gained experience as a critic, founded *Music News* and carried on until his sudden death, in the harness, as he was going home from a concert he had reviewed in 1933. His daughter, Lois Watt North, took up his work when he laid it down and has weathered the storms that have come to every business enterprise, with credit to herself and to the training she received from her father.

The School for Organ Builders in Ludwigsburg, Germany—probably the only institution of its kind—awarded diplomas to eleven students at the close of its third year on Feb. 26. Preceding the graduation exercises there was a written examination and an exhibition of the work of the students. Those who took the course had been taught organ design, preparation of specifications, price estimates, pipe making, voicing, electric action construction and other matters both theoretical and practical.

Letters from Our Readers

The Ideal Organ Prelude.

New York April 13, 1938.—Editor of THE DIAPASON: There is an item in Professor Macdougall's column in the current issue which seems to deserve the consideration of all church organists in active service. It is the quotation from the *Christian Register* in regard to the organ prelude as a "call to worship."

Some years ago it was a habit with me to read in the Saturday issue of the *New York Evening Sun* the list of musical programs for the next day in the more prominent metropolitan churches. In but a few instances, as I recall, could the preludes for the morning services listed from week to week be said to come within the brief description given in the item of what a "call to worship" should be.

It is not necessary to attempt to discuss particular examples. The point is as to the possible need of an acceptance of more or less definite principles to govern the general character of what is desirable and most suitable as a prelude to a morning service. (There are other considerations relating to afternoon or evening services in so far as a short preliminary recital may precede the service proper, but such a recital should not be made a part of the service proper.) When due consideration is given to the formulation of these principles, would not the result be somewhat like the following:

1. The selection should not be *obtrusive*. The ordinary, non-festal devotional service being in mind, anything bombastic, noisy, brilliant, showy, reproducing familiar secular music, structurally complex (cerebral), disturbing in its rhythmic flow, etc., is obviously unacceptable.

2. It should be not over four or five minutes in length.

3. It should be coherent and unified by adherence to the more simple and fundamental rules of tonal and rhythmic relationship.

4. It should be continuous in its approach to something in the nature of a climax and come to a calm and subdued close.

Naturally the question arises: How much music is there that can be said to conform to such principles? From personal experience it can be said, very little. Undoubtedly this fact leads many who realize the soundness of these—or essentially similar—principles to resort to improvisation, and it can be said at once that this is the really ideal solution of the problem. This, of course, presumes a player of adequate proficiency and devotional feeling. It is the lack of such proficiency on the part of the average organist that seems to indicate the desirability of stimulating the production of a liberal supply of short compositions more or less in accordance with these principles.

In the interest of good church music, which the A. G. O. is designed to promote, would not a symposium on the subject be a good thing? Or might not a committee undertake to formulate the "principles," and when that is done compile a list of selections conforming to them, taking six months or a year if necessary, with contributions of titles of selections invited from all members of the Guild to help?

SUMNER SALTER.

His Fifteenth Anniversary as Reader.

Minneapolis, Minn., April 5, 1938.—Mr. S. E. Gruenstein, Chicago, Ill. Dear sir: * * * Last month marks the fifteenth anniversary of the first issue of THE DIAPASON for me, and I follow each issue with increasing interest, as I become more familiar with organists, organs and builders mentioned. Sincerely yours,

HENRY ENGEN.

Waits for Paper's Arrival.

Pittsburgh, Pa.—Dear Mr. Gruenstein: Each month I wait anxiously for THE DIAPASON to arrive. When it comes I consider it more important than the evening paper and read it through almost immediately. Sincerely,

GEORGE N. TUCKER,
St. Paul's Church, Mount Lebanon, Pa.

Value in Recital Department.

Linfield College, McMinnville, Ore., April 8, 1938. THE DIAPASON, Chicago. Gentlemen: I must say again that I believe the recital column of THE DIAPASON is certainly of great value to the organists all over the United States. I know both the organists here and in my home (Seattle) always study that department with much interest.

EUGENE M. NYE.

Interested in Wanamaker Picture.

Niagara Falls, N. Y., April 6, 1938.—My dear Mr. Gruenstein: Was very pleased to see a picture of the Wanamaker organ in a recent issue. It was a grand picture. Keep up the good work. Sincerely,

ROBERT W. STIRLING.

From John T. Erickson, Mus. D.

New York, April 7, 1938.—Dear Mr. Gruenstein: I always look forward with pleasure to the day when THE DIAPASON arrives—as it is the best organistic paper published and contains more useful information than any other periodical published. Thank you so much. Wishing you a very happy Easter, I remain,

JOHN T. ERICKSON.

Enjoys "That Distant Past," Etc.

Burlington, Iowa, April 2, 1938.—THE DIAPASON: Enclosed you will find money order for $1.50 to cover my subscription. I want to take this opportunity to say that I always look forward with delight to my DIAPASON every month. It keeps me informed of what is going on in the organ world. I like to read "That Distant Past" because I have followed THE DIAPASON for so many years. With kindest personal regards, I am, yours truly,

E. F. HEMMYE.

Recitals by Edwin Arthur Kraft.

Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, Cleveland, played the recital at the dedication of the organ built by Hillgreen, Lane & Co. for Trinity Lutheran Church at Dayton, Ohio, April 27. On May 18 Mr. Kraft will give a recital in Tabernacle Presbyterian Church at Indianapolis under the auspices of the Indiana Chapter, A. G. O. May 4 he will be a judge at Peabody Conservatory, Baltimore, in the awarding of organ diplomas.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of May 1, 1913—

The palatial home of Senator William A. Clark, Fifth avenue and Seventy-seventh street, New York, was opened April 8 for a private recital on the large organ by the senator's private organist, Arthur Scott Brook. After the 150 guests, members of the National Association of Organists, had inspected and heard the instrument, President J. Christopher Marks of the N. A. O. voiced the appreciation of the association to Senator Clark.

THE DIAPASON presented the specification of the new four-manual Skinner organ under construction for the Fourth Presbyterian Church, Chicago.

Wilhelm Middelschulte played his own Passacaglia with the Chicago Symphony Orchestra, it being Mr. Middelschulte's annual appearance with the orchestra.

Lynnwood Farnam was giving his last Lenten recital at Christ Church Cathedral in Montreal when a terrific storm burst over the city, and as it beat upon the edifice and caused timbers to creak a panic was caused among the congregation, who feared the tall spire would collapse. The crowd left the church in disorder, but was reassured by Dr. Symonds, the vicar. Mr. Farnam, who was playing a Bach chorale prelude, did not miss a note or a beat during the pandemonium, it is reported.

TEN YEARS AGO, ACCORDING TO THE issue of May 1, 1928—

New four-manual organs under construction which were described in THE DIAPASON included the following: A Pilcher for the Second Church of Christ, Scientist, New York City; an Aeolian for the First Presbyterian Church of Orange, N. J.; a Hook & Hastings for the First Methodist Church, South, of Charlotte, N. C.; a Skinner for the Masonic Temple at Rochester, N. Y.; an Austin for the Church of St. Mary of Perpetual Help, Chicago; a Skinner for St. Paul's Episcopal Church at Winston-Salem, N. C., and another Skinner for St. John's Episcopal Church, Washington, D. C. There were also a number of sizable three-manuals.

Mario Salvador, 10 years old, a budding genius, made his Chicago debut April 1 as organist with the Loyola University Choral Society.

Giuseppe Ferrata, director of music at Sarah Newcomb College, and an eminent composer for the organ, died at New Orleans March 28.

What was believed to be the first American performance of Bach's "Art of Fugue" in its entirety was given by Dr. J. Frederick Wolle at Bethlehem, Pa., April 15.

Dr. E. C. Bairstow, organist of York Minster, was the guest of members of the National Association of Organists at a dinner in New York April 17.

The Free Lance

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

When last year I wrote in this column a few words about the death of the lovingly remembered and much admired Arthur Foote I had it in mind to say that he was the only American musician to receive recognition in the programs of the Saturday or Monday "Pops," given in London, 1859 to 1898; there were 1,400 concerts, dedicated to the interpretation of the works of the great masters, living as well as dead. When I looked for my record of works performed at these concerts in order to give concrete evidence of Foote's participation in them I could not find it. Just the other day the record turned up and I give it for what it may be worth. Here it is:

FOOTE (ARTHUR), Trio in C minor, Op. 5, Piano and Strings, Jan. 29, 1887.

Some of my scientific friends are asking me if I have seen "Science and Music," by Sir James Jeans (Macmillan). The publishers are sending out a bit of advertising that will recall to some of us what B. J. Lang used to preach to his piano pupils. The Macmillan advertisement asks the question: "Can a pianist put a vast amount of expression into the striking of a single note on the piano?" An illustrative plate shows a sound-curve of a well-known virtuoso, and another curve made by dropping a weight on the key. The curves are exactly similar. The advertisement goes on to say: "This shows that the virtuoso can produce no greater effect in playing one note than can be produced by merely mechanical means." Q. E. D.

One more word about strict counterpoint. Look up your copies of *The Musical Times* for December, 1936, and May, 1937; you will find a discussion of its value to the young student. The editor has an in'tresting observation in reply to the assertion that strict counterpoint has no more relation to music than crossword puzzles have to literature; he remarks that the analogy breaks down in face of the familiar fact that the difference between sixteenth century polyphony and good strict counterpoint is often a mere toss-up, sometimes not even that.

Josh Billings once wrote: "There's a good deal of human nature in a man." When you asked Jones to let you take his name for membership in the A. G. O. it was the human nature in him that responded "What do I get out of it?" That, I take it, is absolutely the wrong way to look at the matter, the small-minded, selfish way. What Jones ought to have said, and would have said if he was interested in his profession is: "Sure! What can I do to help the A. G. O.?" It is a wise man who takes people as they are; and when we propose membership in the Guild we are bound to point out ways in which the Guild will benefit its members. And these ways must be practical ways. Here is something practical: I want to quote the rules adopted by an important church, not a million miles from Boston, to secure proper reward for extra services:

There is no charge for the use of the church, but no religious services may be held therein without the previously given approval of one of the ministers. The organ may not be used without the permission of the appointed organist of the church, and no other organist shall be engaged for services unless the appointed organist is unable to accept the engagement. The honorarium of the organist shall vary at his discretion, but shall not exceed $25. The services of the choir may be obtained by application to the organist. (Eight men's voices, $25; larger or smaller choir by arrangement.)

Having been brought up on C. H. H. Parry's "Evolution of the Art of Music," and having transferred my intense admiration of Parry's intelligence and logical power to his volume in the "Oxford History of Music," I now have a sort of lost-in-the-forest feeling when I read J. A. Westrup in the *Daily Telegraph and Morning Post* for March 12: "What is wanted is a new Oxford History. Professor Dent knows the seventeenth century backwards and would have been the very man to give an entirely new volume in place of Parry's." Just so.

Twice in the last month has it been my hard luck to try to sing bass to organists who probably never sang a note in their lives, and each time the tune was grand old "St. Anne's." Both organists belonged to the class who look at, say, four stanzas of a hymn-tune as an instrumental piece that is to be sung in strict time, no holds on the last chord in a phrase, no pause for breath-taking at the ends of stanzas. In the seventeenth and eighteenth centuries it was customary to give the first melody-note in each line of words double length; if you need authority in breaking phrases for breath-taking go to your library and take down your copy of Havergal's "Old Church Psalmody" (1850); see how "St. Anne's" has the first and last notes in each of the four phrases double in length. Or, if you are a person having a high regard for the "English Hymnal" (1933) look at No. 450, see the double-length chords at beginnings and ends of phrases; and not only that, but breath commas, in addition, between phrases. Mr. Organist, forget you are an instrumentalist and have mercy on the singers.

"But how can I think of the singers? I have several scores of gadgets to play on—thumb gadgets, toe gadgets, and 'ons' and 'offs'; I love to play on 'em, too. What a nuisance in the old days it must have been to pull and push stop-knobs. We're pretty smart nowadays."

That excellent old tune "York" (the "Stilt") is dropping out of the hymnals. It does not occur in "Hymns of the Spirit," "The Church Hymnary" (hymnal of the various Presbyterian bodies in Scotland, Ireland, Wales, England, South Africa, Australia and New Zealand), "The New Hymnal" (1916, Protestant Episcopal Church in the U. S. A.), "The Evangelical Lutheran Hymn-Book" (1931) and the "American Student Hymnal" (1928). On the other hand, the most recent of American hymnals, the "Student Hymnary," has it and you will find it in "Songs of Praise," "English Hymnal" and that absolute monarch of collections, "Hymns Ancient and Modern."

If Uncle Mo were to read this he would probably ask: "Well, what of it? Who cares about your old tune?" I must say that I do not recall ever playing "York" in a service or ever having sung it as one of a congregation. It will be missed only by a few faithful old souls who know that it first appeared in the 1615 Scottish Psalter and who revere it as an antique. Sir John Hawkins in his history of music, volume 2, says that "half the nurses in England were used to singing it by way of lullaby, and the chimes of many country churches have played it six or eight times in the four and twenty hours from time immemorial."

When you were a little fellow did you ever make you a pair of stilts? Well, hum the first phrase of "York" and see how it steps out stilt-wise.

What do you know of the history of ragtime? So far as the modern ragtime piano playing goes *Variety* gives a pioneer's credit to Ben R. Harney, who died in Philadelphia March 1. Condensing *Variety's* article, it seems that about 1895 Charles Trevathan wrote a number of songs for May Irwin in a then new rhythm. Outstanding was "The New Bully," which scored an almost instantaneous hit. Harney, then a resident of Louisville, was quick to master the syncopated rhythm and came to New York in 1896 to play at Tony Pastor's theater. Harney's success was so marked that Trevathan was forgotten and Harney naturally became known as the originator of ragtime playing. It was the forerunner of the modern jazz and swing, which stem from the same syncopation. Harney had many imitators, but his facile technique enabled him to keep in the van. He wrote nearly 100 songs and other compositions, and as time went on played in nearly every vaudeville house of any size in the United States. His playing led to the cake-walk craze, using the same tempo. It is possible that without his leadership jazz might have had its brief day and passed.

DR. CHARLES A. SHELDON

CHARLES A. SHELDON ON WAY TO HEALTH AFTER LONG SIEGE

The many friends of Dr. Charles A. Sheldon of Atlanta, Ga., will be interested to know that after a year's illness and a two months' stay in Florida he is at home and well along the road to recovery. His daughter, Elizabeth, has officiated at the First Presbyterian church and Mrs. Victor Clark at the Temple during his illness. Mrs. Edwin E. Aiken, as assistant city organist, played for the dedication of the remodeled city auditorium March 27. Dr. Sheldon will resume his many duties but actual playing will be added gradually.

No organist in the South is better known than Dr. Sheldon and the fact that he can continue in his wide field of service and influence is gratifying.

Arthur Becker's Choir to Sing.

The De Paul University A Cappella Choir of forty voices, under the direction of Arthur C. Becker, will present a spring program Wednesday evening, May 4, in Kimball Hall, Chicago. Dean Becker has grouped the selections into three classes—fifteenth and sixteenth century church music, Russian songs and modern favorites. Assisting artists are Leon Brenner, violinist; Henri Rose, pianist, and Herman Struble, tenor. The featured number will be the Festival Prelude from "Die Meistersinger" by Wagner-Krone, with organ and piano accompaniment.

Under the direction of Miss Lilian Carpenter, F. A. G. O., a choir concert was given Feb. 25 at the Church of the Comforter, New York. On Sunday evening, April 3, Stainer's "Crucifixion" was given by Miss Carpenter's forces and April 24 the second annual choir reunion was held and former members took part in a musical service, singing with the present choir. May 15 the choir will sing Haydn's "Creation." The choir is entirely volunteer and all of the solo work is done by its own members.

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Montreal Center.

The March meeting of the Montreal Center was held in the concert hall of Willis & Co., Montreal, March 26 at 4:30. George M. Brewer, chairman of the center, presided. The speaker of the afternoon was Stephen Stoot of Casavant Frères, St. Hyacinthe, Que. His subject was "Console Control." Mr. Stoot gave an informative account of the evolution of the console, drawing attention to the many changes brought about by the action of the Royal College of Organists in England and the American Guild of Organists in the U. S. A. In the open forum which followed his address various innovations came in for discussion. Questions were asked regarding the position of stops, couplers and pistons in an up-to-date console. The pros and cons of the differing practices regarding the placing of these mechanical accessories indicated the difficulty of arriving at standardization. It was generally felt that "supers" and "subs" might reasonably be placed over the stops of the manual on which they operated, instead of on either side of the various unison couplers. The consensus of opinion regarding the position of pedal stops was that the right side (adjacent to the stops of the great) was the more advantageous. It was felt that manual pistons should not operate couplers, nor did the meeting find that a double-touch offered any advantage to the performer. The recent installation of luminous stops was given the approbation of those present and Mr. Stoot enlarged on the application of this new device in a modern console.

GEORGE M. BREWER, Chairman.

Toronto Center.

A beautiful service was held under the auspices of the Toronto Center April 7 at St. James' Cathedral. The choir, under the direction of W. Wells Hewitt, A. R. C. O., gave an excellent rendition of the "Passion According to St. Mark" by Charles Wood.

Since coming to the cathedral Mr. Hewitt has developed a fine male choir which the center has had the pleasure of hearing on several occasions. It is evident that the services at St. James' are influenced greatly by the best traditions of the cathedrals in the "Old Land," brought to bear on it by Mr. Hewitt, who had most of his training at Lincoln Cathedral and later was organist of Trinity Church, Stratford-on-Avon.

London Center.

Ethel L. Matthews, Secretary.

The London Center held a meeting at Wong's Cafe April 6, Dr. Frederic T. Egener presiding. George G. Lethbridge gave an interesting talk on his studies with Widor. His journey to Paris was undertaken for study with Guilmant, but the death of the latter prevented this. Instead Mr. Lethbridge went to Widor. Widor taught his students never to play Bach fast and stressed the importance of clarity in phrasing and dignity and exactness of the form. First he taught Bach, then Mendelssohn and then his own symphonies. Mr. Lethbridge mentioned that on arriving in the morning for lessons the student would frequently find the master engaged in feeding the great flocks of birds which came to his garden.

Dr. Charles Peaker, F. R. C. O., Toronto, gave a recital March 31 at Cronyn Memorial Church. Solos by Dr. Frederic Tristram Egener, baritone, made excellent additions to the program, which was as follows: Prelude and Fugue in G minor, Dupré; "Our Father, Who Art in Heaven," Bach; Scherzo, Hill; "Andernach" (Chorale Prelude), Willan; baritone solo, "It Is Enough," Mendelssohn; Agitato and Cantilene (Eleventh Sonata), Rheinberger; Intermezzo ("Pieces de Fantasie"), Vierne; Pastorale (Sonata No. 1), Guilmant; "Ein' feste Burg," Karg-Elert; baritone solo, "The Lord Is My Light," Allitsen; "Mr. Ben Johnson's Pleasure," Milford; "Corrente e Siciliano," Karg-Elert; Fantasia and Fugue in G minor, Bach.

Delicacy of touch and complete understanding of the varying moods of the composers characterized each number Dr. Peaker played, and all combined to form an outstanding recital. Dr. Egener's presentations were no exception to his usual fine style.

Kitchener Center.

Following are programs of three of the Sunday afternoon organ recitals given during the Lenten season under the auspices of the Kitchener Center:

March 20, at Zion Evangelical Church, Kitchener—Fantasia No. 5, Silas; Prelude, Clerambault; "The Fifers," d'Andrieu, and Toccata from Fifth Symphony, Widor (played by Clifford McLelland); Prelude, from Prelude and Fugue in A minor, Mueller; Chorales, "Herzlich thut mich verlangen" and "Christ lag in Todesbanden," Bach; "L'Organo Primitivo," Yon; Gavotte, Wesley; "Priere," Jongen; "Chorale," Karg-Elert (played by E. V. Merkel).

March 27, at Church of the Holy Saviour, Waterloo—Chorale, "Come, Sweet Death," Bach; Prelude on above Chorale, Jackson; Gavotte and Adagio from Concerto in G minor, Camidge; "Come unto Me," Gounod (quartet); Prelude on the Lenten Hymn-tune "St. Cross," Parry; Impromptu, Ashford; Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Bach; Allegretto, Guilmant; "He Humbled Himself," Palestrina (quartet); Russian Church Melody, Bortniansky; "My Jesus, What Dread Agony," Bach-Jackson; "Canzona Solenne" and Chorale, Karg-Elert. Leonard Grigg played the organ numbers.

April 3, at Church of the Holy Saviour, Waterloo—Three Chorale Preludes, Bach (Lorne G. Pflug); "How Lovely Are Thy Dwellings," Liddle, and "Come to the Cross," R. R. Hall (Alfred Murray); Cantabile, Loret (Lorne G. Pflug); Two Chorale Preludes and Toccata and Fugue in D minor, Bach (Cecil A. Walker); "There Is a Green Hill," Gounod, and "If With All Your Hearts" ("Elijah"), Mendelssohn (Jack Sanderson); Chorale Prelude on "Christe, Redemptor Omnium," Parry, and Fantasia on "Ad Coenam Agni," Willan (Cecil A. Walker).

On Palm Sunday afternoon a fine performance of Stainer's "Crucifixion" was given in the Lyric Theatre, Kitchener, by a choir of 150 voices under the direction of W. R. Mason, the soloists being Karl Bull, tenor; Campbell McArthur, bass; Glenn C. Kruspe, A. R. C. O., and Eugene Fehrenbach, accompanists.

In featuring these recitals, the Kitchener Center has kept in mind two objects of an organization such as the Canadian College of Organists—to foster a spirit of co-operation and good fellowship among church musicians and to bring forward under its auspices new players whose work becomes in this way more widely appreciated than might otherwise be the case. The performance of choral works by combined choirs is also an important feature of the work of the Canadian College of Organists, and the Kitchener Center showed its interest in the department by the combined effort which made the performance of Stainer's cantata possible.

Hamilton Center.

The Westdale Baptist Church, Hamilton, provided a beautiful setting for the March meeting of the center. The interior of the church, enriched with woodwork and fine windows and possessing a splendid chancel, houses a two-manual Aeolian organ. The Choralians, a choir of forty women's voices, under the direction of Miss Theo S. Seavey, sang a varied program. This organization has acquired fame in competitive singing, and has carried off the highest honors. Charles Pritchard, organist of Christ's Church Cathedral, played the accompaniments. Three organists, members of the center, each played two numbers. Their playing, although limited to the scope of a two-manual, showed the ability of these young performers to render good music suitable for both church and recitals with a limited registration. "My Saviour, Who to Bliss Unending Callest Me," Brahms, and "How Brightly Shines the Morning Star," Bach, were played by Miss Florence D. Clark, Mus. B. The Prelude and Fugue in E minor, Bach, and Prelude, Blair, were played by Walter Booth, A.T.C.M. Andante Serioso, Ketelbey, and "Contemplation," Saint-Saens, were played by Paul Daniels, L.C.C.M. A buffet supper was served in the church parlors after the recital.

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A wide circle of friends deeply regret the passing of Miss Margaret Ambrose March 31. Miss Ambrose, who was in her seventy-ninth year, was a member of this center from its inception and through her charm and sympathetic spirit endeared herself to all with whom she came in contact. Her musical life encompassed many activities, chief of which was her position as organist in Christ's Church Cathedral for fifty years. This position she filled until her seventieth year. She suffered a stroke while attending the morning service at the cathedral. Our sympathy is extended to our chairman, Paul Ambrose, who was closely related, and to the members of his family.

HARRY MARTIN, Secretary.

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Lydia Bothwell Stricken at Console.

Stricken with a cerebral hemorrhage at the console of the Orpheum organ in Memphis, Tenn., March 18, Miss Lydia Bothwell, 46 years old, better known to theatergoers as Julia Dawn, died at a hospital. Miss Dawn was in the concluding selection on her program of organ music when she signaled the stage manager to cut short her appearance. Stagehands and orchestra members helped her to her dressing room and she was taken to the hospital. Miss Bothwell was a native of Illinois, who made her home in St. Louis, but had spent much time in Memphis during the last fifteen years. She was featured at the Malco Palace Theater during its Publix operation and later while it was known as Loew's Palace, leaving there in 1927 to become featured organist on the Publix circuit.

Carl Fischer Store in Music Center.

Carl Fischer, Inc., music publishers and dealers, will open a retail sheet music store at 119 West Fifty-seventh street, in the heart of New York's music center, about Sept. 1. The store will be located on the main floor of the display rooms of the Janssen Piano Company, almost directly across the street from Carnegie Hall. The headquarters store and the business offices of the firm, in the Carl Fischer building, Cooper square, will continue as heretofore.

Dubois' "Seven Last Words of Christ" was sung April 3 and Stainer's "Crucifixion" March 13 at the Presbyterian Church of Bellevue, Pa., Thornton L. Wilcox, organist and choirmaster.

New Music

By WILLIAM LESTER, D.F.A.

Concerto in D, by Charles Avison; arranged for organ by Clifford Harker; published by Novello & Co., London.

Charles Avison, one of the lesser names in British music, was born in Newcastle-on-Tyne in 1710 and died there in 1770. His mature study was done, as was customary in those days, in Italy. On his return to England he was appointed organist of St. Nicholas' Church in Newcastle. This was in 1736. A life of devotion to the cause of music resulted in a long list of worthwhile works, many in the larger forms. We find fifty or more concertos, many string quartets and sonatas for various instruments. An unjust neglect has caused these really attractive works to fall from sight and pen. This is a little hard to account for, the more so as this composer became during his lifetime a well-known essayist on musical matters.

The concerto herein considered in organ transcription was originally set out for strings and organ or harpsichord. It is charming music, strongly redolent of the light-hearted Handel, written with consummate craftsmanship, and attractive for its lively rhythms and lilting melodies. Formally considered, the work consists of the customary slow introduction, followed by a minuet-like allegro. The subsequent slow movement takes the form of an air with variation; the finale is, as is usual in music of the period, a lively gigue. The arranger has wisely avoided drastic alterations or perversions of either texture or idiom. After his expert work has been done, we still have music of genuine appeal and refinement, filled with gayety. This work will provide excellent recital material.

Aria by Buxtehude; arranged for organ by Willard Irving Nevins; published by the H. W. Gray Company, New York.

This is a lovely largo extracted from "Cantate Domino Canticum Novum," by Dietrich Buxtehude (1637-1707), that famous organist admired by J. S. Bach. The transcriber has reset the wide-arched melody for a minimum of two manuals and pedal. The result is a beautiful quiet number for organ along the order of the Aria by Mattheson-James or the Arioso by Bach. Ideal for service, teaching or concert use.

"Melodic Negroid" and "Thakay-Yama" (Japanese Chime Clock), by Horace Alden Miller; published by Cornell Music Publishing Company, Altadena, Cal.

Music of simplicity, but colorful and individual, is offered in these two short pieces. The spiritual starts as a beautiful characteristic melody set for choir clarinet over accompaniment of neutral stops on the swell. After some effectively varied treatment the music reaches a fine climax for the close, a first-class "Hallelujah." The Japanese number is an exotic essay calling for some unusual stop colors or combinations. It is in the stippled style reminiscent of the koto and samisen plus the long Japanese flute with the unpronounceable name. Those of us who have become acquainted with the best and most developed of the island empire's music will best appreciate the cleverness of this composer and the fidelity and appropriateness of his imitations, or, rather, impressionistic suggestions. In all, two of the most interesting novelties for organ that have come into this reviewer's hands for many a long day.

Pastorale and Cradle Song, by Stanley E. Saxton; Brahms' Lullaby, concert transcription for organ, by S. E. Saxton; published by the Co-operative Music Distributors, Saratoga Springs, N. Y.

The first title listed above is a simple enough fantasia using two old English carols as the basic musical material. And an effective enough job is the result. The composer has made use of some unnecessary crudities in writing out his chromatic modulations. But, these aside, the result of this creative effort is a not-difficult work of melodic charm, considerable contrast of stop color, and a seasonable prelude of much practical utility.

As for the Brahms favorite song, it receives reverent and efficient treatment at the arranger's hands, or, rather, pen! It will be easy to play, certainly interesting to listen to, and effective on almost any organ.

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Programs of Organ Recitals of the Month

Ernest White, New York City—Three recitals on successive Monday evenings are being given by Mr. White at the Church of St. Mary the Virgin, the dates being April 25, May 2 and 9. The first program was devoted by Mr. White to old music. The second recital will offer a Bach program and May 9 he will play modern music. The programs are as follows:

April 25—"Toccata Duodezima," Muffat; "Da Jesus an dem Kreuze stund," Scheidt; Prelude and Fugue in E major, Lübeck; Partita, "Jesu, meine Freude," Walther; Passacaglia in D minor, Buxtehude; Three Chorale Preludes, Buxtehude; Prelude and Fugue in G minor, Buxtehude; Four Chorale Preludes, Pachelbel.

May 2—Bach program: "Kleines Harmonisches Labyrinth"; Concerto in G major; Schübler Chorale Preludes; Prelude and Fugue in D major; Partita, "O Gott, Du frommer Gott"; Toccata and Fugue in D minor.

May 9—"Kleine Praeludien und Intermezzi," Schroeder; "Symphonie de la Passion," de Maleingreau; "Fuge, Kanzone und Epilog," Karg-Elert (Chorus of women's voices from the choir of the Church of St. Mary; Elsa Fischer, violinist; Raymond Nold, conductor); "Dieu Parmi Nous" ("La Nativité du Seigneur"), Messiaen.

Lilian Carpenter, F.A.G.O., New York City—Miss Carpenter will be heard in a series of Monday evening recitals at the Church of the Holy Apostles, Ninth avenue and Twenty-eighth street, in May. Her first program will consist of compositions based on hymn-tunes. The offerings for the month are:

May 2—Chorale preludes, "Dundee," Parry; "Melcombe," Parry; "St. Theodulph," Bach; "St. Theodulph," Guilmant; "In dulci Jubilo," Bach; "Ein' feste Burg," Bach; Passion Chorale, Bach; Passion Chorale, Brahms; Toccata-Prelude on "Pange Lingua," Bairstow; Chorale Preludes, "Nun Danket," Bach; "Nun Danket," Karg-Elert; "St. Clement," McKinley; Fugue in E flat ("St. Anne"), Bach.

May 9—Sixth Symphony (Allegro, Cantabile), Widor; Prelude and Fugue in E minor (Cathedral), Bach; Chorale Preludes, "Jesu, meine Freude" and "In Dir ist Freude," Bach; Berceuse, Scherzetto and Cantabile, Vierne; Finale from Eighth Symphony, Widor.

May 16—Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "Schmücke Dich, O liebe Seele," Bach; Prelude and Fugue in G, Bach; Two Versets, Dupre; "Benedictus," Reger; Scherzo, Parker; "Priere," Jongen; Finale from Second Symphony, Widor.

May 23—Third Sonata, Mendelssohn; Fugue in G minor (lesser), Bach; Prelude, Fugue and Variation, Franck; Agitato, from Eleventh Sonata, Rheinberger; Allegro Vivace, from First Symphony, Vierne; "Chant de Mai," Jongen; "Carillon-Sortie," Mulet.

Robert Noehren, Buffalo, N. Y.—Mr. Noehren played a Bach program at St. George's Church, Guelph, Ont., March 29 and included these compositions on his list: Toccata and Fugue in D minor; Chorale Preludes, "Come, Redeemer of Our Race," "O Whither Shall I Fly" and "Hark! a Voice Saith: 'All Is Mortal'"; Fugue a la Gigue; Chorale Preludes, "O Lamb of God" and "Our Father, Who Art in Heaven"; Allegro from First Trio-Sonata; Passacaglia and Fugue in C minor.

Robert Elmore, Philadelphia, Pa.—Mr. Elmore's broadcasts from station WFIL Sunday evenings from 10 to 10:30 have met with a favorable response from a large public, as judged from the "fan" mail received at the station. His May programs will include the following:

May 1—Prelude to "The Blessed Damozel," Debussy-Christian; "Sicilienne," Bach-Widor; "Wind in the Pine Trees," Clokey; "Echo," Yon; Toccata (Fifth Symphony), Widor.

May 8—Presto (Fifth Concerto), Handel; "Bourree et Musette," Chenoweth; "A Vesper Prayer," Diggle; "The Fountain," Matthews; "Marche Russe," Schminke.

May 15—Fantasy in F minor, Mozart; "Solo di Clarinetto," Bossi; "La Concertina," Yon; Finale (Sixth Symphony), Widor.

May 22—Allegro (Sixth Symphony), Widor, Adagio in A minor, Bach; "Meditation a Sainte Clotilde," James; Italian Rhapsody, Yon.

May 29—Prelude and Fugue in D major, Bach; "Dedication" ("Through the Looking-Glass"), Taylor-Courboin; "The Thrush," Kinder; "Berceuse et Priere," Bedell; Capriccio, Ireland.

In a recital at the New Jersey A.G.O. rally in Newark May 11 Mr. Elmore will play: Fantasy in F minor, Mozart; Adagio in A minor, Bach; Prelude and Fugue in D major, Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Frere Jacques," Ungerer; "Cantilene Pastorale," Guilmant; "The Squirrel," Weaver; Toccata, Renzi.

Charles Allen Rebstock, Cleveland, Ohio—Mr. Rebstock played the following program in a vesper recital at the Church of the Covenant March 20: Overture, "In der Natur," Dvorak; Menuet, Ravel; Spring Song, Macfarlane; Scherzo, Fourth Symphony, Widor; "Träumerei," Strauss; "Chant de Printemps," Bonnet.

Eugene Devereaux, Mount Vernon, Iowa—Mr. Devereaux of the Cornell College faculty was heard in a vesper recital at the First Presbyterian Church of Iowa City March 20. His program consisted of the following compositions: Trumpet Tune, Purcell; Allegro from Concerto in G major, Bach; Chorale Prelude, "Hark! A Voice Saith 'All Is Mortal,'" Bach; Toccata, Adagio and Fugue in C major, Bach; Toccata Prelude on "Pange Lingua," Bairstow; Berceuse, Dickinson; Four Selections from "Les Heures Bourguignonnes," Jacob; "Dreams," McAmis; Sketch in F minor, Schumann.

T. Tertius Noble, Mus. D., New York City—Dr. Noble's "hour of organ music" at St. Thomas' Church on the evening of April 10 was marked by these offerings: Prelude to "Lohengrin" (by request), Wagner; Chorale Preludes, "Wir glauben All' an Einen Gott," "Herzlich thut mich verlangen," "Valet will ich Dir geben," "Schmücke Dich, O liebe Seele," "Allein Gott in der Höh' sei Ehr'" (two variations) and "O Mensch, bewein' Dein Sünde Gross," Bach; Prelude to "Parsifal," Wagner.

Grover J. Oberle, F.A.G.O., New York City—The last "hour of organ music" for the season at St. Thomas' Church was played by Mr. Bucher Sunday evening, April 17, with this program: Chorale Improvisations, "Lobe den Herren" and "Dir, Dir, Jehova, will ich singen," Karg-Elert; "Kyrie, Gott heiliger Geist," Bach; Chorale Preludes, "St. Peter" and "Tallis' Canon," T. Tertius Noble; Chorale and Variations, "The Garden of Jesus," Flor Peeters; "Song without Words," Bonnet; "Ronde Francaise," Boellmann; "Fidelis," Whitlock; "Rondo alla Campanella," Karg-Elert; "Matines" and Finale, Fifth Symphony, Vierne.

Searle Wright, New York City—Mr. Wright, organist of St. Paul's Church, Eastchester, N. Y., who gave the "hour of organ music" at St. Thomas' Church on the evening of April 3, presented this program: Passacaglia and Fugue in C minor, Bach; Chorale Prelude on "Rockingham," Noble; Toccata in D minor, Reger; "Legend of the Mountain," Karg-Elert; "Primavera," Bingham; "L'Orgue Mystique" (Book 35), Tournemire; Communion, Vierne; Prelude and Fugue in B, Dupré.

Beatrice Hatton Fisk, New London, Conn.—Mrs. Fisk played noon recitals during Holy Week at the First Congregational Church and her programs included the following:

April 11—Grave and Adagio (Second Sonata), Mendelssohn; "Ave Maria," Schubert; Good Friday Music ("Parsifal"), Wagner; Largo, Handel.

April 12—Prelude to "The Deluge," Saint-Saens; Chorale in G minor, Bach; "Träumerei," Schumann; Arioso, Handel; "Prayer," Humperdinck.

April 14—Festive Prelude in E minor, Hägg; Chorale, "Our Father, Who Art in Heaven," Bach; Cantabile, Widor; "Melodia Serena," Mauro-Cottone; Toccata and Fugue in D minor, Bach.

Alfred W. Chard, L.R.S.M., L.T.C.L., A.T.C.M., Vancouver, B. C.—Mr. Chard gave a series of three Lenten recitals at Holy Trinity Church, assisted by Thora Thorsteinsson Smith, soprano; Stanley Frith, baritone, and the Associated Glee Club, E. Morgan Williams, conductor. The programs were as follows:

March 13—Sonata No. 6, Mendelssohn; Communion, Harwood; "Benedictus," Karg-Elert; Chorale Prelude on "Dix," Cowell; Chorale in A minor, Franck; Idyll, Harker; Allegretto, Wolstenholme; "To the Evening Star," Wagner; Grand March ("Aida"), Verdi.

March 27—Fantasia in G minor, Bach; Folktune, Whitlock; "Benedictus," Reger; Andante (Symphony No. 4), Mendelssohn; Fantasia in E minor, Lemmens; Spring Song, Hollins; Andante Cantabile, Tschaikowsky; Evensong, Johnston; "Fin-dandia," Sibelius.

April 10—Introduction and Allegro (Sonata 1), Guilmant; "Benedictus," Rowley; Cantilena, Rheinberger; Toccata and Fugue in D minor, Bach; Largo ("New World" Symphony), Dvorak; Chorale and Minuet ("Suite Gothique), Boellmann; Welsh Melody, arranged by Lemare; "Hymn of Glory," Yon.

Arthur C. Becker, A.A.G.O., Chicago—Mr. Becker gave the following twenty-minute programs preceding Lenten services at St. Vincent's Church:

March 2—First Sonata, Mendelssohn.

March 9—Toccata and Fugue in D minor, Bach; Larghetto from Second Symphony, Beethoven.

March 16—Suite for Organ, Rogers.

March 23—Minuetto, Calkin; Cantabile, Franck; "Theme Provencal Varie," Dubois.

Miss Mabel Zehner, Ashland, Ohio—In a recital at Trinity Lutheran Church March 22 Miss Zehner played these compositions: Allegro, Adagio and Intermezzo from Sixth Symphony, Widor; "Imagery in Tableaux" and "Humoresque-Gracieuse," Garth Edmundson; "Easter Morning on Mount Rubidoux," Harvey Gaul; "The Rosary," Nevin; "The Spinner," Dupré; "Electa ut Sol," Dallier.

Richard R. Jesson, Manhattan, Kan.—In a program March 20 under the auspices of the department of music at the Kansas State College Mr. Jesson played these compositions: Prelude and Fugue in A major, Walther; Chorale Preludes, "Forty Days and Forty Nights" and "Rejoice Now, Christian Souls," Bach; Praeludium from "Pange Lingua," Zoltan Kodaly; "Divertissement," Vierne; Finale in B flat, Franck.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson played an American program at the University of Kansas April 10 for the vesper recital and the works performed were most favorably received. The list of offerings was as follows: Concert Overture in B minor, Rogers; "Jagged Peaks in the Starlight," Clokey; Caprice in A, Kinder; Second Organ Symphony, Edward Shippen Barnes.

Charles A. Patrick, Asbury Park, N. J.—In his April recitals at the Grand Avenue Reformed Church Mr. Patrick played:

April 3—Prelude to "Parsifal," Wagner; "Prayer," Armstrong; "Song of April," Rogers; "The Fifth Word," Lester; "Crucifixus," Bach.

April 10—Aria from Suite in D, Bach; "Christ's Death on the Cross," Bach; Passion Chorale, Bach.

April 17—"Now Christ Is Risen," Twelfth Century Melody, Dickinson; "Angels, Roll the Rock Away," Snow; "Easter Alleluia," Baird; "Arise in Us, O Living Form," Curry.

George Lee Hamrick, Atlanta, Ga.—Mr. Hamrick, organist-choirmaster of the First Baptist Church, rendered the following program on the three-manual Austin organ in the First Baptist Church of Columbus, Ga., April 25: Chorale Preludes, "Our Father Who Art in Heaven," "My Heart Is Filled with Longing" and "Now Let Us Sing with Joy," Bach; Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; "The Legend of the Mountain," Karg-Elert; Intermezzo Caprice, Vely; "Chant de Mai," Jongen; French Rondo, Boellmann; Toccata (Symphony 5), Widor; "Caprice Viennois," Kreisler-James; Concert Overture in C minor, Hollins.

Mr. Hamrick was official organist at the Atlanta City Auditorium for the Baptist citywide evangelistic meeting April 3-17. He played the four-manual Austin organ and directed a choir of 150 voices.

William Churchill Hammond, Holyoke, Mass.—Dr. Hammond, who is giving his fifty-fourth annual series of Thursday afternoon recitals at the Second Congregational Church, played this program March 24: Theme with Variations, Handel; Larghetto, Second Symphony, Beethoven; Prelude and Fugue in E minor, Bach; "Meditation a Ste. Clotilde," James; "Ave Maris Stella," Bedell; "Noel" and "Legend," Bedell; "The Bells of St. Anne de Beaupre," Russell.

April 7 his program included: Theme and Variations, Mozart; Largo, "New World" Symphony, Dvorak; Prelude and Fugue in E flat, Bach; "Ronde des Princesses," Stravinsky; "Clair de Lune," Prelude to "La Demoiselle Elue" and "In the Court of the Lilies," Debussy; Prelude to "Parsifal," Wagner.

Glen Grant Grabill, A.A.G.O., Westerville, Ohio—Mr. Grabill, director of music at Otterbein College and organist and choirmaster of the First Congregational Church of Columbus, Ohio, was presented by the Westerville branch of the American Association of University Women in a recital at the Otterbein chapel April 10. His program consisted of these compositions: "Alleluia," Dubois; Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Gavotte in B minor, Bach; Chorale Preludes, "A Lovely Rose Is Blooming" and "O Gott, Du Frommer Gott," Brahms; Prayer in E flat, Stark; "Will-o'-the-Wisp," Nevin; "The Nightingale and the Rose," Saint-Saens; "At Twilight," Stebbins; Pastorale, Traditional; "Gratitude," Grabill; "An Easter Spring Song," Edmundson; Echoes from "Parsifal," Wagner; "Desert Song," Sheppard; Scotch Fantasia, Macfarlane.

Mr. Grabill played a dedicatory recital on the Kimball three-manual organ in the First Evangelical and Reformed Church, New Philadelphia, Ohio, March 20.

Ernest A. Blick, Calgary, Alberta—On Palm Sunday evening, April 10, Mr. Blick, organist and choirmaster of the Church of St. John the Evangelist, gave the following program: "Grand Choeur," Wheeldon; "Romanza," Allegretto and "The Seraph's Strain," Wolstenholme; Chorale Preludes, "Lord Jesus Christ, Be Present Now," and "Blessed Jesu, at Thy Word," Bach; "Evening in the Cloisters," Harris.

Alice von Doeren, St. Louis, Mo.—Miss von Doeren, organist at the Church of the Holy Communion, will give a recital Sunday, May 8, at 4 p. m., assisted by the choir. The organ program will consist of the following selections: Toccata in G major, Dubois; "The Bells of St. Anne de Beaupre," Russell; Concert Overture in E flat, Faulkes; Paraphrase on a Theme by Gottschalk, Saul; "Love's Old Sweet Song," Molloy-Lemare; Meditation from "Thais," Massenet; "Pomp and Circumstance," Elgar-Lemare.

Esther Hoffman, St. Louis, Mo.—Miss Hoffman gave a recital in St. Andrew's Lutheran Church, of which she has been the organist for sixteen years, on Sunday evening April 3, to commemorate the fifteenth anniversary of the founding of the Walther League. It was the first recital in this church and was well attended and enthusiastically received. Miss Hoffmann's program consisted of the following compositions: Prelude No. 1, Op. 37, Mendelssohn; Chorale Preludes, "Wake, Awake, for Night Is Flying" and "I Call to Thee, Lord Jesus Christ," Bach; Sonata 6, Mendelssohn; "Evening Bells and Cradle Song," Macfarlane; Toccata, "Suite Gothique," Boellmann; Fanfare, Lemmens.

John Glaser, Brooklyn, N. Y.—Mr. Glaser, organist and master of choristers at the English Lutheran Church of Our Savior, played the following music in fifteen-minute recitals preceding the Wednesday evening services:

April 6—Andante and Sarabande, Corelli; Adagio e maestoso, Clerambault; Third Sonata, Guilmant.

April 13—"Gethsemane," Malling; "O Sacred Head Now Wounded," Reger; "Stabat Mater Dolorosa," Lemaigre.

April 20—"Harmonies du Soir," Karg-Elert; Pastorale from First Sonata, Guilmant; Allegro from First Sonata, Callaerts; "Surrexit Christus Hodie," Dunn.

April 27—Paraphrase on "St. Kevin," Miles; Easter Prelude on "O Filii et Filiae," Candlyn; "Allelujah," Faulkes; "Easter Morn with the Pennsylvania Moravians," Gaul.

Jessica Jane Mackey, Tallahassee, Fla.—Miss Mackey, a pupil of Margaret Whitney Dow, played her graduation recital at the Florida State College for Women March 26 and presented the following program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Toccata from Fifth Symphony, Widor; Allegro from First Symphony, Maquaire; "The Soul of the Lake," Karg-Elert; "Thou Art the Rock," from "Byzantine Sketches," Mulet.

Programs of Organ Recitals of the Month

Robert L. Bedell, Brooklyn, N. Y.—Mr. Bedell will complete his series of Sunday afternoon recitals at the Brooklyn Museum with the performance of May 29. The recitals will be resumed in October. Among the May programs will be the following:

May 8—Prelude and Fugue in E minor (Cathedral), Bach; Preludio for Klavier, No. 24, Bach; Church Cantata No. 29 (Sinfonia), Bach; "Offertoire-Carillon," Bedell; "Ronde Francaise," Boellmann; "Elegiac Melody," Grieg; Gavotte in F, Martini; "Caprice Viennois," Kreisler; Prelude to Act 3, "Lohengrin," Wagner.

May 15—Allegro con fuoco, Third Sonata, Guilmant; "Benediction," Karg-Elert; Scherzo in C major, Commette; "Berceuse et Priere," Bedell; Canon in B minor, Schumann; Prelude in C sharp minor, Rachmaninoff; "Dance of the Reed Flutes," Tschaikowsky; "Song of India," Rimsky-Korsakoff; "Magic Flute" Overture, Mozart.

May 29—Prelude in E flat, Bach; Cantilene from Third Symphony, Vierne; "Pomp and Circumstance," Elgar; "Legende," Bedell; "Gigue et Sarabande," Dubourg; Prelude and "Love Death," from "Tristan and Isolde," Wagner; Gavotte from "Mignon," Thomas; "Valse Triste," Sibelius; "Marche Slav," Tschaikowsky.

Alexander Schreiner, Los Angeles, Cal.—In his Sunday recital at the University of California at Los Angeles April 10 Mr. Schreiner played: "Jubilate Deo," Silver; Second Sonata, in C minor, Mendelssohn; "Ave Maria," Arkadelt-Liszt; "Panis Angelicus," from "Messe Solennelle," Franck; Good Friday Music from "Parsifal," Wagner; "Tannhäuser" Overture, Wagner.

April 1 and 3 he presented the following Bach program: Third Trio-Sonata, in D minor; Chorale Preludes, "Hark, a Voice Saith, 'All Are Mortal'" and "O Man, Bemoan Thy Fearful Sins"; Toccata and Fugue in D minor; Passacaglia and Fugue in C minor.

Elizabeth McPherson Kister, Philadelphia, Pa.—Mrs. Kister has given a series of three twilight recitals on Saturdays in April at the Princeton Presbyterian Church. Her offerings on April 2 included the following: "Hark! A Voice Saith 'All Are Mortal'" and "If Thou but Suffer God to Guide Thee," Bach; Preludio in A, Corelli; "Les Cloches," LeBegue; Andante Cantabile from Fifth Symphony, Widor; "Noel" ("Byzantine Sketches"), Mulet; "Ronde Francaise," Boellmann; "Carillon," Sowerby.

On April 9 the following program was presented: "The Lord's Prayer" and "O Man, Thy Grievous Sin Bemoan," Bach; Prelude in D minor, Clerambault; Sonatina, Bach; Credo, "We All Believe in One God," Bach; "Bells through the Trees," Garth Edmundson; "Vitrail" ("Byzantine Sketches"), Mulet; Good Friday Music ("Parsifal"), Wagner.

F. Rayner Brown, Los Angeles, Cal.—In recitals at St. Paul's Cathedral in March Mr. Brown presented the following programs:

March 9—Prelude and Fugue in C minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; "Skyland," Vardell; Scherzo from Fourth Symphony, Widor; "Benedictus," Reger.

March 16—Fantasie and Fugue in A minor, Bach; Berceuse from "Suite Bretonne," Dupré; Fantasy on the Hymntune "Hamburg," McKinley; Entrata in C major, Holler; Andante from Sonata No. 7, Rheinberger.

March 23—Prelude and Fugue in B minor, Bach; "Preambule," from Seven Sketches, Whitlock; Andante from Concerto No. 1, in G minor, Handel; Air, Tartini.

April 6—Prelude and Fugue in E minor, Bach; Chorale Preludes, "Jesus, meine Zuversicht," "Komm, O komm, Du Geist des Lebens" and "Meinen Jesum lass ich nicht," Reger; "In Paradisum," Weitz; Intermezzo (Sonata 8), Rheinberger.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett, who has been kept busy appearing in recitals in various places, played the following program in a Lenten musical vespers March 20 at St. Mark Lutheran Church, Fremont, Ohio: Prelude and Fugue in B minor, Bach; Chorale Preludes, "All Glory Be to God on High" and "Wake, Awake, for Night is Flying," Bach; "Art Thou with Me, I Go Rejoicing" and March, from "Anna Magdalena's Notebook," Bach; Chorale Prelude, "O Man, Bemoan Thy Sins" and Prelude to Cantata 148, Bach; Minuet in A, Battishill; "A Maggot," Arne; Introduction and Toccata, Walond.

H. Velma Turner, St. Davids, Pa.—In a vesper program at her studio April 2 Miss Turner was assisted at the piano by Mrs. Esmond R. Long in the following program: "Ave Maria," Verdi; Fugue in E flat, Bach; Adagio from First Sonata, Mendelssohn; organ and piano, "Good Friday Spell," from "Parsifal," Wagner; "Agnus Dei," Bizet; Chorale Prelude, "O World, I e'en Must Leave," Brahms; Serenade, Widor; Petite Suite, Brahms; organ and piano, "Abendlied," Schumann, and Pastorale, Guilmant; "Pilgrims' Chorus," Wagner.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming, who gave the recital at the University of Illinois March 27, was assisted by Martha Probst, violinist, and Mary Louise Probst at the piano in the following Cesar Franck program: "Piece Heroique"; Cantabile; Sonata in A major for violin and piano; Fantaisie in C major; Chorale in A minor.

George Leland Nichols, Amherst, Mass.—Mr. Nichols played a rededicatory recital at the First Congregational Church of Amherst March 27. The organ, an Austin, has been rebuilt by Austin Organs, Inc. Mr. Nichols played these selections: Fugue in E flat ("St. Anne"), Bach; "Piece Heroique," Franck; "The Chapel of San Miguel," Seder; Cantilena, McKinley; "Liebestod," from "Tristan and Isolde," Wagner; "Finlandia," Sibelius; "Meditation a Ste. Clotilde," James; Allegro Vivace and Toccata from Fifth Symphony, Widor.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, the University of Florida organist, appeared in a recital at Shorter College, Rome, Ga., April 8 and played this program: "Song of Victory," Diggle; "A Sylvan Idyll," Gordon Balch Nevin; Prelude and Fugue in G major, Bach; Two Familiar Melodies, arranged by Lemare; Chorale in A minor, Franck; Scherzo from Fourth Symphony, Widor; Variations on an Old Hymn (MS.), Murphree; "Elfin Dance," Edmundson; "Dreams," Stoughton; "Variations de Concert," Bonnet.

March 20 Mr. Murphree played a program for the Jacksonville branch chapter of the A.G.O. at the Riverside Baptist Church.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—At the memorial recital in Grace Church on the afternoon of April 13 Dr. Boothroyd presented this program: Chorale Prelude, "O Sacred Head," Bach; Prelude to "Parsifal," Wagner; Fugue (Chorus from "The Messiah"), "He Trusted in God," Handel; "The Tumult in the Praetorium," from "Symphonie de la Passion," de Maleingreau; Good Friday Music from "Parsifal," Wagner.

At Colorado College April 12 Dr. Boothroyd was assisted by a horn quartet of the Colorado Springs Symphony Orchestra in the following program: Funeral March and Seraphic Hymn, Guilmant; "Up the Saguenay," Russell; French horn quartet and organ: "Jesu, Joy of Man's Desiring," Bach; Suabian Folk Song, harmonized by Brahms, and Irish Folk Song, harmonized and arranged by Boothroyd; "Twilight at Fiesole," Bingham; Overture to the Occasional Oratorio, Handel.

Lauren B. Sykes, Portland, Ore.—At an organ and choir concert April 24 in the Hinson Memorial Baptist Church to finance the choir's trip to take part in the annual music festival at Victoria, B. C., Mr. Sykes played these numbers: Prelude and Fugue in D major, Bach; Pastorale, Second Symphony, Widor; Finale, Franck; "Liebestraum," No. 3, Liszt-Nevin; "Soul of the Lake," Karg-Elert; "Novelette," Harry A. Sykes; Second Concert Study, Yon.

Charles E. Gauss, A.A.G.O., Washington, D. C.—On Easter evening Mr. Gauss played the following program at Grace Reformed Church preceding the service: Allegro from First Sonata, Borowski; "Clair de Lune," Karg-Elert; Scherzo from Sonata in E minor, Rogers; "Suite Gothique," Boellmann.

Charles Vogan, Grand Rapids, Mich.—Mr. Vogan, organist and choirmaster of the Central Reformed Church, played the fourth of the Lenten recitals at Grace Episcopal Church March 23. His offerings were the following: Passacaglia, Bach; Prelude, Fugue and Variation, Franck; "Canyon Walls," Clokey; "Schmücke Dich, O Liebe Seele," Brahms; "Twilight at Fiesole," Bingham; Second Concert Study, Yon.

Joseph C. Beebe, New Britain, Conn.—In his recital April 3 at the South Congregational Church Mr. Beebe played: Canzone, Frescobaldi; Chorales, "My Heart Is Filled with Longing," "O God, Thou Faithful God" and "Farewell I Say with Gladness," Bach; "On Hearing the First Cuckoo in Spring," Delius; "Symphonie de L'Agneau Mystique," de Maleingreau.

In a program for Holy Week, played April 13—Mr. Beebe's 301st recital at this church—the offerings consisted of: "Opus Sacrum" ("In Feriis Quadragesimae"), de Maleingreau; Prelude to "Lohengrin," Wagner; "Good Friday Music" ("Parsifal"), Wagner.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch gave an evening of Easter organ music at St. Paul's Cathedral April 18, thus appropriately completing the cathedral's Easter musical program. He played these selections: Paraphrase on the Easter Hymn "St. Kevin," Miles; "In Paradisum," Dubois; Chorale Preludes, "Ere the Dawn Had Filled the Skies" and "Christ Is Now Rysen Agayne," Bach; "Easter Morning on Mount Rubidoux," Harvey B. Gaul; Old Easter Melody with Variations, West; Prelude on "Belmont," from "Christus Resurrexit," Edmundson; "The Queen of Feasts," Webbe.

Dr. John T. Erickson, New York City—Compositions rendered in Gustavus Adolphus Church during Lent and Easter by Dr. Erickson included: Preludes in G and D minor, Toccata in D minor, "Da Jesus an dem Kreuze stund," "Herr Jesu Christ, Dich zu uns wend," "O Mensch, bewein 'Dein' Sünde gross," "Jesu, meine Freude," "All Menschen müssen sterben," "O Sacred Head Surrounded," "Christ lag in Todesbanden" and "Christe, Du Lamm Gottes," Bach; Four Chorale Preludes, J. T. Erickson; "Marche Funebre et Chant Seraphique" and "Lamentation," Guilmant; Invocation in B flat, Guilmant; Air from "Joshua," "Hallelujah Chorus," from "Messiah," and Largo, Handel; "Nun danket Alle Gott" and "Angelus," Karg-Elert; "Ave Maria," Arkadelt-Liszt; Sonata No. 1 and Prelude No. 2, Op. 37, Mendelssohn; "Ande full av nade," Daniel Olson; Elegy and Andante Cantabile, Op. 11, Tschaikowsky; Prelude and Chorale, Wennerberg.

Lucien E. Becker, F.A.G.O., Portland, Ore.—Mr. Becker's sixth lecture-recital of the twenty-third series at Reed College was played March 24 and the program consisted of the following: Choral Song and Fugue in C, Wesley; Gavotte from "Iphigenia in Aulis," Gluck; Spinning Song, Mendelssohn; Concert Fantasia on "Neander," Diggle; "The Earl of Salisbury," Byrd; Toccata and Fugue in D minor, Bach.

Eugene M. Nye, McMinnville, Ore.—The following selections were played by Mr. Nye in April in the chapel of Linfield College:

April 20—"Peace at Eventide," Lautenschlaeger; "Starlight," Wilkes; Serenade, Miller; Berceuse, Miller.

April 27—"Starry Night," Hopkins; "Sonata quasi Una Fantasie," Beethoven; "Supplication," Becker; "None but the Lonely Heart," Tschaikowsky.

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

April 3—Fugue, from Tone Poem "Saul," Stehle.

April 10—Fantasie in E minor, Günther Ramin; Sketches in C major and C minor, Schumann.

April 17—"Crucifixion" and "Resurrection," from "Symphonie-Passion," Dupré.

April 24—Fantasie in C, Wolstenholme; Sketch in D flat, Schumann.

[*Continued on next page.*]

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Programs of Organ Recitals of the Month

[Continued from preceding page.]

Russell H. Miles, Urbana, Ill.—Playing the recital at the University of Illinois April 3, Mr. Miles presented this program: Concert Overture, Maitland; Canon, Guilmant; "Scenes from an American Desert," Nearing; Prelude and Siciliana and Intermezzo from "Cavalleria Rusticana," Mascagni.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following recital programs have been given at the Union College chapel by Dr. Tidmarsh:

April 17—"Sonata Eroica," Jongen; "Christus Resurrexit," Ravanello; Spring Song, Mendelssohn; Easter Prelude, Egerton; "O Filii et Filiae," Loret; "Easter Morning on Mount Rubidoux," Gaul; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Toccata from Fifth Symphony, Widor.

April 24—"Praeludium," Jarnefelt; Finale from Sonata in E flat, Bach; "Liebestraum," Liszt; Prelude to "Parsifal," Wagner; Good Friday Music, "Parsifal," Wagner; Ballet, Debussy; "The Afternoon of a Faun," Debussy; "The Girl with the Flaxen Hair," Debussy; "Westminster Carillon," Vierne.

Merritt Johnson, Aberdeen, S. D.—Mr. Johnson, assisted by the Bethlehem Lutheran Choir, gave a recital Sunday evening, April 10, playing: Toccata in F, Bach; "Prayer," Guilmant; "Piece Heroique," Franck; "Miniature" in E flat and "Far Horizons," Merritt Johnson; "Ronde Francaise," Boellmann; Londonderry Air, arranged by Coleman; Finale (Sixth Symphony), Widor.

John M. Klein, Mus. B., A.A.G.O., Columbus, Ohio—In recitals at the Broad Street Presbyterian Church, before the services in April, Mr. Klein played:

April 3—Trumpet Tune and Air, Purcell; Adagio ("Moonlight" Sonata, Op. 27, No. 2), Beethoven; "O Sacred Head, Now Wounded," Hassler-Karg-Elert; "Early Morn," Bartlett.

April 10—Andante Commodo, Henriques-Gaul; "The Palms," Faure; "Sunrise in Emmaus," Maitland; Cantilene, McKinley.

April 17—Chorale Prelude, "Let All Together Praise Our God," Bach; "The Swan," Saint-Saens; "Easter Morning on Mount Rubidoux," Gaul; "An Easter Spring Song," Edmundson; "O God, Have Mercy," Bach; "Christ Lay in Bonds of Death," Bach.

April 24—"St. Anne" Fugue, Bach; Spring Song, Mendelssohn; Chorale Prelude, "Let All Mortal Flesh Keep Silence," Klein; "Morning," Grieg.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead's Sunday afternoon recitals at the Duke University Chapel in May will be marked by the following programs:

May 1—Third Chorale, Andriessen; Madrigal, Sowerby; "Skyland," Vardell; "Legend," Karg-Elert; Sonata, "The Ninety-fourth Psalm," Reubke.

May 8—"Ein' feste Burg," Hanff; "Wachet auf," Bach; "Cathedral Strains" and "Intercession," Bingham; Prelude, Samazeuilh; "Pageant," Sowerby.

May 22—Bach program: Prelude and Fugue in D major; Canzona in D minor; "Komm, süsser Tod"; "Mein Jesu, was für Seelenweh"; Toccata, Adagio and Fugue in C major; Sinfonia to "I Stand with One Foot in the Grave"; March from "Dramma per Musica"; "Badinerie," from Suite in B minor; Air for the G string; Toccata and Fugue in D minor.

May 29—Franck program: Fantasia in A major; Cantabile; "Grande Piece Symphonique"; Andantino; Chorale in A minor.

Laurence Dilsner, Westfield, N. J.—At a Lenten musical vesper service in the First Congregational Church Sunday, April 3, Mr. Dilsner played these selections: Cathedral Prelude and Fugue, Bach; "Christ Lay in the Bonds of Death," Bach; "O Man, Bewail Thy Grievous Fall," Bach; "As Jesus Stood beside the Cross," Scheidt; Allegro, Maquaire.

George L. Scott, St. Louis, Mo.—Mr. Scott's May radio programs from station KMOX at 10:15 p. m., central time, will include:

May 8—"Awake, a Voice Calleth," Reger; Cantiléne, Symphony 3, Vierne; "Sic les Airs Bearnais," (arranged by Mr. Scott), Franck.

May 15—Symphony 3, Movement 4, Vierne; Great Fugue in G minor, Bach.

May 22—Pastorale, Roger-Ducasse; Sketch in D flat, Schumann.

This will complete this season's recitals.

Frank H. Mather, Jr., Wood Ridge, N. J.—Mr. Mather, the 15-year-old son of Frank H. Mather, L.R.A.M., A.R.C.M., gave a recital at his church, St. Paul's, with the assistance of sixteen choir boys from St. Paul's Church in Paterson, Sunday afternoon, March 27. His offerings were as follows: Prelude in D, Rogers; Adagio ("New World" Symphony), Dvorak; Reverie, Dickinson; "March of the Noble," Keats; "An Indian Legend," Candlyn; "Epilogue," Rogers.

In a recital March 29 at St. Paul's Church, Paterson, Mr. Mather played: Prelude and Fugue in C major, Bach; "An Indian Legend," Candlyn; Chorale Prelude, Noble; Sonata in A minor, Borowski; Reverie, Dickinson; March from "Aida," Verdi; "Hymn to the Setting Sun," Edmundson; Allegro (from First Symphony), Maquaire.

Donald Engle, Manhattan, Kan.—Mr. Engle, for the last six years organist of the First Methodist Church, who has been heard on three state convention programs, gave his senior recital as the first graduate of the organ department of Kansas State College April 11. He is a pupil of Richard R. Jesson. Mr. Engle played: Toccata and Fugue in D minor, Bach; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Chorale in A minor, Franck; "Benedictus," Reger; Variations on a Noel, Dupré; "Pantomime," Jepson; "Melody for the Bells of Berghall Church," Sibelius; "Carillon-Sortie," Mulet.

George N. Tucker, Pittsburgh, Pa.—Mr. Tucker, organist and choirmaster of St. Paul's Episcopal Church, Mount Lebanon, played a series of Lenten recitals before the midweek services and included a considerable proportion of numbers requested by members of the congregation. His programs were as follows:

March 2—Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Clair de Lune," Karg-Elert; Cathedral Prelude and Fugue, Bach; "Evening Star," from "Tannhäuser," Wagner; "Angelus," from "Scenes Pittoresques," Massenet; "Come, Sweet Death," Bach.

March 9—"Suite Gothique," Boellmann; Largo from "Xerxes," Handel; Three Little Preludes and Fugues, B flat major, D minor and F major, Bach; Aria, "My Heart at Thy Sweet Voice," Saint-Saens.

March 16—Pastorale in F, Bach; Symphony in B minor (Unfinished), Schubert.

March 23—"Inflammatus et Ascensus," from "Stabat Mater," Rossini; Largo from "New World" Symphony, Dvorak; Toccata and Fugue in D minor, Bach; "Träumerei," Schumann.

March 30—"The Lost Chord," Sullivan; Prelude and Fugue in C minor, Bach; Evensong, Johnston; Nocturne, Schumann; "Panis Angelicus," Franck.

April 6—Toccata in G major, Dubois; Sonatina from "God's Time Is the Best," Bach; Andante Cantabile from Symphony 4, Widor; "Lamentation," Guilmant.

April 14—Chorale Prelude, "Our Father Who Art in Heaven," Bach; Allegretto from Sonata for Violin, Franck; Chorale Prelude on "O Sacred Head," Bach; "Resurrection Morn," Johnston. Anthony Casbero of the Pittsburgh Musical Institute was guest violinist for this program.

At the close of each recital Bach's "Come, Sweet Death" was played as a "theme song" for Lenten meditation.

Minnie Brendlinger Lehr, Pottstown, Pa.—In a recital at Trinity Reformed Church April 20 Mrs. Lehr had the assistance of Marie Mellman Naugle, harpist. The organ selections included: Concert Overture in C minor, Hollins; Arioso, Bach; "Finlandia," Sibelius; Concert Scherzo in F, Mansfield; "Song of India," Rimsky-Korsakoff; "The Squirrel" (Scherzino), Weaver; "Eventide," Kinder; "Tannhäuser" March, Wagner.

Angeline Dornbos, Holland, Mich.—Miss Dornbos, a pupil of Kenneth R. Osborne, was heard in a junior recital at Hope College March 21 and played: Finale, Second Suite, Boellmann; "Rose Window," Mulet; Toccata, Adagio and Fugue in C, Bach; Andante, Stamitz; "Clair de Lune," Karg-Elert; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert.

Dorothy Van den Bout, Holland, Mich.—In a junior recital at Hope College March 23 Miss Van den Bout, a pupil of Kenneth R. Osborne, played: Finale, First Sonata, Guilmant; Prelude, Clerambault; Sonatina, "God's Time Is Best," Bach; Sinfonia, "I Stand with One Foot in the Grave," Bach; Toccata in Dorian Mode, Bach; Andante Cantabile from String Quartet, Tschaikowsky; Prelude to "The Blessed Damozel," Debussy-Christian; Chorale in A minor, Franck.

C. Harold Einecke, Grand Rapids, Mich.—In his hour of organ music at the Park Congregational Church Sunday afternoon, March 13, Mr. Einecke played: Fantasy on a Welsh Tune, "Ton-y-Botel," Noble; "Song of the Basket Weaver," Russell; "The Four Winds," Rowley; Prelude on the Tune "Martyn," J. Sebastian Matthews; "Meditation a Ste. Clotilde," James; "At the Convent," Borodin; "The Musical Snuff-box," Liadoff; Meditation from "Thais," Massenet; Toccata in D major, Kinder.

On March 6 Mr. Einecke's program included: "Chorale Symphonique," Diggle; "Ronde Francaise," Boellmann; "An Wasserflüssen Babylon," Karg-Elert; "The Tragedy of a Tin Soldier," Nevin; Prelude and Fugue in F minor, Handel; Adagio from "Moonlight" Sonata, Beethoven; "Piece Heroique," Franck.

Lois Wilkinson, Mount Vernon, Iowa—Miss Wilkinson, a pupil of Eugene Devereaux, was presented in a recital at Cornell College March 4 and played: Trumpet Tune, Purcell; Prelude, Clerambault; Chorale Prelude, "In Dir ist Freude," Bach; Passacaglia and Fugue in C minor, Bach; Fantasie and Fugue on "B-A-C-H," Liszt; Berceuse, Dickinson; "Melodie Negroid" (inscribed to Lois Wilkinson), H. A. Miller; "Carillon," DeLamarter; Toccata from Fifth Symphony, Widor.

Isabel D. Ferris, Chambersburg, Pa.—In a recital on the large new Möller organ at Wilson College May 9 Miss Ferris, assistant professor of organ, with the assistance of Miss Mabel Bashore, professor of piano, will present the following program: Chorale, "Herzlich thut mich verlangen," Brahms; Chorale, "Es ist das Heil uns kommen her," Bach; Toccata and Fugue in D minor, Bach; Suite for piano and organ, Clokey; "Ronde Francaise," Boellmann; "Clair de Lune," Karg-Elert; "Echo," Yon; Andante Recitative and Allegro assai vivace, from First Sonata, Mendelssohn.

George Dok, Rockford, Mich.—Mr. Dok played the following selections at an "hour of music" in the Little White Church in the Valley at 5 p. m. on Easter: Prelude (Festival Suite), Reiff; Prelude in G minor, Bach; Cantilena, McKinley; "Song of the Basket Weaver," Russell; Spring Song, Lemare; "Church Processional," Friml-Yon; "Russian Boatman's Song," arranged by Eddy; "L'Organo Primitivo," Yon; Toccata, Boellmann.

W. Raymond Randall, Newburgh, N. Y.—In a recital Feb. 27 on the new organ built by Ernest M. Skinner & Son for the First Presbyterian Church Mr. Randall played: Prelude in E minor, Dethier; "Clair de Lune," Karg-Elert; "Marche Funebre et Chant Seraphique," Guilmant; "Marche Religieuse," Guilmant; "Bell Movement," Ropartz; Largo, Handel; "Eventide," Parry; "Romanza," Randall; Finale (First Symphony), Vierne.

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MASSED HYMN FESTIVAL IN NEW YORK SUNDAY, MAY 1

The Madison Avenue Presbyterian Church will hold a massed hymn festival in conjunction with the Hymn Society Sunday, May 1, at 4 o'clock. This has become an annual event, having been held for the past two years at the Riverside Church. Seth Bingham will play for the service. The choir of the church will lead the other choirs and the congregation in the hymns and sing two anthems, Bairstow's "O for a Closer Walk with God," based on the tune "St. Columba," and the setting by Holst for "Turn Back, O Man," using the Genevan air in which the whole congregation joins for the last verse.

As in other years, a definite theme has been chosen, around which the entire service is planned. The moderator of the Presbyterian General Assembly, the Rev. William Hiram Foulkes, D. D., will speak briefly on "The Reformation Pilgrimage," and the theme itself is "The Christian Pilgrim." As the Presbyterian Church in the U. S. A. is celebrating the sesquicentennial of its first General Assembly this month, and New York Presbytery itself was formed in May, 1738, it is highly appropriate that the book to be used is the Presbyterian Hymnal of 1933.

The musical part of the service includes nine congregational hymns. For these the names of Benson, Copenhaver, Foulkes, North and Vories appear as American authors, while the English are represented by Bunyan as well as the modern poets Fletcher and Clifford Bax. The music ranges from the massive Genevan "Old 124th," a tune by the Austrian Michael Haydn, and the old Irish "St. Columba" to settings by the Welsh David Evans and by the Americans George W. Warren, Laufer and Canon Douglas. Two descants are used, both composed specially for festivals of the Hymn Society. Mr. Bingham has contributed one to "Pentecost" for this service and the descant written by Dr. Noble to "Germany" for the decennial of the society in 1932 will also be sung.

Invitations have been sent to a large number of churches, and already many choirs have responded favorably. The adult choirs will be distributed all over the nave of the church, while the juniors are placed together at the front of the rear gallery. Plans for the junior choirs are in charge of Miss Grace Leeds Darnell and Horace M. Hollister. The seating arrangement is very simple. The members of each singing group are given the section letter for that group, so that on arrival they can be directed immediately to its location. The sections are all separated from each other by three or four pews, which are occupied by the rest of the congregation. There is no processional hymn.

The program of the service will be sent to those who write to the undersigned enclosing a stamped envelope. This program has added value because the Madison Avenue Church provides separate services every Sunday for the intermediate and senior departments of its church school, the order of worship being printed in the weekly calendar. All the hymns, responsive readings, unison prayers and anthems are printed in full. These services last about twenty-five minutes, and are planned by worship committees with the aid of the church staff; for each a well-trained choir is used. The boys' and girls' service comes first, followed by the service for high school young people. Both are held in the church.

A cordial invitation is extended to DIAPASON readers living in New York to attend the festival itself. Any other information about hymn festivals may be procured by writing to the festival committee, 2268 Sedgwick avenue, New York.

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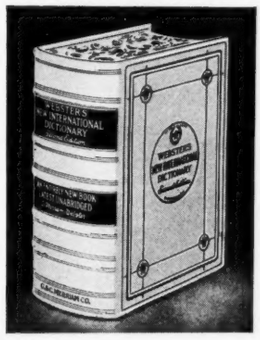

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Three Essentials in the Management of the Church Choir

[Carlton Borrow, director of the London Choir School, read the following paper before the Minnesota Chapter of the American Guild of Organists at the chapter's annual service, held in St. Paul's Episcopal Church, Minneapolis. Mr. Borrow's subject was "Choir Organization and Management."]

By CARLTON BORROW, A.R.C.O.

In this brief paper on the subject of choir organization and management it is my intention to endeavor to omit all that is contained in the many textbooks dealing with the subject and to view the matter from an entirely new standpoint.

In the first place, I feel very strongly that there are qualities lacking in the conduct of divine service, points of vital importance which must claim our attention long before we begin to think about the training of boys' voices. These I would place under the following three headings: Sincerity, Discipline and Detail.

Let us deal briefly with each in turn.

Sincerity: This is the keynote, the foundation of the whole matter. If we are to secure a reverent and devotional rendition of the services of our church —and I do not refer merely to the musical office, but to every word that is sung, intoned or spoken, from the very commencement of the service until after the final "amen" in the vestry—it is absolutely essential that first of all, by means of a dignity of demeanor and a reality of purpose, we establish an atmosphere of reverence and sincerity. And this is as easily accomplished in a small mission church as in a large cathedral, if every individual in the chancel has the right conception of his office. But with this lacking, our efforts will perforce prove to be futile. An insincere, poorly-prepared and slovenly-rendered service cannot possibly be acceptable as worship in the sight of the Almighty. Rather than attend such we would far better make our devotions in the privacy of our own homes.

Let me, in pursuance of this matter of supreme importance, venture a comparison. Probably all of us have had some experience in broadcasting. Consider the preparation necessary before we make our appearance in front of the microphone. In the first place, it is a *sine qua non* that our work be of the requisite standard. Then there is such rehearsing and strict attention to detail throughout, from the time immediately before that irritating red light is turned on until after it is extinguished. And all this in order that our voices may be acceptable to the ears of our fellow creatures. Do we, in our own churches, assure the same thoroughness in the preparation and the same attention in the rendering of our services?

Each of us must answer this question for himself. Generally speaking, our choirs are placed in the chancel, the most prominent position in the church. This makes our task doubly difficult, for at times it is certainly not easy to prevent the attention and thoughts of the juvenile members from wandering in other directions. Nevertheless, if our work is to be successful, it is imperative that every member shall be fully conscious of the importance of his position in the chancel. He must realize that he is come into the house of God, into the presence of God, to worship. This thought throughout the service must be uppermost in the mind of each of us. I say, again, most emphatically, sincerity of purpose is the only foundation upon which we can build successful choirs.

Our second point—discipline. Let us not misconstrue the definition of this somewhat ambiguous term. Discipline, as I understand it, is the recognition and observance of necessary rules and regulations framed for the general welfare of the particular community concerned. It is as far removed from the autocratic exercise of petty authority as is one pole from the other. "Co-operation" is perhaps the better term.

I always request that the members of my choir be robed, lined up and maintain a strict silence at least five minutes prior to the hour of service. This I consider very important. I further require that my boys shall follow closely the order of service, including the lessons as they are read from the lectern. These places are, of course, marked before the commencement of service. This leaves unprotected only the period devoted to the sermon; and here absolute silence and stillness upon the part of the choristers must be considered compulsory.

Our third point—detail. In the same manner in which we employ the art of sculpture to grace the fabric of our churches, so do we make use of the art of music to beautify our services. Yet we must be conscious of the fact that at times we are not employing this art to its fullest advantage. Let us take, for example, the hymns—the so-called processional hymn. I think this is somewhat of a misnomer. A procession within the church walls should, strictly speaking, start from the chancel, proceed around the church and return by way of the center aisle to the chancel. Processional hymns, at festival times, sung in such a manner are most effective. But these introductory hymns, commencing somewhere outside the church, appear to me to be singularly ineffective; first one hears a few trebles, then alto, then in due course tenor and bass. Now if these hymns were fugal in form, the subject being boldly announced by the trebles, the answer by the altos, and so on, it might be a different matter. But this is not the case. And even if they were sung in unison, the musical effect would still be unsatisfactory.

May I at this point venture to offer a suggestion which I believe would be far more conducive to the setting of that indispensable atmosphere of reverent worship of which I have already spoken? I would have the choir enter the church silently while the organist improvises, using soft stops generally and carefully avoiding at all times the employment of such incongruous sounds as imitation bells, harps, human voices and other theatrical devices. Then, when everyone in the chancel is placed, let the choir kneel and sing unaccompanied, or, if necessary, with soft accompaniment, a short introit, such as "Lead Me, Lord" by Wesley. (There are, of course, many others.) In this manner I believe you will agree with me that in the house of God we approach His presence in a fitting spirit of humility and reverence.

The matter of kneeling, sitting and rising also calls for strict attention. All movements in the choir stalls should be made silently and simultaneously, yet carefully avoiding anything in the nature of military precision. The important matter of punctuation is included under this heading. Pauses for the purpose of taking breath should occur only where the intelligent interpretation of the words permits. We are all familiar with the old hymn "O God, Our Help in Ages Past." Let us take, for an example, the fifth verse. Line by line this reads as follows:

Time like an everrolling stream
Bears all its sons away;
They fly forgotten as a dream
Dies at the opening day.

The correct interpretation of this verse naturally should be as follows:

Time like an everrolling stream
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.

And there is no reason whatever why the correct punctuation of this verse should in any way interfere with the metrical rhythm of the hymn.

The general confession, Lord's Prayer, responses and creed also need careful rehearsing and attentive rendering. Every word requires due consideration. All "amens," whether sung or said, should be in accordance with the nature of the prayers they follow.

A few months back, the rector of a certain church during the course of the service offered up a prayer for one of his parishioners who was at the point of death. The following "amen" was sung by the choir; this one "amen" brought forth a special letter of appreciation from the rector on behalf of several members of his congregation. I merely mention this fact in order to emphasize the importance of attention to detail.

It is then these three qualities which, I maintain, form the foundation of our work in the church. Without this foundation it is impossible to build up anything approaching a successful choir. The attainment of this standard of efficiency may appear to all of us to be an almost insurmountable task. But it is not so. Let us at any rate make the effort. It is worth while. We shall certainly go forward.

Having now briefly considered the necessary fundamentals, we will for a moment turn our attention to the vocal training of the boys.

All of us, of course, are aware of the fact that the life of a boy's voice, or at any rate his period of vocal usefulness, is very limited. Therefore we have to consider the best means to arrive at the most satisfactory results in the shortest time. Naturally much must depend on the time available, but in any case I do not believe satisfactory results can be obtained with fewer than at least three rehearsals a week. Each rehearsal should last about one hour, certainly not longer; and each minute of this time should be devoted to instructive, concentrated and useful work.

Pure vocal tone is the foundation of all choral work. The question now is: Can we obtain satisfactory results with such limited time at our disposal? The answer is, definitely, "yes," provided we proceed upon the right lines. Recently I have heard many choirs practicing all kinds of exercises, scales, etc., but in no instance have I been able to understand exactly what advantage they expected to gain. They appeared to me to be proceeding entirely upon the wrong lines, because there was a complete absence of any attempt to produce a pure vocal tone, and naturally the more this objectionable, thin nasal tone is encouraged, the greater will be the difficulty in eradicating it.

With my own choir I do not spend any time in practicing scales and exercises. We devote our whole energies to the production of good tone on sustained notes, and whatever music we are called upon to rehearse; this provides the vocal exercises for that particular week.

If, then, you are dissatisfied with the tone of your own choristers I would suggest that the first and best method to employ is to cease worrying about scales, arpeggios, etc., and to take one note only to commence with. D flat or D (fourth line G clef) is about the best for the purpose. Concentrate on this one note and, employing the various vowel sounds commencing with *aw*, endeavor to produce a clear, resonant and healthy vocal tone.

Bucher Takes Church Position.

Alan Van Dyke Bucher, organist of the Peekskill Military Academy and son of John C. Bucher, president of the academy, has been engaged as organist of St. John's Episcopal Church, Cornwall, N. Y. Mr. Bucher, who studied piano and organ in Dartmouth and under Pietro Yon in New York City, is a member of the American Guild of Organists and is a concert pianist and organist as well as a composer and teacher. He has at the present time studios in Peekskill and Ossining. Mr. Bucher was at one time on the staff of the American University at Beirut, Syria.

Wins Guggenheim Fellowship.

Paul Creston, organist and choirmaster of St. Malachy's Church, New York City, has been awarded a Guggenheim fellowship for creative work in musical composition. He was one of fifty-eight successful candidates among nearly 1,000 applicants for the fourteenth annual series of awards under the foundation established in 1925 by the late Mr. and Mrs. Simon Guggenheim.

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NOTES FROM THE CAPITAL; EVENTS OF LENT AND EASTER

By MABEL R. FROST

Washington, D. C., April 22.—A few outstanding renditions of Lenten and Easter music are worthy of note here. Mozart's "The Passion," an oratorio seldom heard here, was given a very worthy rendition by the National Capital Choir at the Universalist National Memorial Church on Good Friday evening. H. Jerome Graham was organist and Jessie Masters director. St. Margaret's Episcopal choir, Dr. Charlotte Klein, organist and director, sang "The Darkest Hour," by Harold Moore, on Palm Sunday afternoon. Organ numbers included "Blessed Jesus, at Thy Word" and "Deck Thyself, My Soul," Bach, and "Chorale Postlude," Gordon Slater. The National Choral Union introduced Holy Week with the singing of Mozart's "Requiem" in the Church of the Epiphany Palm Sunday evening. The choral conductor was Hugh Ross of New York and the organist E. William Brackett, Mus. B., of St. John's Church, Georgetown. Mr. Brackett also arranged the orchestral accompaniment for this performance. One hundred singers participated in the rendition, which marks the close of the season for the National Choral Union, and the last of its special series of services for the Church Music Society.

"The Seven Last Words of Christ," by Dubois, was given by the choir of Luther Place Memorial Church under the direction of Cornelia Long Kinsella, and the choir of Epworth M. E. Church, South, directed by Robert Ruckman.

The Washington Missionary College Oratorio Chorus gave its second rendition for this season of Handel's "The Messiah" on Palm Sunday evening with a chorus of 150 under the direction of George W. Greer, with orchestra and piano accompaniment. On Wednesday evening, April 13, the choir of St. John's Church, Lafayette Square, under the direction of Arthur Howes, gave a choral service of Holy Week music.

A memorial service for Edward P. Kimball, organist at the Washington Chapel of Latter-Day Saints at the time of his death a year ago, was conducted by his friends and former associates March 20. Mr. Kimball had played 1,001 recitals in Washington. Hymns composed by Mr. Kimball and the motet "How Blest Are They," by Tschaikowsky, were sung by the choir under the direction of D. Sterling Wheelwright, organist and chapel director.

A program for organ, violin and voice made up the recital at the Washington Chapel of Latter-Day Saints March 21.

The Friday Morning Music Club's organ concert was given April 22 at the Washington Chapel of the Latter-Day Saints. Mr. Potter, organist; Mrs. Potter, soprano, and Louis Potter, Jr., 'cellist, were the artists. Mr. Potter played three groups of organ solos, which included the following: "Sleepers, Wake," Chorale Prelude, "Wer nur den lieben Gott lässt walten," Allegro, First Sonata, Chorale Prelude, "Lo, a Voice Saith 'All Are Mortal,'" and Chorale Fantasy, "All Glory, Laud and Honor," Bach; "The Tumult in the Praetorium," de Maleingreau; Prelude, First Symphony, and Allegro Risoluto, Second Symphony, Vierne.

Vincent Slater has been appointed organist of the Foundry M. E. Church, effective April 1. Mr. Slater has been acting organist since Jan. 1. He is a pupil of Herman Siewert of Rollins College, Florida, and the late Louis Robert of Peabody Conservatory. He served as assistant organist of St. John's Church. As organist of Foundry Church he succeeds Henry Gregor, who resigned last fall following his marriage, and has been touring the world.

The Federation of Music Clubs is sponsoring two major features of national music week. The first is a festival of sacred choir music in which a half dozen or more choirs will unite at Mount Vernon Place M. E. Church, South, on May 3. Harvey Gaul as organist and conductor will be the special guest. The second event will be the annual banquet and concert at the National Press Club May 4.

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Seasonal Reviews With Comments on New Service Music

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

The late date of Easter made dubious an attempt to comment upon its programs for this issue. I waited till the last minute and decided that I had not enough material for the sort of article my readers expect; so I am deferring my plan until the next issue, with the remark that the most popular carol seems to have been the Spanish one edited by Dickinson, called "In Joseph's Lovely Garden," and that an organ number which seems to have made strides in popularity is Harvey Gaul's "Easter Morning on Mount Rubidoux." While you are waiting for further reports, let me comment on some recent publications.

An impressive anthem that may be more useful at a choir concert than at a service is Mrs. Beach's "Lord of All Being" (Gray), a setting, in six pages of colorful music, of the great hymn by Oliver Wendell Holmes. It is dedicated to Dr. D. McK. Williams and has the brilliant quality that he can interpret well. It is in four parts, accompanied, and is not particularly difficult.

Christopher Thomas has three anthems published by the B. F. Wood Music Company of Boston. The one I like best—one of genuine originality and interest throughout—is his setting of the Beatitudes, running to ten pages. It has a baritone solo and can be sung by any choir, including a mixed quartet. When you consider the fact that the Beatitudes are the very heart of the Christian faith, it is strange that they have not been set oftener. Here is an anthem that will deserve and have wide use.

The other two Thomas anthems are "God Is Our Hope and Strength," four pages, accompanied, and "Lord, Who Shall Dwell," four pages, accompanied, with a baritone solo.

Robert L. Bedell has an anthem specially suited to quartet and entitled "O Jesus, Thou Are Standing" (Presser). It is five pages in length, easy and pretty.

There are two other anthems for mixed voices that I wish to mention here: "Soldiers of Christ, Arise," by Merritt Johnson, is to be obtained from the College Book Store, Aberdeen, S. D. It has six pages of melodious and easy music, sensitive to the text and grateful to the voice. And there is an anthem by Dr. F. F. Harker, "This Is the Day" (G. Schirmer), eleven pages, accompanied, with a solo for high voice; it is easy and tuneful.

For men's voices there is an admirable new volume edited by Mr. Holler and entitled "The Chapel Choir Anthem Book" (Gray). There are fourteen anthems for TTBB, including numbers by Praetorius, Bach, Gibbons, Purcell and Palestrina, and by such moderns as Dickinson, Lefebvre, Whitford, Luvaas and V. D. Thompson—an admirable set listing at a popular price.

The best recent anthem I have seen for women's voices is by H. H. Huss, entitled "The Lord Is My Shepherd" (G. Schirmer). It is for soprano and alto, accompanied; probably it could be sung well as a duet, even as a duet for two sopranos. Consequently it has many uses. It is easy.

G. Schirmer have some other issues of older numbers newly edited for women, including an old favorite, the Hopkins "Lift Up Your Heads," edited by Kenneth Downing for singing in two parts.

N. L. Norden has a Jewish Morning Service for the Three Festivals, published by the Bloch Publishing Company, who are giving us some remarkably good Jewish music nowadays, especially folk-melodies. The arrangements in this set are easy and bright, more or less in the tradition of Mendelssohn, though some of the melodies may be older.

This is a good time to mention several numbers published by the Galaxy Company and previously neglected because I had not received copies for review. I think I have mentioned Dr. Whitehead's lovely unaccompanied anthem in six pages, "Love Unknown," originally published in 1933 by Stainer & Bell but now imported by Galaxy. It is one of his best. I have not mentioned Cyril Scott's original Service in C, also Stainer & Bell in England (1935). I like best the evening service, and next best the Benedictus. It is not easy if you are unacquainted with the idiom, and there are those who will say that the idiom is not severe enough. I do think that it is beautiful music—much finer than most of his compositions.

These are some other Galaxy anthems:

Davis, W. R.—"Prayer." Admirable poem by Herrick. Unaccompanied, six parts, men divide. 1936.

Friedell—"Lute-Book Lullaby." Lovely poem of seventeenth century. Unaccompanied. Has been one of the most popular numbers in the region around New York. 1931.

Richards, G. D.—"O Lord, Support Us." Unaccompanied, four pages; more or less style of Noble. Poem by Newman. 1937.

Porter—"O Master, Let Me Walk with Thee." Unaccompanied. Good quartet could do it. 1937.

Leaving Galaxy, there are a few vocal solos worth mentioning, including one by Mrs. Beach entitled "I Sought the Lord" (Schmidt, 1937). It comes in two keys, the lower being for baritone or mezzo-soprano.

Robert Crawford has a setting of John Oxenham's justly popular poem, "To Every Man" (C. Fischer). It is for medium voice and should certainly be sung by a baritone, not a mezzo-soprano. Inasmuch as the poem is much more impressive than the one set by Mrs. Beach, I believe that I should recommend this a little more highly.

Frank La Forge, the famous accompanist, well known also as composer, has five sacred solos, each in editions for high or low voice (C. Fischer). The music, I am sorry to report, is not very original; most of it sounds as though he might have tossed it off long ago in the tradition of Dudley Buck, without catching Buck's occasional felicity. The best of the set, I think, is "And There Were Shepherds."

Teresa Del Riego has composed some enormously successful "shilling ballads." She has now published at least one decidedly effective solo for Christmas, with a poem worth setting, "A Star Was His Candle." Its original English edition (Broadhurst) was brought out in 1934. You can get it in New York from C. Fischer. Mr. McCormack and other famous singers have used this melodious carol; it is worth remembering.

Our friend R. Huntington Woodman, to whom all organists are so deeply indebted, has a sacred solo, "I Look for the Lord" (Gray). It is for medium or low voice—smooth and grateful to the performer and easily understood by the hearer. While not one of his best, it is good enough to be widely used.

For organ there is a sprightly piece by Mr. Bedell entitled "Canzonetta, Spring Song" (Summy). It is easy, light-hearted, and will be popular.

WINSTON JOHNSON WINNER IN YOUNG ARTISTS' CONTEST

Winston Johnson is announced as the winner of the 1938 young artists' contest of the Society of American Musicians in the organ department. He is a pupil of Frank Van Dusen of the American Conservatory of Music. As winner of this contest he will be given an appearance in a recital at Kimball Hall under the management of Bertha Ott. This recital is set for Tuesday evening, May 31.

Ernestine Holmes, Lucile M. Schorsch and Winston Johnson were winners in the preliminary contest Feb. 24. The final contest was held in Kimball Hall on the evening of March 22. The judges were Rossetter Cole, Franklin L. Stead and Walter Keller.

Plans are being made for the contest next year. Organists under 35 years of age who are pupils of members of the Society of American Musicians are eligible to enter and must play in the preliminary and semi-finals the Bach Doric Toccata in D minor and the Finale from the First Symphony by Vierne. In the finals, in addition to the Bach and Vierne, the "Piece Heroique" by Franck is to be played and any other number from a submitted program of forty minutes may be called for.

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Who's Who Among the Organists of America

ROBERT J. BERENTSEN

ROBERT J. BERENTSEN.

In Robert J. Berentsen the organ world has a member of marked versatility who has won a reputation in varied musical activities both in his native America and in Norway, the land of his ancestors. Mr. Berentsen is at present organist and director at the Central Presbyterian Church of Rochester, N. Y., and organist and pianist of the Rochester Philharmonic Orchestra. To establish his right to be classified as versatile it may be mentioned that he has achieved fame not only at the console, both in church and theater, but as a vocal teacher and as a choral conductor of the first rank. The son of a distinguished singer, he has developed throughout his life the talent that was his by birth.

Robert Berentsen was born in Chicago in 1891. His mother was a renowned coloratura soprano, Anna Smith Behrens, known in her day as the Norwegian nightingale. When Robert was only 4 years old he was taken to Minneapolis, where he had his first piano lessons from Miss Zaidee Eaton. At the age of 15 he was substitute organist at all Saints' Episcopal Church and at St. Mark's Procathedral. A year later he was appointed organist and choirmaster of St. Ansgarius' Lutheran Church.

Going to Norway when he was 17, he soon became assistant organist of Holy Cross Church in Bergen. Later he was placed in charge of vocal instruction at the Hambros High School and gave an average of thirty organ recitals a year in various Norwegian cities.

In 1910 he went to Germany to study at the Royal Conservatory in Berlin and was a pupil in organ of Bernhard Irrgang and in theory of Max Seiffert.

In 1914 Mr. Berentsen was the only organist to appear in recital at the Centennial Exposition in Oslo by command of King Haakon.

After the beginning of the world war in 1914 Mr. Berentsen returned to the United States and for four years was organist of the old Academy of Music on Fourteenth street in New York. This was followed by his appointment to be chief organist of the Capitol Theater. He was elected president of the Society of Theater Organists, which included in its membership the leading "movie" players of that day.

In 1922 Mr. Berentsen moved to Rochester to become organist of the Eastman Theater and teacher of organ and motion-picture playing at the Eastman School of Music. In 1929 he was appointed organist of the Lake Avenue Baptist Church and a year later went to the Central Presbyterian, the post he still holds. He has been organist of the Rochester Philharmonic Orchestra for more than fifteen years, or since he moved to Rochester. When the A. G. O. held its general convention in Rochester he was in charge of the local arrangements and received credit for much of the success of the meeting.

Mr. Berentsen is doing thorough work at his church and has developed its musical program with zeal and ability. It is his purpose to give everyone with a voice and the desire to use it an opportunity to sing and to receive special training. Central Church has a junior choir of fifty boys and girls from 9 to 14 years old; a high school choir of thirty-five boys and girls and an adult chorus of fifty-five voices, as well as a paid quartet. Each of the choirs has some part in every service and once a month the three choirs and quartet unite to give a large work. The junior and high school choirs each have one anthem a month at the church services and the adult choir sings an anthem every Sunday. The work of the musical organizations under Mr. Berentsen's leadership has been acclaimed throughout Rochester.

RACHEL B. PIERCE, M.A., F.A.G.O.

In her work as chapel organist and as choir accompanist Miss Rachel B. Pierce of the music faculty of Vassar College has occupied a post that has made her known to many students from day to day in the last three years and during two periods in which she previously occupied the same position while earning her advanced degree.

Miss Pierce was born in Beverly, Mass., and when a young girl studied piano and violin in Boston. In 1921 she was graduated from the Beverly High School and entered Mount Holyoke College, where she studied organ with Catherine Williams and took courses in harmony and the history of music. Following her graduation in 1925 Miss Pierce became head of the music department at Northfield Seminary, teaching organ and theory, directing the choir and giving organ recitals. During her first two years at Northfield she continued her organ study at Mount Holyoke and in the third year she studied with Francis W. Snow at Trinity Church in Boston.

From 1928 to 1930 Miss Pierce was a graduate student and assistant in the department of music at Vassar, playing some of the services of the college and acting as accompanist for the choir.

RACHEL B. PIERCE, F.A.G.O.

at the same time studying organ and theory with Professor E. Harold Geer and history of music with Professor George Dickinson. This was followed by a summer at Fontainebleau and a year in Paris, during which time she studied organ with Widor and Libert and counterpoint, fugue, orchestration and conducting under André-Bloch.

In 1930 Miss Pierce passed the associateship examination of the American Guild of Organists and the next year won the fellowship certificate.

Returning from Europe in 1931, Miss Pierce was appointed assistant organist at Vassar. In this position she taught organ, played for all chapel services and gave recitals, at the same time completing her thesis for the master's degree, which she won in 1932.

Next came a period as instructor of music at Wheaton College, Norton, Mass., during which she gave recitals, taught organ and theory and directed the college choir.

Going back to Vassar in 1935, Miss Pierce was appointed assistant in music and since that time has been playing for the daily chapel services and for the choir, besides taking work with Professor Geer in organ, Professor Marta Milinowski in piano and Professor Quincy Porter in composition. In addition to her service playing Miss Pierce has given recitals at Vassar and has appeared with the choir at its concerts.

Under the direction of James F. Millerd, organist and choirmaster, Dubois' "Seven Last Words" was presented by the choir of Trinity Episcopal Church, Chicago, on Good Friday evening.

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Occidental College Orders Four-Manual; News of Los Angeles

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 13.—Perhaps the best news of the month is that Occidental College is to have a fine four-manual Aeolian-Skinner organ of some fifty-five speaking stops. The instrument, which has been presented to the college by a generous donor, will be installed in the new Thorne Auditorium, which is approaching completion. It will be ready for use late in the summer and Walter Earl Hartley, F. A. G. O., who is at the head of the music department at the college, is planning many special events.

The April meeting of the Guild was held at the First Congregational Church, where an excellent dinner was served and enjoyed by a goodly company. The program which followed in the church consisted of manuscript compositions by members of the Guild. It was an interesting event and all the numbers used were far above the average of the usual manuscript program. Two charming part songs for women's voices by Louise Stone were sung admirably by the Occidental College women's glee club under the direction of Howard Swan and an "Ave Maria" by John Winslow was sung by the Pasadena Neighborhood Church choir under the composer's direction. Harry Q. Mills was at the organ for his setting of "Christ on the Hills," sung by Alvene Resseguie. Among the organ composers were Ernest Douglas, with a "Chorale Fantasy," Richard Keys Biggs with his "Souvenir on an Old Hymn," Horace Alden Miller with an "Indian Dream Song," played by Dudley Warner Fitch, Frank H. Colby with a Fugue in C major, played by Irene Robertson, and Glyn Smith, a talented blind organist, with an interesting work for organ and piano, "Introduction from Dialogue Symphonique," played by F. Rayner Brown and Courtney Rogers. I was lucky enough to have a Cantilene from an organ symphony played by my friend Clarence Mader, as fine an organist as ever cursed a dead note.

The hymn festival held at the First Baptist Church the latter part of March under the able direction of Alexander Stewart was one of the best I have ever attended. Fourteen choirs took part and the arrangement of the program and the singing of the different choirs was in every way excellent. Such a festival should do much to promote congregational singing and bring home to the congregations the heritage they enjoy in these old hymns.

Perhaps the busiest man in Los Angeles during the last few weeks has been Arthur Leslie Jacobs, the new minister of music at the First Congregational Church. A conception of the work is revealed in the sixteen-page booklet which covers the twenty-six services at that church between Palm Sunday and Easter. Among the works given are Haydn's "The Passion" and a dozen or more anthems. Certainly Mr. Jacobs and his assistants, Clarence D. Kellogg and John Leon Winslow, keep things humming. It is interesting to know that the cathedral choir of the church, under the direction of Mr. Jacobs, plans a memorial service for John Smallman May 22. The choir is preparing R. Vaughan Williams' "Sancta Civitas" as a major offering at this service. This work is comparatively new and as far as I know has never been given in this country.

Another busy man is Clarence Mader of Immanuel Presbyterian, with his five or six choirs. On Palm Sunday I heard a splendid performance of Maunder's "Olivet to Calvary" under his direction. Earlier in the month he gave a vesper recital which included a stunning performance of the Allegro Vivace from Widor's Fifth and the Vierne "Carillon de Westminster," and a few days later he bobbed up in Long Beach for a recital at the First Methodist Church, where he had them sitting on the edges of their seats when he played "The Tumult in the Praetorium" of de Maleingreau and the Edmundson Toccata on "Vom Himmel hoch."

The choir of the First Presbyterian Church of Pasadena, under the direction of James H. Shearer, gave an excellent musical service at the Ojai Presbyterian Church the last part of March. Mr. Shearer played among other things the Vivaldi-Bach Second Organ Concerto; "Tuba Tune," Lang; "On the Moor," Nesbitt, and a very interesting Prelude and Fugue in D minor by William Boyce (1710-79). The original manuscript was rediscovered recently by Harry Wall of London, who arranged it for the modern organ and dedicated it to Mr. Shearer. The choir, which is one of the best in southern California, sang numbers by Tschaikowsky, Walford Davies and John Ireland, and, for the first time, a setting of the words "O Love, That Wilt Not Let Me Go," by your correspondent, which is dedicated to the choir.

A first-rate performance of Sullivan's "Prodigal Son" was given by the choir of St. Paul's Cathedral under the direction of Dudley Warner Fitch on Palm Sunday evening. There was a splendid attendance and the choir sang with excellent tone, especially the boys.

An excellent recital was given by Joseph W. Clokey in the First Congregational Church Sunday, April 10. The program consisted of compositions by contemporary British and American composers. A "Paean," Pastorale and "Folk-tune" by Percy Whitlock were the most enjoyable in the British section and the Sowerby "Carillon" and the recitalist's "Bell Prelude" the best in the American section.

CHARLES A. GARRATT DEAD IN HIS NINETY-FIFTH YEAR

Charles A. Garratt, a prominent Southern organist for a generation, and a native of England, where he received his training, died at Knoxville, Tenn., Feb. 17 after an illness of only a few days. His exact age was not known, but he was believed to have been in his ninety-fifth year; yet he was active to the last.

Mr. Garratt was born in Lichfield, England, the son of John Garratt, a prominent organist of his day. He studied piano and organ with Dr. Thomas Bedsmore of Lichfield Cathedral and held his first position when he was only 15 years old. He also played first violin in an orchestra which gave command performances for Queen Victoria. After serving several English churches he came to America in 1876 and was appointed organist of Grace Episcopal Church, Hamilton, Ont. His next position was at Asheville, N. C. For the last half century he had been at Knoxville. Ten years ago he organized the Knoxville High School Orchestra.

Mr. Garratt married Miss Emily Andrews of Croydon, England, before coming to America, and three children of this union are living. Eight years after her death he married Julia Pearl Steen, who was a well-known singer, at Knoxville, and she survives him.

Memorial Program at Yonkers, N. Y.

The Oratorio and Festival Society of Yonkers, N. Y., numbering over 100 voices, gave an inspiring rendition of Bach chorales, the Sanctus of Gounod and "The Seven Last Words of Christ," by Dubois, in St. Andrew's Church before an audience of a thousand people the evening of April 12 under the direction of Arthur Harold Land, who founded the society in 1930. The program was in memory of Mr. Land's father, the late Arthur Land, for many years a vestryman and warden of the church and its principal benefactor. The assisting artists were Jean Merrill, soprano, of the San Francisco Opera Company; George Rasely, tenor, of the Metropolitan Opera Company, and Harold Land, former baritone soloist of St. Thomas' Church, New York. Robert Huntington Terry presided at the organ.

Powell Weaver Takes Bride.

Powell Weaver, the distinguished Kansas City composer and organist, and Mary Watson, pianist-composer, formerly of Kansas City, were married in New York March 24.

CHARLOTTE HALL LOHNES

CHARLOTTE HALL LOHNES, WARREN, PA., ORGANIST, DIES

Mrs. Charlotte Hall Lohnes, one of the leading musicians of Warren, Pa., died in that city late in March after a short illness. Death followed an emergency operation. A few days before her passing Mrs. Lohnes took prominent part in a program of the Philomel Club, playing a two-piano work with another club member.

Mrs. Lohnes had been a resident of Warren for the last thirty years and had been an organ and piano instructor for about twenty years. Through her work as organist at the First Methodist Episcopal Church those interested in organ music had been treated to many recitals and other programs, which she always prepared with meticulous care. As an instructor she had been associated with the Warren Conservatory of Music. She was an active member of the Philomel Club, serving efficiently as a player and as chairman of many programs. Mrs. Lohnes was a member of the Buffalo Chapter of the Guild and attended several conventions of the A. G. O.

Besides her husband, Fred Lohnes, she left two sisters and a brother.

Funeral services for Mrs. Lohnes were held at the First Methodist Church, with the Rev. William E. Bartlett, pastor, officiating.

Claude Means' Lenten Program.

In a program of Lenten music given at Christ Church, Greenwich, Conn., April 3, the large choir of boys and men directed by Claude Means presented the following program: Magnificat in B flat, Stainer; "Ave Verum," Mozart; "Thy Rebuke" and "Behold and See," from "The Messiah," Handel; "Out of the Depths," Bach; "Blessed Jesu, Fount of Mercy," Dvorak; "Jesu, Friend of Sinners," Grieg; "God So Loved the World," Stainer; "Evening Hymn," Balfour Gardiner. Mr. Means played pieces by Bach, Karg-Elert and Dupré.

In Memory of Mrs. Bruce S. Keator.

G. Howard Scott, municipal organist and organist and director at the First M. E. Church, Asbury Park, N. J., gave a series of Lenten recitals in the church March 23 and 30 and April 6. The last recital was dedicated to the memory of Mrs. Bruce S. Keator, who for twenty years served as organist at this church. Mrs. Keator died Feb. 29, 1932.

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UNION CHURCH, HAMBURG, PA., BUYS THREE-MANUAL KILGEN

An order for a three-manual has been received by George Kilgen & Son from Zion Union Church at Hamburg, Pa. The organ will be installed in two chambers. Negotiations were conducted by the authorities of the church with the Philadelphia factory branch. Installation is planned for early summer.

The specifications of the organ are as follows:

GREAT ORGAN.
(Enclosed in chamber.)

1. Open Diapason, 8 ft., 73 pipes.
2. Clarabella, 8 ft., 73 pipes.
3. Gemshorn, 8 ft., 73 pipes.
4. Octave, 4 ft., 73 pipes.
5. Tromba (separate chest and reservoir, 7-inch pressure), 8 ft., 73 pipes.
6. Chimes (Deagan Class A), 25 tubes.

SWELL ORGAN.

7. Lieblich Gedeckt, 16 ft., 73 pipes.
8. Geigen Diapason, 8 ft., 73 pipes.
9. Gedeckt, 8 ft., 73 pipes.
10. Viola da Gamba, 8 ft., 73 pipes.
11. Voix Celeste, 8 ft., 73 pipes.
12. Flute Traversiere, 4 ft., 73 pipes.

12A. Octave Geigen, 4 ft., 73 pipes.

13. Flautino, 2 ft., 61 pipes.
14. Oboe, 8 ft., 73 pipes.
15. Vox Humana (on separate reservoir), 8 ft., 73 pipes.

CHOIR ORGAN.
(Enclosed with Great.)

16. Open Diapason, 8 ft., 73 pipes.
17. Melodia, 8 ft., 73 pipes.
18. Dulciana, 8 ft., 73 pipes.
19. Unda Maris, 8 ft., 73 pipes.
20. Flute d'Amour, 4 ft., 73 pipes.
21. Clarinet, 8 ft., 73 pipes.
22. Harp, 8 ft., 49 bars.
23. Celesta (from Harp), 4 ft., 49 notes.
24. Chimes (from Great), 25 notes.

PEDAL ORGAN.

25. Resultant, 32 ft., 32 notes.
26. Major Bass, 16 ft., 32 pipes.
27. Bourdon, 16 ft., 32 pipes.
28. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
29. Flute (ext. of Bourdon), 8 ft., 12 pipes.
30. Still Gedeckt (from Swell), 8 ft., 32 notes.
31. Flute (ext. of Bourdon), 4 ft., 12 pipes.

French Woman Organist to Be Heard.

Madame Virginie Schildge-Bianchini, a distinguished woman organist of Paris, will make a short visit to America in May. On Monday evening, May 16, she will be heard at the Church of St. Mary the Virgin, New York, in a recital under the auspices of the American Guild of Organists. Her program will be composed of works of composers of the younger French school—Jehan Alain, Maurice Duruflé, Andre Fleury, Jean Langlais and Olivier Messiaen. Mme. Bianchini, for several years a pupil of Dupré, has won an enviable reputation in Europe as a brilliant exponent and interpreter of modern organ works.

Miss Elvira Arbogast, a pupil of C. Albert Scholin, has been appointed organist at the First Church of Christ, Scientist, Granite City, Ill.

DE PAUL SUMMER SCHOOL OFFERS VALUABLE COURSES

De Paul University School of Music in Chicago will conduct various attractive courses during the summer session of 1938. Chief among these will be the course in Gregorian chant and liturgy given by members of the faculty of the Pius X. School of Liturgical Music of New York City. In addition to the classes in church music given last year, this year's course will include Gregorian Chant II, which will offer an opportunity to those previously enrolled to continue their studies along a more advanced line. De Paul feels particularly fortunate in being able to present these courses as taught by the Pius X. School because of the fact that the latter institution is regarded as the outstanding exponent of liturgy and chant.

HARRISON M. WILD CLUB GIVES PROGRAM AT U. OF C. MAY 10

The Harrison M. Wild Organ Club will present the following program at the University of Chicago Chapel, Tuesday evening, May 10, at 8:15: Sonata in the Style of Handel, Wolstenholme; "Monogram—C. H. D." (dedicated to Mr. Demorest), Groton; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Erstanden ist der Heil'ge Christ," Bach, and Toccata on the Hymn-tune "Neander" (Christ is Risen), Candlyn (to be played by Charles H. Demorest, A. A. G. O.); "Grand Choeur" in G minor, Hollins; "Canyon Walls," Clokey, "Vision of St. John" and Toccata from Sonata 2, Lily Moline Hallam (to be played by Ora Johnson Bogen); Chorale Preludes: "Schmücke Dich, O liebe Seele," Bach; "Herzliebster Jesu," Brahms, and "Rejoice, Ye Pure in Heart," Sowerby (to be played by Lester W. Groom, F. A. G. O.).

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Announcement is made that the Aeolian-Hammond player organ is on the market. Production of the instrument has been awaited since it was announced a year ago that the Hammond Instrument Company and the Aeolian-Skinner Organ Company had begun to develop it. The player mechanism, developed by Aeolian-Skinner engineers, is of the semi-automatic type, wherein the player roll does nothing but actuate the keys, leaving the operator free to select his own tone colors, expression and volume, thereby making him an integral part of the playing. It also leaves the keyboard free from manual operation when desired. A large library of player organ rolls owned by the Aeolian-Skinner Company has been re-cut for use on the Aeolian-Hammond.

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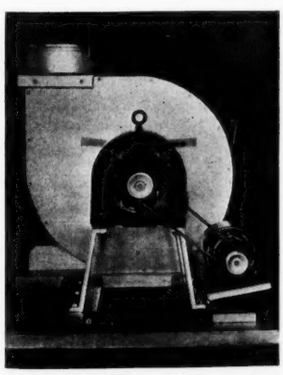

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