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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

Thirtieth Year—Number Five CHICAGO, U. S. A., APRIL 1, 1939 *Subscription $1.50 a Year—15 Cents a Copy*

PERCY SHAUL HALLETT DIES IN PASADENA, CAL.

AT ALL SAINTS' 33½ YEARS

Born in England in 1871 and Moved to Pacific Coast in 1906 — Noted Church Musician and Teacher and Esteemed by Fellows.

Percy Shaul Hallett, F.A.G.O., A.R.C.O., for thirty-three and a half years organist and choirmaster of All Saints' Episcopal Church, Pasadena, Cal., and one of the most respected and most prominent musicians of southern California, died at his home in Pasadena March 6.

Funeral services were held at All Saints' Church and were attended by a large number of organists of Los Angeles and vicinity as well as by a large representation of the parish which Mr. Hallett had served so many years. Among the active pall-bearers were Ernest Douglas, Stanley Williams and Dudley Warner Fitch and the honorary pall-bearers included the vestrymen of the church and the following organists: Roland Diggle, James H. Shearer, Alexander Schreiner, Joseph W. Clokey and Walter E. Hartley.

Percy Shaul Hallett was one of the large group of English-born and English-trained organists who have made a great contribution to church music in America. For upward of thirty years he had been a resident of California, where as a player and teacher he was looked upon as one of the outstanding men on the Pacific coast. Mr. Hallett was born at Trowbridge, Wiltshire, Sept. 9, 1871. His father was organist of one of the local churches. Before his eighth birthday Percy was a choir boy in Yeovil Parish Church. When he reached the age of 13 years his brother, seventeen years his senior and a prominent organist at Hastings, Sussex, took charge of the junior Hallett's musical training and a long period of extensive study followed.

In 1891 Mr. Hallett was selected among forty applicants for the position of organist and choirmaster of St. Barnabas' Church, Bexhill-on-Sea, where he remained sixteen years. In 1904 he married Misss Lilian Smith of London, who had visited southern California, and in 1906 he decided to make his home in California.

Ten days after arriving in southern California Mr. Hallett was appointed to All Saints' Episcopal Church, Pasadena. In 1913 he went for a brief period to St. John's Church, Los Angeles, but an insistent recall from Pasadena took him back to All Saints'.

Mr. Hallett was one of the charter members of the Southern California Chapter, A.G.O., formed in 1910. He held various offices in this chapter, including two terms as its dean. He also acted as organ examiner. He was president of the Los Angeles Musicians' Club in 1921. Mr. Hallett also took deep interest in the Fine Arts Club of Pasadena, acting for two terms as its president.

Mr. Hallett is survived by his widow, one son, the Rev. Harold E. Hallett of Quincy, Mass., and four daughters—Miss Beatrice L. Hallett of Quincy, Mass., Mrs. Randolph Crump Miller of Berkeley, Cal., Mrs. Frederick Croxon of Monrovia, Cal., and Miss Helen E. Hallett of Pasadena. Another son, Percy Shaul Hallett, Jr., preceded his father in death.

Works of Yon Sung at Cathedral.

Bishop Stephen J. Donahue, D.D., administrator of the archdiocese of New York, sang pontifical mass March 12 at St. Patrick's Cathedral, New York, in celebration of the coronation of Pope Pius XII. Following the mass, "Tu es Petrus" and a "Te Deum," compositions of Pietro Yon, organist of the cathedral, were sung by the full cathedral choir, with Giovanni Martinelli and John Charles Thomas, two famous Metropolitan Opera stars, as soloists.

WILLIAM E. PILCHER, SR., ORGAN BUILDER AND CHOIR BOY AT 80

THREE-MANUAL BY AUSTIN FOR AUGUSTA, GA., CHURCH

St. John's Methodist Church, South, at Augusta, Ga., has awarded to Austin Organs, Inc., of Hartford, Conn., the contract to build a three-manual organ. The stop specification of this instrument as prepared by the builders is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Gross Flöte (ext. Pedal Open Diapason), 8 ft., 41 pipes.
Octave Diapason, 4 ft., 73 pipes.
Diapason Mixture, 3 rks., 183 pipes.
Tubular Chimes (prepared for).

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Harmonic Aetheria, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana (separate chest and tremolo), 8 ft., 61 pipes.
Austin patent fan Tremulant.

CHOIR ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Violina, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Austin fan Tremulant.

PEDAL ORGAN.
Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Bass Flute (ext. Pedal Bourdon), 8 ft., 12 pipes.

SEVENTH BACH FESTIVAL AT BEREA, OHIO, JUNE 9 AND 10

The seventh annual Bach festival at Berea, Ohio, under the sponsorship of Baldwin-Wallace College, with Albert Riemenschneider as the moving force behind the performances, is announced for June 9 and 10. A special feature this year will be the place given the organ. Arthur W. Poister of Oberlin College will be the organ soloist, playing a group of Bach compositions on the first afternoon. Other soloists in the two days will be Harold Haugh, tenor; Mary Ann Mendoza, flautist; Genevieve Rowe, soprano; Jean Erisman, second soprano; Marie Simmelink Kraft, contralto; George Poinar, violin; Kenneth Lang, viola; Douglas Marsh, 'cello, and David Blair McClosky, bass. The brass choir will play chorales from the tower of Marting Hall and the Bach Orchestra, conducted by Carl G. Schluer, and the Baldwin-Wallace A Cappella Choir, Cecil W. Munk, conductor, will take a part both days. "The St. Matthew Passion" will be the big event Saturday afternoon and evening. This festival has been drawing increasing audiences from near and far as the years have gone by and the festival's fame has spread.

Poister to Teach This Summer.

Arthur W. Poister, who has returned from a recital tour that took him into a number of cities and states, is to teach at Oberlin Conservatory of Music this summer. He will give both private and class lessons from June 15 to July 21. Housing and practice facilities will be provided for pupils going to Oberlin.

ORGAN BUILDERS' DEAN IS A CHOIR BOY AT 80

W. E. PILCHER IS HONORED

Birthday Is Observed at St. Mark's Church, Louisville, Where Three Generations of Pilchers Are Active in the Music.

William E. Pilcher, president of Henry Pilcher's Sons, Inc., of Louisville, Ky., and dean of American organ builders, who is also Will Pilcher, "choir boy" at St. Mark's Episcopal Church, was summoned to a special choir rehearsal at the parish-house Jan. 27. After the members had assembled the rehearsal turned out to be a gathering to celebrate the eightieth anniversary of his birth and to honor Mr. Pilcher for his unusual career as a choir boy, extending over a period of seventy years.

William Edward Pilcher, third son of Henry Pilcher, Jr., and Harriet Wendover Pilcher, was born Jan. 27, 1859. Although the city of his birth was St. Louis, the early years of his life were spent in Chicago and the family residence was at Washington boulevard and Western avenue, the Pilcher factory being only a short distance away on Western avenue. William's father and grandfather had obeyed the urge to "Go West, young man" and transferred their organ building activities from New York, where the elder Henry Pilcher in 1832 had established in this country the business he founded in Dover, England, twelve years previously, in 1820.

At the age of 10 young William became a member of the choir at the Episcopal Cathedral of SS. Peter and Paul. The Rt. Rev. Henry John Whitehouse was bishop of the diocese, and at the age of 12 William was confirmed by him. At that time Canon Knowles was director of the cathedral choir and William Fitzhugh Whitehouse, son of the bishop, was the organist. The organ was a three-manual Pilcher. One of William's boyhood friends, and a fellow choir boy, was a lad then known as "Little Peter," who was destined to take an important part in the world of music—the late Dr. Peter Christian Lutkin, founder and dean of the Northwestern University School of Music. The great Chicago fire of 1871 occurred when William Pilcher was a lad of 12, but he has some vivid recollections of the disaster. One incident concerned his two older brothers, he being too young to take part in it. Harry Pilcher, age 16, was organist and Robert, 14, a chorister at the Episcopal Church of the Ascension, which at that time was a small frame structure on the north side. When it became apparent that the fire was spreading in that direction Harry and Robert made their way to the church, through clouds of smoke and flying embers, to see if they could be of any help. Near the church they found an abandoned buggy from which the horse had been unhitched. This they pulled to the church, and loaded it with the silver communion service, altar brasses and as many of the vestments as they could pile in: then, because of the headway the fire had made, the boys had to travel a roundabout course and pull and push their load more than eight miles to their father's home.

For a long time after the fire conditions in Chicago were so unsettled that it was decided to move the business to Louisville, which was accomplished in 1874, and it continued under the name of Henry Pilcher & Sons. At the age of 15 William started to learn the profession of his father and grandfather. Beginning at the bench, he spent many years in working through all departments. After the death of his father in 1891, William, with his brothers, continued their rapidly growing business as a partnership—Henry Pilcher's Sons—which in turn was incorporated in 1925, the part-

ners retaining the executive positions. Thus it is today—Henry Pilcher's Sons, Inc., with the dean of American organ builders as president and as active as ever in conducting the affairs of the company.

During his career William Pilcher has made many contributions to the improvement of the organ, the most notable being a patented individual valve windchest of unique design, which has been used successfully in the building of Pilcher organs for many years.

In the spring of 1885 Mr. Pilcher and Bessie Dean were married in Grace Church, Louisville. Their married life was brief, for Mrs. Pilcher died within a few months. Several years later he and Helen Virden Babbitt were married in Christ Church, Oak Cliff, Dallas, Tex. Mrs. Pilcher, the mother of seven children, six of whom are living, was active during her life-time in church and club work. She passed away suddenly Jan. 29, 1929.

Though active in civic affairs and in the promotion of cultural activities, Mr. Pilcher has always been most interested in the affairs of the Episcopal Church. He was a Sunday-school teacher and superintendent, choir boy and choirmaster during different periods at Grace Church and St. Andrew's Church, and has been a member of St. Mark's for the last thirty years. Here he holds the office of senior warden as well as being a "choir boy." He is secretary of the standing committee of the diocese of Kentucky, president of the Union Gospel Mission, an interdenominational organization, and a Scottish Rite Mason of twenty-seven years' standing.

During recent years Mr. Pilcher has devoted some time to travel, touring various parts of this country and making voyages through the Panama Canal to California and to South American countries. He also made a trip to Europe and spent some time in England and France, visiting the great cathedrals and inspecting their organs and the establishments of several of the prominent organ builders. A very interesting incident was a visit to the small town of Dover, England, where the family of his grandfather had made their home and where Henry Pilcher began in 1820 what is now Henry Pilcher's Sons.

On Sunday mornings when the choir of St. Mark's enters the church, at the head of the procession directly back of the crucifer is William Edward (Billie) Pilcher III., 8 years old; seated at the console of the Pilcher organ is the choirmaster and organist, William Edward (Bill) Pilcher II., and near the rear of the column is William Edward (Will) Pilcher, choir boy, 80 years young, whose tenor voice is often singing the same hymn-tunes that his soprano voice gave forth seventy years ago.

SPECIAL PROGRAMS IN LENT AT ST. BARTHOLOMEW'S IN N. Y.

Special musical programs on the Wednesday evenings in Lent were presented at St. Bartholomew's Church in New York City, beginning with the singing of Verdi's "Requiem" Feb. 22. William Strickland gave organ recitals March 1 and 8 and Dr. David McK. Williams played a recital March 15. March 22 the Princeton Chapel Choir sang and March 29 a program for viola, violin and organ was played by Eugenie Limberg and Dr. Williams. April 5 Bach's "St. Matthew Passion" is to be sung.

Mr. Strickland's program March 1 was as follows: Prelude and Fugue in F minor, Bach; "The Mystic Organ," Book 6, Tournemire; Sonata I, Hindemith; "Psalm of Thanksgiving," Reger.

Dr. Williams' offerings in the recital March 15 were: Toccata and Fugue in F, Bach; Chorale Prelude, Seth Bingham; Symphony, Guy Weitz; Adagio and Andantino quasi Allegretto, Fifth Symphony, Widor; "Requiescat in Pace," Sowerby.

Ray Hastings at San Francisco Fair.

Dr. Ray Hastings, the Los Angeles organist, has been engaged as one of the staff organists of the Golden Gate International Exposition at San Francisco. The instrument on which he will play—a large Wurlitzer—has been installed in the Exposition Concert Hall, seating 3,600. Dr. Hastings will commute by airplane between San Francisco and Los Angeles so that his duties in the latter city may be interrupted as little as possible. The San Francisco Exposition will be the fifth world's fair at which Dr. Hastings has appeared as a recitalist.

FRIDAY NOON RECITALS CHICAGO ATTRACTION

PROGRAMS AT KIMBALL HALL

Weekly Downtown Performances by City's Organists Under Auspices of the Guild Draw Good-Sized Audiences.

The 1939 season of Friday noon recitals at Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., had a good start when Mario Salvador played a well-varied program on March 3. Audiences at the first four recitals have been encouragingly large. Mr. Salvador sustained his growing reputation as one of the country's most capable young artists, and his final number, the Mulet Toccata, received a magnificent performance, in which his digital skill and understanding of the music were amply demonstrated. Mr. Salvador's program was as follows: Sixth Symphony, (first movement), Widor; Allegro Vivace (First Symphony), Vierne; "The Soul of the Lake," Karg-Elert; Prelude and Fugue in E minor (Wedge), Bach; "Clair de Lune," Debussy; "Tu es Petrus," Mulet.

For the second recital, March 10, Dr. William H. Barnes was the performer, having consented to be the pinchhitter for Dr. Wilhelm Middelschulte, who had been taken ill. Dr. Barnes interpreted the following list of selections with taste and understanding: Chorale and Variations on "O God, Thou Faithful God," Bach; Chorale, "Now Let Every Tongue Adore Thee," Bach; "The Mirrored Moon," Karg-Elert; "Dreams," McAmis; "Ronde Francaise," Boellmann; Theme and Variations (Fifth Symphony), Widor.

Dr. William Lester was heard in a program of marked originality at the recital of March 17 and he played it in a colorful style. An item that seemed especially appealing was a Nocturne in A flat by Nunn. He closed with two of his own compositions. Dr. Lester's list of offerings consisted of the following: Chaconne in D, Pachelbel; Suite in D, Festing; Nocturne in A flat, Nunn; Concert Overture in D, Ware; "The Garden of Iram" (Persian Suite), Stoughton; "A Southland Song," Lester; "Alla Toccata," Lester.

Miss Ella Smith played March 24 and gave an excellent performance, showing a fine command of the resources of the organ, in the following program: "Piece Heroique," Franck; Allegro Cantabile and Toccata from Fifth Symphony, Widor; Prelude in D minor, Clerambault; "Ave Maria," Arkadelt-Liszt; Contrapuntal Symphony (Introduction, Fugue 3 and Fugue 5), Middelschulte. To this she added as an encore the Toccata from Boellmann's Gothic Suite. The Middelschulte work was a feature of the recital, and so were the excerpts from the Widor symphony. Miss Smith played entirely from memory.

Recitalists for April are announced as follows:

April 7—Walter Flandorf.
April 14—Dr. Wilhelm Middelschulte.
April 21—Marie Briel, A.A.G.O.
April 28—Robert Birch.

CLUB RECALLS LIFE AND DEATH OF HARRISON M. WILD

The Harrison M. Wild Organ Club had a meeting of more than ordinary interest March 14 at the Y. W. C. A. in Chicago when thirty-one members gathered around the luncheon table to commemorate the birthday of Mr. Wild on March 6, 1861, and his death on March 1, 1929. Edgar Nelson, conductor of the Apollo Musical Club, in which position he succeeded Mr. Wild, and organist of the First Presbyterian Church of Oak Park, was the speaker. He recalled many incidents in the course of his long association with Mr. Wild and paid a warm tribute to his former preceptor and associate. This was followed by other informal talks by his old pupils. Miss Alice R. Deal, president of the club, presided.

RECITALS BY LILIAN CARPENTER AND CATHARINE MORGAN

Miss Lilian Carpenter, F. A. G. O., played an all-Bach program on the afternoon of March 21 in the concert hall of the Juilliard School, New York City, under A. G. O. auspices. Her numbers included the G minor Fantasia and Fugue, several chorale preludes, the F major Toccata and the Passacaglia and Fugue in C minor.

Miss Carpenter's playing evinces a sound musicanly background and good taste. At the close of the recital the small but distinguished audience demanded more.

In the lovely though unfinished Byzantine edifice of Christ Church, amid marbles quarried from all parts of the world and relics from the Russian Imperial Chapel, Miss Catharine Morgan of Norristown, Pa., played a recital Tuesday evening, March 21. Her program consisted of the test pieces for the coming Guild examinations. Her playing was marked by clarity and rhythmic vitality. Following Miss Morgan's recital an interesting discussion concerning Guild examinations was held. Dr. Channing Lefebvre ably led the discussion to the accompaniment of contrapuntal decorations by Norman Coke-Jephcott.

PERCY SHAUL HALLETT

IN THIS MONTH'S ISSUE

Specification of the organ for the New York world's fair is presented and its classic design is the subject of an analysis and explanation by Ernest White.

Prominent music publishing-house of J. Fischer & Bro. observes its seventy-fifth birthday anniversary.

William E. Pilcher, Sr., dean of organ builders, who continues to be a choir boy at 80, is honored at his church in Louisville on birthday.

In the latest installment of his reminiscences Louis Vierne recalls the early days of some of his distinguished pupils, including Marcel Dupré, Paul Fauchet, Nadia Boulanger, Alexandre Cellier, Georges Jacob and Felix Fourdrain.

In his travel letter "The Free Lance" writes of Dr. Eric H. Thiman and Percy Whitlock.

Percy Shaul Hallett, distinguished organist and trainer of organists, died at Pasadena, Cal., March 6.

THE DIAPASON.

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FRANCIS SNOW, Mus. Doc.
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IN ORGAN AND CHOIR TRAINING

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NEW FEATURES FOUND IN PALM BEACH ORGAN

OPENING OF KILGEN WORK

Large Three-Manual of Classical Design Installed in St. Edward's Catholic Church — Recital by William H. Barnes Feb. 19.

Florida made a noteworthy addition to its large organs when the three-manual built by George Kilgen & Son, Inc., for St. Edward's Catholic Church at Palm Beach was opened Feb. 19. At the console was Dr. William H. Barnes of Chicago, who played a program made up of the following selections: "Grand Choeur Dialogue," Gigout; Chorale, "Now Let Every Tongue Adore Thee," Chorale Prelude, "Jesu, Joy of Man's Desiring," Air for the G String and Prelude and Fugue in B flat, Bach; Andante from Violin Concerto, Mendelssohn; Berceuse, Juon; "Ave Maria," Schubert; "Evening Harmonies," Karg-Elert; Scherzo (Second Sonata), Rogers; "Dreams," McAmis; "Beside the Sea," Schubert-Barnes; Theme and Variations (Symphony 5), Widor.

The instrument has several unusual tonal features and in it the Kilgen brothers endeavored to create an example of the classical design that would win the approval and admiration of the world's foremost organists. Special pains were taken in the construction and voicing of the mixtures. Those who have heard and played the instrument have accorded it their warm approval. The new organ when completed was set up in the Kilgen factory at St. Louis last November and was tried by a number of organists from St. Louis and other places.

The organ is installed in two chambers at the sides of the gallery. The console is in the center of the gallery. It is of the stopkey type. Wind is provided by a seven and one-half-horsepower Spencer Orgoblo.

Following is the stop specification:

GREAT ORGAN.

1. Sub Principal, 16 ft., 73 pipes
2. Principal, 8 ft., 73 pipes.
3. Diapason, 8 ft., 73 pipes.
4. Stopped Flute, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Principal, 4 ft., 73 pipes.
7. Twelfth, 2⅔ ft., 61 pipes.
8. Fifteenth, 2 ft., 61 pipes.
9. Ripieno di Cinque.
10. Octave (from Sub Principal), 4 ft., 24 pipes.
11. Clarion, 4 ft., 73 pipes.
12. Chimes (prepared for).

SWELL ORGAN.

13. Lieblich Gedeckt, 16 ft., 73 pipes.
14. Geigen Principal, 8 ft., 73 pipes.
15. Stopped Diapason, 8 ft., 73 pipes.
16. Viola da Gamba, 8 ft., 73 pipes.
17. Voix Celeste, 8 ft., 73 pipes.
18. Flute Traversiere, 4 ft., 73 pipes.
19. Flautino, 2 ft., 61 pipes.
20. Mixture, 3 rks., 183 pipes.
21. Posaune, 16 ft., 12 pipes.
22. Trumpet, 8 ft., 73 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 73 pipes.
25. Clarion (ext. of Trumpet), 4 ft., 12 pipes.
26. Chimes (prepared for).
    Tremolo.

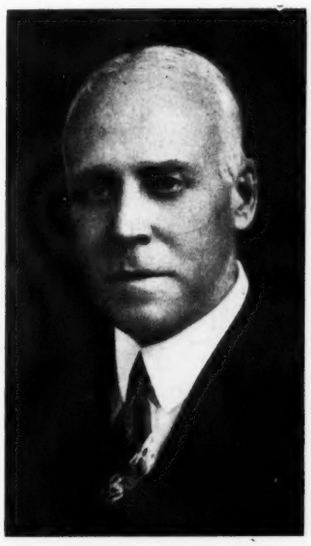
CHOIR ORGAN.

27. Dulciana, 16 ft., 73 pipes.
28. Keraulophone, 8 ft., 73 pipes.
29. Dulciana, 8 ft., 12 pipes.
30. Unda Maris, 8 ft., 73 pipes.
31. Flute Harmonic, 8 ft., 73 pipes.
32. Flute Harmonic, 4 ft., 12 pipes.
33. Nazard, 2⅔ ft., 61 pipes.
34. Piccolo (from Harmonic Flute, 4 ft.), 2 ft., 61 notes.
35. Clarinet, 8 ft., 73 pipes.
36. Chimes (prepared for).

PEDAL ORGAN.

37. Double Open, 16 ft., 32 pipes.
38. Bourdon (Great Stopped Flute ext.), 16 ft., 12 pipes.
39. Sub Bass, 16 ft., 32 pipes.
40. Gedeckt (from Swell), 16 ft., 32 notes.
41. Dulciana (from Choir), 16 ft., 32 notes.
42. Principal (from Great), 16 ft., 32 notes.
43. Posaune (from Swell), 16 ft., 32 notes.
44. Trumpet (from Swell), 8 ft., 32 notes.
45. Octave (Open ext.), 8 ft., 12 pipes.
46. Principal (from 16-ft. Principal), 8 ft., 32 notes.
47. Flute (Sub Bass ext.), 8 ft., 12 pipes.
48. Gedeckt (from Swell), 8 ft., 32 notes.
49. Flute (Sub Bass ext.), 4 ft., 12 pipes.
50. Principal (from 16-ft. Principal), 4 ft., 32 notes.

DR. J. CHRISTOPHER MARKS



DR. J. CHRISTOPHER MARKS was the center of an occasion that must have made his heart rejoice when a testimonial dinner for him was given at the Canadian Club of New York Feb. 11 by forty of his former choir boys. The testimonial was a complete surprise to Dr. Marks, who went to the club ostensibly to have luncheon and play billiards with his son. When the genial organist and nationally known composer entered the dining-room the forty alumni were all standing at attention at a large table.

For many years Dr. Marks was organist and choirmaster of the Church of the Heavenly Rest. The "boys" are all now middle-aged, many of them with graying hair, and the majority of them have been successful in business. They came from New York and elsewhere for this occasion. Some of them had not seen Dr. Marks for over thirty years, and were 10 to 15 years old when in his choir.

After luncheon the group retired to the lounge, where they sang a large number of the doctor's own compositions.

A few years ago Dr. Marks was the Canadian Club billiard champion.

ENTIRE PROGRAM OF WORKS BY HORACE ALDEN MILLER

An entire program of compositions of Dr. Horace Alden Miller was heard by an invited audience in the violin studio of Raymond T. Townsend, Altadena, Cal., Feb. 12. The soloists were Mary L. Johnson, soprano; Raymond Townsend, violinist; Marie Annen Imbrie, pianist, and the Pasadena String Quartet. Dr. Miller's diversified talents as one of the outstanding composers of America today were illustrated in the following program: Soprano, "Starlight," "I Told the Rose My Love," "Fulfillment," "In the Heart of a Tree," "The Griffin's Egg" and "The Moon's a Streaming Chalice," "Even Today" and "To the Sea"; violin, "Old Slave Song" and "Impressions of San Gabriel Mountains"; string quartet, Indian Themes: "Cawunoga Song" and "Pow-Wow."

Special Service at Indianapolis.

At a pre-Lenten service in the First Evangelical Church of Indianapolis, Ind., Sunday evening, March 19, "Through Palestine," by R. Deane Shure, was played by the organist, Mrs. Roy L. Burtch. Accompanying Scripture readings were given by the Rev. C. P. Maas and the choir, directed by John M. White, sang "For God So Loved the World," by Alfred Gaul.

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WORLD'S FAIR ORGAN IS CLASSIC IN DESIGN

EXHIBIT OF GREAT INTEREST

Work in Temple of Religion Will Show Latest Development in Work of G. Donald Harrison of the Aeolian-Skinner Company.

The organ to be installed in the Temple of Religion at the world's fair in New York, as previously announced in THE DIAPASON, is to be an example of the latest development in the return to classic tonal design and as such will be an exhibit of marked interest to everyone concerned with the organ, as well as a musical feature of the exposition. As described by G. Donald Harrison, technical director of the Aeolian-Skinner Organ Company, which is building the instrument, a gift to the Temple of Religion by John W. Haussermann, the classical organ embodies "an almost limitless variety of tone, which is produced synthetically by mixing with a foundation stop one or more mutation ranks which sound various harmonics or overtones. There is but one harmonic sounded by each key and the particular overtone in each case is maintained throughout the compass."

A first attempt was made by Mr. Harrison to recapture these qualities in the organ installed at the Germanic Museum of Harvard University in 1937. Mr. Haussermann's organ is a development of this instrument in larger form, but follows the essential tonal principles of the classic instrument. The organ in the Germanic Museum has two manuals, hauptwerk and positiv; the new one has an additional department (swell organ), which is enclosed. This additional department being under expression, added flexibility is provided, making it possible to play the more modern and romantic works effectively and without limitations, which would be forced on the player if the instrument were entirely unexpressive, as is the case at the Germanic Museum.

While the composition of the swell follows classical lines, it does include such stops as the viole de gambe and viole celeste, which are required for modern music. An interesting feature of this department is the family of reeds —16-ft. cromorne, 8-ft. trompette and 4-ft. hautbois clarion. In modern times in a reed chorus it has been common to use 16-ft., 8-ft. and 4-ft. trumpets of somewhat similar quality, but in this case the reed family in the various pitches has distinctive qualities.

The positiv organ is similar to that at the Germanic Museum, but somewhat larger in that it contains an accompanimental stop (8-ft. salicional) and a 1⅗-ft. larigot. The great, while similar to that at the Germanic, has an additional mixture (scharf, 3 rks.), which will add considerably to the power and brilliance of this department. The pedal organ is more comprehensive than that in the Germanic instrument, and contains a 16-ft. principal, giving additional breadth of tone, and the three reeds are independent ranks of pipes.

"The new instrument, so prominently displayed, will be proof of the desirability of returning to the more classic type of organ and of the capabilities of such instruments in the way of clarity and brilliance," writes Mr. Harrison.

Following is the stop specification of the world's fair organ:

GREAT ORGAN.
Quintade, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 to 4 rks., 220 pipes.
Quint, 4 ft., 61 pipes.

SWELL ORGAN.
Flute Harmonique, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Nazard, 2⅔ ft., 61 pipes.
Koppel Floete, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Plein Jeu, 4 rks., 244 pipes.
Cromorne, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Hautbois Clairon, 4 ft., 61 pipes.
Tremolo.

POSITIV.
Quintaton, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Rohrfloete, 4 ft., 61 pipes.
Nasat, 2⅔ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Terz, 1⅗ ft., 61 pipes.
Larigot, 1⅓ ft., 61 pipes.
Siffloete, 1 ft., 61 pipes.
Zimbel, 3 rks., 183 pipes.

PEDAL ORGAN.
Quintaton, 16 ft., 32 pipes.
Principal, 16 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Rohrfloete, 8 ft., 32 pipes.
Quint, 5⅓ ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 2 ft., 32 pipes.
Mixture, 4 rks., 128 pipes.
Contra Fagotto, 16 ft., 32 pipes.
Posaune, 8 ft., 32 pipes.
Schalmei, 4 ft., 32 pipes.

Runkel's Cantata Is Sung.

Nearly 900 people listened to Kenneth E. Runkel's dramatic and atmospheric cantata, "Israel Out of Egypt," Sunday evening, March 5, at St. Andrew's M. E. Church, Parkersburg, W. Va. The festival chorus, made up of the choirs of the First Lutheran, Trinity Episcopal and St. Andrew's (both chapel and senior), augmented, and some from the First Baptist Church, Ashland, Ky., numbered 110 voices. The organist was Mrs. M. H. Hunt, the pianists were Mrs. Roy Lowther and George Secrist and the tympanist was Ned Hockinsmith. The soloists were Lillian Hancock Runkel, soprano; Don Henderson, baritone, and Robert F. Ewing, tenor. Mr. Runkel, who is musical director of St. Andrew's and Trinity Churches, conducted his cantata.

Under Baton of Anna E. Shoremount.

The Bay Ridge Choral Society of Brooklyn, N. Y., under the direction of Anna E. Shoremount, F.A.G.O., will present Handel's "Messiah" Thursday, April 13, at 8:30 p. m., in the Bay Ridge M. E. Church, Ovington and Fourth avenues, Brooklyn. The soloists will be Rose Dirman, soprano; Eleanor Jenkins, contralto; Roderick Williams, tenor, and Stanley Carlson, bass. This newly-organized choral society gave its first performance at the Fortway Theater, Brooklyn, in December, before an audience of 2,000, and two weeks later gave a Christmas concert at the Bethlehem Lutheran Church. Haydn's "Creation" will be given May 16.

Old and New United to Make Ideal Organ for the World's Fair

By ERNEST WHITE

Why a Baroque organ at the New York fair? The theme of the fair deals with the world of tomorrow, and here is an organ scheme from the past. Then is this modernism but a turn of the wheel of fashion? Are we to be saddled with an antiquated system because it is now "the thing"? No. Our admiration of the old has a healthy skepticism—but they did have a tonal system which may help ours become more vital musically. The old practice is merged with the new and at once it is neither the one nor the other. This blend may well be the organ of tomorrow.

Organ building would have advanced slowly but for electric action and turbine blowing. Beneficial as these new factors proved to be, each was exploited past its usefulness to tone. The result of the overemphasis on electric action is the theater organ, whose distortions and unit system proved to be an extreme development from a tonal view.

Electric blowing made possible the first steady wind in quantity. Builders who had had to use wind sparingly now found themselves freed. We had orgies of power and high pressure. It was some time before it was discovered that a flue pipe could accommodate just so much wind, and past that point the necessary shutting off of the foot lowered the actual pressure within the pipe itself. Nature's balance again controlled us. Since actions will work satisfactorily on a pressure of an inch and a half, why this inefficiency?

The old builders used low wind pressures. We used to consider that they did so from press of circumstances, but now it seems that they knew just what they were about when they chose a wind weight near to that of normal pipe speech. Without overblowing their pipes they got quality, blend and transparent power such as can be had in no other way. Production of power from single stops was unheard of, not because they could not do it, but because they saw no occasion to use such tone. Power from a few registers, or brittle brilliance, will spoil the clarity of any *tutti*.

In the world's fair organ we make a compromise between the old and the new by enclosing the swell organ and leaving the pedal, great and positiv divisions on open chests. These open sections may be voiced with clearer tone than were they to be enclosed. In the end, organ flues are like penny whistles, which blow beautiful tone softly, but make a mighty shrieking with too much air. This free, colorful tone can be molded with your fingers. Phrasing and the expressive qualities are obtained by touch rather than by the use of the swell pedal. Such contrasts of light and shade as are possible will be a revelation.

How then is this instrument to be managed by an organist familiar with only the earlier American building? Thanks to the low wind pressure the tone is such that two stops melt together to produce a composite tone which could not be accounted for by either stop alone. Most of the voices are of about the same intensity (but of different color), so that each may have a just proportion of its amount of influence. Extreme flexibility, yet with a unified and cohesive structure, results. The quality of a *tutti* is accounted for by its pitch range and its weight by the presence of any or all of the intervening partials, and by their amount and color. Since these stops are adding, one by one, the natural harmonics of the original 8-ft. tone, it follows that the greater the pitch range, the more insistent becomes the original pitch. Few 8-ft. stops are needed for this pitch and its quality is being generated from above. In the usual American voicing such a thing would be impossible, for, due to pressure and small scales, the high pitches would scream and stand away from the lower. With treatment on the old lines the opposite seems to happen.

We are used to pulling but one knob to produce the effect of a clarinet. In this stop we are limited to the quality that the builder has seen fit to give this stop. In the Baroque system flexibility is the prime consideration. The positiv quintaton will be used for the foundation and the essential clarinet character will be added by the nasat. If this is not insistent enough for the intended use, the 4-ft. flute will reinforce it, or the 2-ft. stop will make it more intense. The addition of the terz will introduce the orchestral oboe color into the whole. How much more usable than the single reed!

Reed stops are, however, not lacking in the scheme. They are used for character rather than for power. They do not overshadow the flue tone, but serve as coloring agents, thus making the addition of the reeds to the flue stops a matter of little musical concern. An intensification occurs rather than an abrupt change.

The old masters rejoiced in color, for the combination sketched above is that of the traditional cornet. Truly Bach would have been pleased to contemplate his tonal system in our modern setting.

While this type of organ design may give us a new view of Bach and his forerunners, it is just as kind to Romantic and modern composers. Flexibility, clarity and character of tone—what more can you ask of a new instrument? No player need have doubts of his ability to manage such an organ. The whole range of organ literature not only is possible, but comes to life with just that added verve which makes you certain that the instrument is helping you.

"PILGRIM'S PROGRESS" IN THREE RECITALS BY STAMM

An outstanding event in St. Louis in March was the performance by Ernest Prang Stamm of Ernest Austin's great work, "Pilgrim's Progress," a narrative tone poem for organ and double chorus, in a series of three Lenten recitals at Christ Church Cathedral. The performance took place on three consecutive Thursday evenings, March 16, 23 and 30, with an especially chosen chorus of mixed voices from St. Louis choirs under the direction of Mr. Stamm and the boy choristers of Christ Church Cathedral under the direction of Daniel R. Philippi, Mr. Stamm being at the organ. The proceeds were given to the boy choristers' fund of the cathedral.

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Marion Austin Dunn, American Composer, Northwest Product

In Marion Austin Dunn, A.A.G.O., the Northwest has produced one of the ablest of composers of organ music of today. Mrs. Dunn was born and educated in Minneapolis, Minn., and has done all of her work there, early attracting the attention of publishers in the East. A. Walter Kramer, the eminent New York critic, recognized her creative talent and through his efforts her compositions were first accepted for publication.

Marion Austin began the study of the piano at the age of 6 years. At 15 she took up organ and harmony and shortly thereafter held her first church position. After her graduation from high school her parents sent her to New York to study at the Institute of Musical Art (now part of the Juilliard School). There she studied organ with Gaston Dethier and harmony and theory with Percy Goetschius. She was graduated from the institute after three years and upon returning to Minneapolis became organist of Second Church of Christ, Scientist, where she remained for seventeen years. While in New York she resided with her sister, Florence Austin, the violinist, whom Miss Austin accompanied in many programs and recitals. She was also accompanist for Ovide Musin and Reinald Werrenrath.

Mrs. Dunn passed the associate examination of the American Guild of Organists in 1915 and was dean of the Minnesota Chapter for two years. She is a member of Phi Chapter of Sigma Alpha Iota and of the National League of American Pen Women, and recently won two awards in the national music contest of this organization, one for a viola solo and one for a 'cello solo.

Mrs. Dunn has been composing since she was in high school and won several contests at that time. About ten years ago she won first prize with a song written for the International Quota Club and also for the American Legion. Hamline University of St. Paul and the University of Minnesota each accepted alumni songs of hers. In 1933 she was invited to give an organ recital in the hall of religion at the Chicago fair and on this program presented several of her compositions.

MARION AUSTIN DUNN

The White-Smith Publishing Company was the first to publish Mrs. Dunn's works, accepting at that time three compositions, including her "Pilgrim Suite," in three movements. Her latest published work is an arrangement of John Prindle Scott's "At the Donnybrook Fair" for women's trio, dedicated to the chorus of the Fifth District Federation of Women's Clubs, of which she is director and accompanist. Her "Christmas Idyl" is used extensively throughout the country, not only in church services but on the radio. She has been a faculty member in the music department at Hamline University since 1929, as instructor in organ, harmony, counterpoint, sight reading and ear training. She is also the chapel organist of Hamline University.

Mrs. Dunn spends her summers in northern Minnesota, where she and her husband, J. A. Dunn, own and operate Clef Camp, a tourists' resort.

PROMINENT PLAYERS HEARD IN TRINITY, NEW HAVEN

An imposing list of recitalists were the performers at a series of five afternoons of organ music on Thursdays in Lent at Trinity Church, New Haven, Conn. The players included G. Huntington Byles, William Self, Ernest White and Clarence E. Watters. Mr. Byles, organist of Trinity, played the initial program March 2 and his offerings were: "Benedictus," Reger; Prelude and Fugue in C minor, Bach; Berceuse and Scherzetto, Vierne; "Requiescat in Pace," Sowerby; Chorale Prelude on "Martyrdom," Parry; Finale, Eighth Symphony, Widor.

Mr. Self, organist and choirmaster of All Saints' Church, Worcester, Mass., who played March 9, included the following compositions in his program: Moderato, Andante Sostenuto and Allegro, Gothic Symphony, Widor; "Benedictus," Couperin; Chorale, "Good News from Heaven," Pachelbel; Chorale Prelude, "My Heart Is Filled with Longing" and Allegro from First Trio-Sonata, Bach; Cantabile, Jongen; "Carillon de Westminster," Vierne.

Mr. Byles played again March 16 and Mr. White, of the Church of St. Mary the Virgin, New York, was heard in the following program March 23: Chorale Preludes, "Lobe den Herren" and "Was Gott thut, das ist wohlgethan," Johann Walther; Fantasia in G and Chorale Preludes, "Vater unser im Himmelreich," "Jesus, meine Zuversicht" and "Nun komm', der Heiden Heiland," Bach; "Litanies," Jehan Alain; "La Nativité," Jean Langlais; Chorale Prelude, "Aus tiefer Noth," Bruno Weigl; "In stiller Nacht" and "Schönster Herr Jesu," Hermann Schroeder; "Diptyque," Tournemire; "Electa ut Sol," Dallier.

Mr. Watters of Trinity College played Marcel Dupré's "The Stations of the Cross" March 30.

Charles Wood's "Passion according to St. Mark" was sung by the choir at the vesper service in Trinity Church March 26.

FATHER LUDWIG BONVIN, NOTED COMPOSER, IS DEAD

The Rev. Ludwig Bonvin, S.J., distinguished church musician and composer, educator and writer, died Feb. 18 in his quarters at Canisius High School, Buffalo, N. Y. The beloved Jesuit priest, who in 1935 observed the fiftieth anniversary of his ordination to the priesthood, had celebrated his eighty-ninth birthday a day before his death.

Father Bonvin was a native of Siders, Switzerland, where he was born Feb. 17, 1850. He studied early in his youth for a medical career. Upon being graduated from Sion College, Switzerland, he continued his medical studies at the University of Vienna. After visits to Liszt, Rubinstein, the Strausses and other renowned musicians, he decided to give up medicine for music. Yielding to the pleas of his family, however, he took up the study of law for two years before making his final decision. When his health failed, forcing him to return to his home in Switzerland, he decided during his convalescence to study for the priesthood. From 1876 to 1878 he taught philosophy and rhetoric at Wyandsrade, Holland, and in 1878 went to Blyenbeek, Holland, to continue his study of philosophy. He completed his studies in theology at Ditton Hall, England, in 1885 and was ordained there Aug. 30 of the same year.

In 1887 Father Bonvin went to Buffalo to join the faculty of Canisius College. He organized and directed the Canisius College choir and the Canisius High School orchestra.

It was as a musician and composer that Father Bonvin was best known. He wrote more than 450 compositions, including songs, orchestral suites, concertos, masses, motets, hymns and six symphonies. His works, which are held in esteem by musicians of two continents, have been played by prominent European and American organizations. In 1923 the University of Wuerzburg conferred on him the degree of doctor of theology in recognition of his valuable contributions to the field of sacred music. A note of personal appreciation was received by Father Bonvin from the late Pope Pius XI following the publication of his English-Latin hymn-book "Hosanna."

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REUTER FOUR-MANUAL IS LARGEST IN KANSAS

DEDICATION AT LAWRENCE

William H. Barnes at Console for Opening Recital on Memorial in the First Methodist Church—Revised Specification.

What is rated as the largest organ in Kansas was opened March 20 when William H. Barnes, Mus.D., of Chicago, who collaborated with the builders in the design, gave a recital on the four-manual built by the Reuter Organ Company for the First Methodist Church of Lawrence, Kan. The instrument, a memorial, made an excellent impression on upwards of a hundred organists and other musicians from various parts of Kansas who heard the recital. The specification was published in the April, 1938, issue of THE DIAPASON, but in the course of construction several changes were made, as a consequence of which the instrument represents more the classical ensemble. As revised its resources are as follows:

GREAT ORGAN.
Violone, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 25 tubes.

PROCESSIONAL GREAT.
Violin Diapason, 8 ft., 49 pipes.

SWELL ORGAN.
Spitz Flöte, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 73 notes.
Flute Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Salicet, 4 ft., 61 notes.
Spitz Flöte, 4 ft., 73 notes.
Nasard, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
Plein Jeu, 4 rks., 244 pipes.
Double Trumpet, 16 ft., 85 pipes.
Trumpet, 8 ft., 73 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp, 8 ft., 49 notes.
Chimes, 25 notes.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 49 bars.
Celesta, 4 ft., 49 notes.

SOLO ORGAN.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Spitz Flöte, 16 ft., 32 notes.
Quint, 10⅔ ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Violone, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Violone, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Trumpet, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Chimes, 25 notes.

The program played by Dr. Barnes was as follows: "Grand Choeur Dialogue," Gigout; Chorale, "Now Let Every Tongue," Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; "Dreams," McAmis; Scherzo, First Sonata, Rogers; "Easter Morning on Mount Rubidoux," Gaul; "Evening Harmonies," Karg-Elert; "Beside the Sea," Schubert-Barnes; Theme and Variations (Fifth Symphony), Widor.

DUTCH ORGAN AT THE FAIR WORK OF H. W. FLENTROP

H. W. Flentrop, Zaandam, Holland, one of the leading organ builders of Holland, has been appointed by the Dutch government to build an organ for the Dutch pavilion at the New York world's fair. This organ will be a specimen of the achievements of the modern Dutch organ builders, built on the principles of the most famous old Netherlands builders, whose organs of the seventeenth and eighteenth centuries served as examples. With a similar instrument the house of H. W. Flentrop obtained a Grand Prix at Paris in 1937.

The specification of the instrument is as follows:

GREAT ORGAN.
Roerfluit, 8 ft., 56 pipes.
Prestant, 4 ft., 56 pipes.
Mixture, 3-4 rks., 212 pipes.
Trumpet, 8 ft., 56 pipes.

CHOIR ORGAN.
Quintadena, 8 ft., 56 pipes.
Blokfluit, 4 ft., 56 pipes.
Prestant, 2 ft., 56 pipes.
Scharf, 2-3 rks., 156 pipes.

PEDAL ORGAN.
Subbass, 16 ft., 42 pipes.
Prestant, 8 ft., 42 pipes.
Gedeckt, 8 ft., 30 notes.
Octave, 4 ft., 30 notes.

Slider chests will be used, with mechanical action. The pedal organ is electrical. The chests are made of fine old oak from bellows taken from old Dutch organs.

TWO FESTIVALS IN DETROIT DIRECTED BY WHITTLESEY

As a conclusion for the eighth annual series of choir directors' training classes conducted by Federal Whittlesey in Detroit two festivals were held in February. On Feb. 5 children's choirs from six churches came together at the Westminster Church for a youth choir festival. Music by Bach, Handel, Mueller, Dickinson, Protheroe and others was sung. A string ensemble assisted. Feb. 27, at the Masonic Temple, the eighth annual sacred music festival was held. Adult choirs from fifteen churches joined for this festival under Mr. Whittlesey's direction. Compositions by Bach, Thiman, Palestrina, Dickinson, Whipple, Durante, Snow, Whittlesey, Leontovich, Shaw and Lutkin were sung. On March 11 a portion of each of these festivals was sung on a coast-to-coast hook-up over the Columbia Broadcasting System. Mary Louise Handley was organist for these events.

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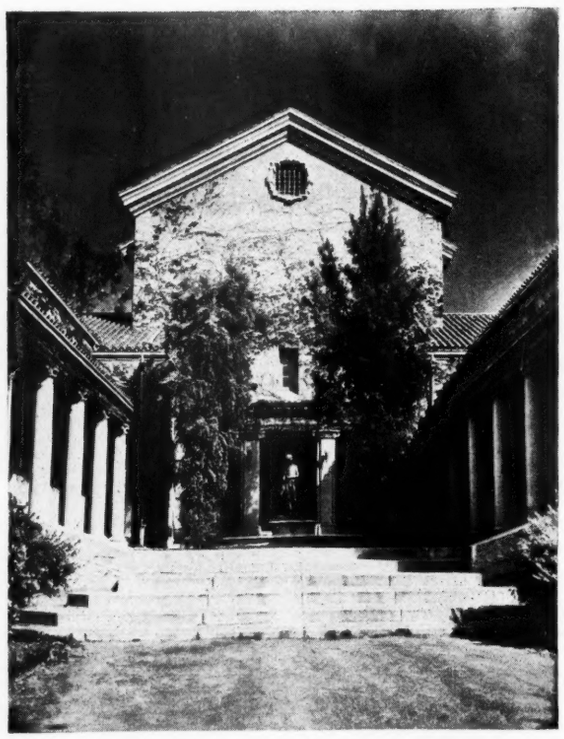

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WILLARD IRVING NEVINS

THE ANNUAL PRESENTATION of Bach's "St. Matthew Passion" at the First Presbyterian Church in New York under the direction of Willard Irving Nevins will take place Sunday evening, April 2. For this service the augmented choir of the First Presbyterian Church will be assisted by the choir of men and boys of sixty voices of the Garden City Cathedral, under the direction of Maurice Garabrant. William Hain, noted oratorio tenor, will be one of the soloists that evening.

Handel's "Messiah" will be given in the usual form of five scenes, covering the entire work, on Easter Sunday evening, April 9. Haydn's "The Creation" will be sung Sunday evening, April 30, and will bring the musical services of the season to a close.

All the oratorio services of this season under Mr. Nevin's direction have been largely attended.

"King David" Sung at Aberdeen, S. D.

Arthur Honegger's "King David" was presented to a full church by the Bethlehem Lutheran Church choir of Aberdeen, S. D., March 13 under the direction of Merritt Johnson. The solos were sung by the regular soloists of the choir, with the exception of the contralto numbers, which were sung by a former member who returned 700 miles, from White Sulphur Springs, Mont., to take part. The accompaniment was provided by organ and piano. It was noted that people with no professed knowledge of music enjoyed the work as much as did the musicians. They were particularly impressed by "The Dance before the Ark," which includes the singing of the soldiers, priests and women and ends with a beautiful "Alleluia" chorus. The "Lament of Gilliloa," which consists of the wailing of the women over the death of Saul, also was well received. The audience likewise enjoyed the various short marches as played on the organ. This was the most ambitious work Mr. Johnson has attempted with his choir and its success made it well worth the effort. This was probably the first presentation of "King David" in the Northwest.

Lenten Offerings by Wallace Heaton.

The choir of the First Evangelical and Reformed Church of Philadelphia, under the direction of Wallace Heaton, Jr., A.A.G.O., presented the following Lenten music: March 12, Brahms' "Requiem," parts 1 to 5, with organ and string quartet accompaniment; March 19, Maunder's "Olivet to Calvary"; March 26, Passion part of Handel's "Messiah"; April 6, "The Crucifixion," Stainer. Mr. Heaton recently was appointed assistant conductor of the Fortnightly Club of Philadelphia and accompanist of the Choral Society of Philadelphia, both under the direction of Henry Gordon Thunder.

United Choirs' Good Friday Broadcast.

"The Seven Last Words," by Dubois, will be presented by the combined choirs of St. Brigid's Church, Los Angeles, at the Tre Ore services on Good Friday and will also be broadcast by radio station KEHE on Good Friday evening. The chorus of seventy-five voices will be under the direction of James Edmund Prior, organist and director of St. Brigid's. Miss Lenore Metzger, organist and director of St. Cecilia's Church, will be at the organ.

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Reminiscences of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE
(Translated by Esther Jones Barrow)
Eighth Installment.

X.

Toward the end of July, 1896, while we were spending a few weeks in the country with friends at Saint-Valéry-en-Caux, my brother and I were seized with curiosity to see the organ in the church. It turned out to be a very old instrument, made up in a strange way, with an incomplete swell and a French pedalboard. "Nothing to be done with that!" was our verdict, not without a certain regret.

On the following Sunday at high mass what was our surprise to hear at the offertory the Little Fugue in G minor of Bach—a somewhat tricky piece and hardly one for a beginner—played perfectly, with an excellent legato, exact articulation and at the correct tempo. Much intrigued, we inquired as to the name of the organist, but for answer we were simply told to wait for him at the door to the organ loft. We saw coming down the stairs a man who limped slightly, followed by a little boy dressed in a sailor suit, with a sweet face and a direct look that was both gentle and intelligent, and keen without being forward. I went up to the man, introduced myself, and asked who had played the offertory.

"My son," he replied.

"That little fellow?"

"Yes, monsieur."

"How old is he?"

"He is just 10."

"It is amazing, unbelievable! Not a mistake, and impeccable rhythm! And with a French pedalboard. It is unheard of."

I asked the father's permission to kiss the child, who had stayed at a distance during the conversation. His father called him, and I congratulated him and kissed him on the forehead. He blushed when he heard who I was and stared at me with mingled respect and curiosity.

"In September I am giving a recital at Rouen on the organ that Kricher has just installed there. Will you come and bring the child? He is extraordinarily gifted and will be a great organist if he is given the right training."

"With pleasure, monsieur. Your opinion of my son and your attention to him flatter and honor me. I myself am the organist at the Immaculate Conception in Elbeuf and a pupil of Guilmant."

This Lad Was Marcel Dupré

This is how I made the acquaintance of Marcel Dupré and his family.

In addition to the recital at the Rouen Exposition I gave a private performance on the enchanting organ at Saint-Ouen. Marcel Dupré came to both, and pulled stops for me with a precision all the more remarkable in that I played without music and therefore he had to remember by heart the numerous and tricky changes of stops in the various numbers. But that little chap was music itself. His awakened curiosity overlooked no detail and his remarks filled me with amazement and admiration.

The next year he was appointed organist at Saint-Vivien in Rouen. He was 11 years old—certainly the youngest organist in France, and probably in the world. And yet he remained a child, as is demonstrated by the following anecdote:

The organ to which he had just been appointed, built by Kricher & Bouillioux of Rouen, was to be dedicated by Guilmant. It is customary for the incumbent of an organ position to play something first on the day of the dedication. His parents, to keep their son from looking any older, wished him quite rightly to wear a sailor suit on that day, as on other Sundays. But he had taken it into his head to wear an adolescent boy's suit, including long trousers. The discussion was heated, both sides being adamant. Finally, at the end of his argument, Marcel planted himself in front of his father and in a firm tone said: "Well, I will wear a sailor suit if Guilmant wears a soldier's uniform."

However, he gave in at last to his parents, whom he adored, and he boldly played Bach's Prelude in E minor as a processional.

Guilmant, to whom I spoke about the boy, laid out a program of studies for him and it was a very sound one: First, intensive work in piano, then harmony and counterpoint and organ. When the *maitre* thought it was time he persuaded his young disciple to enter a piano class at the Conservatoire. Lazare Lévy got him ready for it and had him go to Diémer's class, working with him privately all the time he was in it. Young Dupré came away from there with an excellent first prize. Then he came to me for help in improvisation. Teaching him was easy, because, gifted as he was, the boy was also an indefatigable worker. He felt instinctively that the more gifted one is the harder he must work to produce the best returns from what nature has given him. In October, 1906, he became a pupil in Guilmant's class. I pushed him on, certain that he could take the prize at his first competition. The result surpassed all expectations, and that competition, the most outstanding that I have ever heard at the Conservatoire, is worth describing in some detail.

Dupré's Performance Brilliant

Marcel Dupré was the first to play, and he boldly improvised on a liturgical chant a complete canon between the soprano and the bass at a fourth below, while the two inner parts were treated in third species counterpoint with a bold musical figure of the smoothest possible kind. With this feat I knew the cause was won. His fugue gave the impression of being written. He boldly maintained the counter-subject, leaving it in its normal place even for the entries of the subject and the answer in the inner voices. The stretto was a masterpiece of poise and skill. His free improvisation was full of poetry, with an ingenious development in the middle and a totally unexpected and striking return; at the end he also found a nice little canon. Finally he performed with dazzling virtuosity the last movement of Guilmant's Sonata in A, a piece of formidable difficulty, strewn with snares and pitfalls and the pedal part of which in particular has some terrible passages.

"Were you nervous?" I asked him while the jury was out.

"A little, especially at the beginning," he replied with the same timidity that he had shown nine years earlier at Saint-Vivien.

"Well, my boy, I assure you that you didn't show it. You were perfectly splendid! And you'll see, too!"

"Do you think so?"

"I don't think so; I'm sure of it."

The jury were out longer than we expected. When they returned Marcel was the first one named, with felicitations from the jury, and unanimously. His friend Paul Fauchet shared the prize with him by seven votes. Alexandre Cellier was given second prize. The promotions to glory were continuing brilliantly.

Pugno explained to me why the jury were so long in deciding.

"That devil of a Dupré almost ruined the whole competition. After the plainsong our minds were made up, and the rest only confirmed our opinion. Finally, because the level of the class was so high and the others had done so well, we decided to give the other two prizes. It was only fair, but, just the same, what a fellow that Dupré; he will go far!"

His Tribute to Dupré's Career

He has gone far, indeed. In a very short time he appeared in public, first in the provinces, then in Paris. His brilliant recital at the Salle Gaveau in March, 1912, still lives in every memory. It was a triumph. During the winter of 1918-1919 in ten recitals he played all of Bach's organ works from memory. In the years following he repeated all of Bach at the Trocadéro. He toured in England, Switzerland, Belgium, Holland, the Rhineland—wherever the organ is played in Europe. Last year [1935] he made his fifth brilliant tour in America.

So much for the virtuoso. As a composer he won in 1909 the first prize in fugue in Widor's class, then in 1914 the Grand Prix de Rome as a climax to his career in the same teacher's class in composition. His works for organ are important both in quantity and in quality: Three "Preludes et Fugues"—now become classics; three Symphonies, one with orchestra; a "Ballade" for piano and organ; fourteen Versets for vespers; a "Suite Bretonne"; a setting of the *"Chemin de la Croix"*; "Variations sur un Noël"; seventy-seven Chorales for the instruction of his pupils; a *"Traité d'Improvisation"* and a *"Méthode d'Orgue."* He was my "assistant" at Notre Dame, as they say in America, from 1914 to 1923. He succeeded Gigout as professor of organ at the Conservatoire in February, 1926, and followed Widor at the big organ at Saint-Sulpice in January, 1934. He has been Officier of the Legion of Honor since last January [1936].

Paul Fauchet and His Work

Paul Fauchet, the second of the winners in 1906, also followed in the family footsteps. His father was choir director at Notre Dame in Versailles and his mother was a singer. When he was very young I gave him lessons at the house of one of my non-professional pupils who lived in the town of the Monarch of the Sun and who owned a charming little abbey organ, repurchased since by Pleyel. His was a very different nature from Marcel Dupré's. Extremely lively, even mischievous, his youthful gayety found expression in frequent and hearty laughter. Delightfully musical, he made rapid progress and acquired great ability both as an instrumentalist and a composer. The memory of his lessons is very dear to me. In Guilmant's class, which he entered in 1903, he was not slow to prove himself one of the major hopes for the first prize. His final competition was splendid. He displayed excellent knowledge of his task, great clarity of thought and beautiful musicianship, expressed in a sober and disciplined style. In the test in performance he showed himself to be an accurate instrumentalist, absolutely reliable in every detail and not swayed by a momentary fancy. Having won first prize in harmony, in piano accompaniment and in fugue, he turned to teaching. He now holds a chair in harmony in our national institution in the rue de Madrid, where his pupils are having great success. For a number of years he has been choir director at Saint-Pierre-de-Chaillot. His choir there is classed among the best in Paris. He has had no career as a virtuoso, devoting his activity to research in the technique of harmony, counterpoint, fugue and composition. He was made Chevalier of the Legion of Honor in July, 1934.

I have just seen him recently. The years have not altered his merry character or his good humor. Together we recalled memories of a past already distant, and we agreed that they were vivid still. They brought a sudden freshness to our somewhat difficult lives; one treasures these rare, refreshing moments.

Girlhood of Nadia Boulanger

I have not deemed it necessary to speak of my pupils in chronological order, preferring to present them at random as the fancy dictated. Let me retrace my steps now for a moment to speak of Nadia Boulanger.

Nadia was 11 years old when her parents first entrusted her to me for instruction in organ. Although of normal size for her age, she had difficulty in reaching the pedalboard. But what an extraordinary little girl! Her father taught singing at the Conservatoire and her mother, a Russian, was a singer with a superb contralto voice, a keenly sensitive artist.

The child gave promise from early childhood of exceptional musical ability. Prepared by her father, she entered the solfège class at the Conservatoire as soon as she was old enough. Then she attended Chapuis' class in harmony, first as an auditor and then as a pupil. It was at that time that she came to me for organ. My memories of those lessons are moving ones. That serious little girl, intelligent and equipped with uncannily precocious intuition, guessed in advance, by a logical train of thought, everything that I was going to say to her. I never had to repeat an observation, either in general or about a specific detail. She absorbed with a satisfied little air whatever I taught her, having already accurately foreseen it herself. How much time was gained, therefore, for actually putting this knowledge to practice!

As soon as she had won the prize in harmony, she entered the organ class. Her competition in 1905 was a brilliant success. Her free improvisation, in particular, revealed not only a musician with an extremely original and personal temperament, but an artist in the real sense of the word, capable of combining her strong imagination with a fine sense of proportion, which is very rare. She was able to find some charming and delightfully colorful harmonies which left her audience under the spell of their poetry. She was then in her eighteenth year.

During the summer vacation which followed, and which I spent with my family at Gargenville, she came to visit us for several days. In the course of the long walks we took in the evening in the country I was struck with her artistic conscientiousness and with the philosophy with which she discussed matters of art. Her high conceptions, her enthusiasm, exactly and clearly justified, revealed a maturity quite out of proportion to the outward appearance of this young person. I was completely baffled.

The following year she took the first prize in fugue (she had worked with Fauré) and the first prize in piano accompaniment. Finally, in 1908, she won the "Premier second grand Prix de Rome," the second time that honor had been given to a woman. Hélène Fleury had been the first to receive it. She gave every promise of a fine career as a composer. I repeat that she had every qualification for it.

Devotes Life to Her Sister

But circumstances intervened to change the course of her life. It is well known with what devotion she watched over the musical instruction and the development of her astonishing little sister Lili. In conjunction with Georges Caussade and the late Paul Vidal she prepared her for the contest for the Prix de Rome. In 1913 Lili emerged triumphant and took the prize. In spite of the stubborn resistance of the Institute she forced the gate of the "Villa Médicis," a commentary on what her competition must have been! Then Nadia, renouncing her own career, dedicated herself to that of her sister. The rest you know. On March 16, 1918, Lili Boulanger succumbed, in the flower of her youth, to a disease which had undermined her health from babyhood. With a devotion both sisterly and maternal, Nadia has bent every effort to getting the music of that younger sister performed and known—music abundant and varied in spite of the brevity of her career. It is the principal aim of Nadia's life. Teaching has absorbed the rest of her interest. That she has done and continues to do on a large scale. During the war she was the chief promoter of the American foundation, "L'Aide aux Artistes," which relieved so many miseries known and unknown in that time of horror. Last year—tardily in my opinion—the French government decided to pin the red ribbon of the Legion of Honor on the breast of this woman, who for a quarter of a century has been an honor to French art.

Achievements of Alexandre Cellier

Alexandre Cellier, winner of the first prize in organ in 1908, is a personality of many aspects, virtuoso, improviser, composer, highly cultured scholar and humanist. Before coming to me and entering the Conservatoire he had studied with Dallier, my lifelong friend, who recently died. A man with the most sensitive musical nature, Cellier was equally gifted in instrumental technique and in improvisation. For two years he was a brilliant pupil and his performance at the competition remains one of the best of Guilmant's period of instruction.

Since his success in school the organist of the Temple de l'Étoile has acquired a very fine reputation as concert artist in France and abroad. In Paris he has been heard often, both as a soloist and with orchestra. He collaborates with Gustave Bret, director and conductor of the "Société Bach," accompanying the performances of the cantor's masterpieces which that organization gives every year. Cellier has enriched the modern organ library with some fine compositions of high aesthetic value and with a very personal touch. Lastly, he has been very active in the domain of scholarship as well. He published first a small volume on the organ and registration. Recently a very important work, in collaboration with Bachelin, has appeared, dealing in

a judicious and searching manner with the organ and with organists ancient and modern. Instructive as far as the subject matter is concerned, this work, written in an elegant, tasteful style, is very agreeable to read.

If I add that Alexandre Cellier has published a French version of the texts of the Bach Chorales I shall have traced as exact a silhouette as possible of this charming and subtle artist. I could say more, but Cellier is modest and might take offense. Nevertheless, I believe that these lines will indicate his place among the great artists. He belongs there.

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Georges Jacob's Good Work

Georges Jacob is also the son of a musician. His father was organist at Saint Francois-de-Sales and had done his work at the École Niedermeyer. It was there, too, that young Georges received his first musical instruction, later entering the Conservatoire and taking harmony with Pessard, organ with Guilmant and then composition with Widor. Very talented, this serious, hard-working boy did well in his classes, but distinguished himself particularly in organ. He acquired a solid technique in all branches and was rightfully rewarded with a brilliant first prize. Guilmant, who was very fond of him, encouraged him to appear in public performance when he left the class, and was a patron at the recitals he gave at the Schola Cantorum and at the Trocadéro.

Since then he has had an excellent career in concert work, leaving behind him wherever he has gone the reputation of a conscientious artist with a sober style and respect for the text, putting his fine talent to the service of a high ideal. He was first organist at Notre-Dame-de-la-Gare, then won his present post as organist and choirmaster at Saint-Ferdinand-des-Ternes. There for a good many years he has presented the great repertoire to a large public during low mass. He has succeeded Joseph Bonnet as organist of the "Société des Concerts du Conservatoire," the post formerly occupied by Guilmant.

In France he was the first to play the better organ music on the radio. In a long series of recitals, given over the space of five years in his studio in the rue Raynouard and broadcast by the P.T.T. (Postes, Téléphones et Télégraphes), he played a great number of ancient and modern works. His contribution to organ music consists of a "Suite Bourguignonne," pictorial commentaries on a series of little pictures of country life whose literary outline was furnished him by Maurice Léna; a "Symphonie," a number of separate pieces, and several arrangements of ancient pieces.

Jacob is a modest soul who dislikes being talked about too much. However, I shall add that he has been teaching most successfully, training his pupils in the best tradition with a scrupulousness worthy of praise. He is also active in the field of professional organization, being vice-president of the Union des Maitres de Chapelle et Organistes, and he brings to that delicate office a zeal for which we should be grateful. I cannot close this sketch without saying that he is the most dependable of friends, nor without mentioning that he has been Chevalier of the Legion of Honor since July, 1928.

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Félix Fourdrain the Wag

Félix Fourdrain was the comedian of the gang. He came of a poor family whose sole income was the salary of his father, who was *chantre* at the Church of Greater Montrouge, and who was extremely frail. Little Félix from his early childhood knew the hardships of life. Very gifted musically, he helped his father as soon as he could manage the harmonium, playing for small classes in the daily offices, in catechism, during the month of Mary, etc. These early trials should have made him turn inward upon himself, darkened his character, and all that sort of thing. Their bitterness, however, slipped off him like water from a duck's back. Not that he lacked feeling, but nature had made him something of a gamin and nature was the stronger.

After a short time at the École Niedermeyer, where he studied music rather haphazardly, his mother asked me to take charge of him. I had him begin at the beginning again and go through the entire course in harmony and counterpoint and trained him as well in both piano and organ. He had "facility" in all its glory. In three years he was ready to go into Guilmant's class. There he spent one year as an auditor and two as a pupil. The last year, absorbed by the heavy burden of supporting his family, the father being unable to work, he neglected his studies a good deal. From January up until June he played only the Franck "Prélude, Fugue et Variation," which he brought to class piecemeal, and he found a way to make Guilmant swallow it!

"But, see here," the latter would say, "I think you played that at the last class!"

"O, *cher Maitre*, last time I played only the prelude; I had not had time to get the fugue ready." And by cutting several classes he arrived at the examination for permission to compete, played Chorale 34, "In Dir ist Freude," and passed. He won the first prize in July with—"Prélude, Fugue et Variation"!

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As Fourdrain Would Express It

Felix did not attempt a concert career. He became organist and choirmaster at Sainte-Élisabeth. This is the kind of talk he used in trying to get me to come to see his organ: "Thursday noon I'm shaking the cupboard for a 'first performance.' Better come and see it, since you're tied up on Sundays. My concertina is brand new (?). I've replaced the broken traction rods with wires, and they work! It would make Father Cavaillé foam at the mouth! I have a plein jeu that chirps like salt in a frying pan and another horse-fly that's unique in modern Babylon * * *" He meant the vox humana.

The incumbency of this whimsical soul in that parish was Homeric. When he ran short of music—and that happened to him often—he would sing improvised motets with lots of runs, accompanying himself with "severe" harmonies—"for contrast" he would say. And he would attribute these solemn lucubrations to the most diverse people—"Tantum Ergo" by Paul Déroulède, "Ave Verum" by Scipion Lengourdi, "O Salutaris" by Alonzo Bistro, etc., etc. [These names have a humorous connotation in the French impossible to translate. Déroulède, of course, is the famous poet. "Lengourdi" means "the man who is numb or who is in a stupor." A *bistro* is a small cheap bar or restaurant, and Alonzo sounds like "Allons au" or "Let's go to——." *Tr.*] He had a somewhat simian ability to parody other organists' improvisations in various juicy numbers "in the style of." But he did even better than that. For two seasons he mystified the public at the Concerts-Touche, making them swallow under all sorts of labels a whole series of improvised imitations. Judge of their humor from a few titles: "Heures Violettes" and "Lé Plus que Vif" by Debussy; "La Girafe et le Crocodile," by Saint-Saëns, "Sites Olfactifs," by Ravel; "Idylle Algébrique," by Vincent d'Indy, plus a respectable number of pseudo-ancient pieces of all schools with picturesque names and justificatory dates.

But events cut short this facetious career. A one-act which he wrote in collaboration with Choudens, "La Légende du Point d'Argentan," opened for him the doors of the Opéra-Comique. From then on he abandoned the organ and even his position at Sainte-Élisabeth to devote himself entirely to composition. Four new lyric scores and a certain number of orchestra pieces came from his pen, and, although meeting varying fortunes, assured his livelihood.

He was prematurely cut off in October, 1925, at the age of 45 years. We have all mourned that merry devil, a jolly good fellow, the perfect type of the Parisian *titi*, whose exuberant and unfailing gayety had the gift of cheering up the gloomiest soul.

[To be continued.]

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Book by Mrs. Jacobs on Children's Choir; Dr. Fleming on Hymns

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

The phenomenal increase in number of children's choirs makes us all interested in a little book by an experienced practitioner—"The Successful Children's Choir," by Mrs. Ruth Krehbiel Jacobs (Choir Publications, Los Angeles). The title asserts pretty confidently a success which I do not pretend to have had myself—in fact, I never had a children's choir; but I am taking the liberty of discussing what I think is on the whole an extremely useful book.

By "children's choir" Mrs. Jacobs means one composed of children from the fourth or fifth grade to the eighth. (Beyond that is the "high school or young people's choir," with which she is not concerned in the present book.) She is not advocating that the children's choir replace adult voices; she uses the children for hymns, responses, solos in some anthems and a few antiphonal anthems.

Mrs. Jacobs starts with a Credo in eight sections—a "purposeful objective," as she calls it in language which reminds me of the inauspicious vocabulary of the professor of education. The Credo turns out to be, like most educational incantations, just about what we all believe. From that point the book becomes not only practical, but shrewd, in the management not only of the children, but also of the local papers, the city's school music supervisor and everyone else who can be useful. She even suggests that the church reporter should be "remembered at Christmas time." She uses record cards and the "Kwalwasser-Dykema" tests; but where she sounds to me most successful is in her knowledge of the psychology of children. She never seats the boys beside the girls; she tells the lads that her vocal training will give them bigger and deeper voices after the change occurs. At the same time she refuses to let any individual be conspicuous, even with striped socks or a hair ribbon, though each one is given some responsibility.

"Boys and girls," she reminds us, "like adults, like to feel important." She does not invite children by telling them the work will be easy; she asks them whether they think they can live up to her high standards. She uses charts, crosses, choir pins—a system of awards; she instills pride of appearance as well as pride in performance. She wangles the mothers into a "sewing corps" and the fathers into an "automobile corps." This all sounds a little Sinclair Lewisish, but I believe that you will find some of her devices valuable.

Mrs. Jacobs' discussion of vocal training begins with that emphasis upon posture which all of Dr. Williamson's pupils seem to stress. She recommends the Y.M.C.A. cards on posture. I sometimes wonder whether there is any child in America who doesn't know all this. My own daughter gets a grade in posture every month from her school and has had such reports for eleven years. I would certainly not tell children to "stand as though they were hanging by the crown of the head from the ceiling," but I can see that it might enliven a rehearsal to say that. The fundamental principles here, however, seem correct, and so do those on breathing, though I would not tell a child that the chest must not sink on exhalation. If I understand the words "chest" and "sink" the chest does sink, and so what?

Her system of training depends largely, I gather, on "a uniform conception of tone" built on the basic vowel sound of *oo*. Many of us may prefer *ah* and most of us realize the danger of letting one vowel tone predominate. About the worst fault of English choirs is the hooty quality many of them have developed from the ready and easy use of *oo*, which does give a rather refined tone (of a young owl) in a short time. She has wise things to say about rhythm and concerning flatting, with reasons for flatting given. She believes in imitating and says quite properly that it is dangerous for any man to attempt to illustrate tone to children; she prefers the use of the best children's voices and also recommends a record by a London choir of "Grace Church," by which I think she must mean the Temple Church. So far as I know, London churches are graceless except architecturally. Certainly the Temple Church choir is fine and does not sound as if trained on *oo*.

The chapter on rehearsals gives some admirable hints on the psychology involved. I am a little tired of being told that we mustn't try to teach music, but must teach children. All the professors of education say that, partly because they haven't any subject matter to teach and partly because they don't know grammar. All of us who are literate, like Mrs. Jacobs and you and—well, I am modest—all of us teach *music to children*. There is both a direct and an indirect object of the word "teach."

Mrs. Jacobs knows several ways of keeping interest in rehearsals, including the appointment of an official listener, who may, I fear, become as unpopular as my son was one day when he was told to report any boy in his class who misbehaved. (Quite properly he preferred to be unpopular with the teacher.) No, I think that I shall do my own listening; but Mrs. Jacobs has rebuked me properly for the "vicious course" which I pursue when I sing along with a choir. You would be surprised at some of the men who are vicious, too.

The chapter on "Planning for Next Year's Work" shows you how orderly at least one choir director can be, and it will certainly make most of us squirm. I like what she says about planning the high-lights of a season.

Last we come to a chapter on "Choir Library," and here, where presumably I am most qualified to criticize, I can give hearty approval to her choices and to her fundamental dogma: "Choose music and language they can grow into; avoid music and language they will be liable to outgrow." No two people would agree on repertoire in all details—I would add several original works by American composers—but I believe that these lists, giving, as they do, tried-and-true numbers, make it worth your while to buy the book, even if you were not getting into the bargain shrewd advice on the psychology of the children, or, to put the matter plainly, advice on how to get the most out of the brats and/or angels.

Dr. J. R. Fleming's Book on Hymnody

Another book to be seen and probably to be bought is "The Highway of Praise, an Introduction to Christian Hymnody" (Oxford), by J. R. Fleming, D.D., joint chairman of the Hymn Society, by which is meant the Hymn Society of Great Britain and Ireland—not the American one, which is older. Being a Scot, the author is both learned and strongly opinionated, and all the better for that. His learning is weak at one point: He doesn't know much about our hymns and very little about our hymn writers except a half dozen, including Whittier and the gentlemen to whom he quaintly refers as "Cullen Bryant" and "Wendell Holmes." He thinks that: "So far as we know, the English musical revival has not greatly penetrated the United States. The newest Presbyterian Hymnal (1933) marks the greatest advance in this direction. It has been different in Canada. 'The Hymnary' of its United Church, very competently edited by Dr. Alexander MacMillan (1930), is quite on a level, as regards both words and music, with the best produced on this [his own] side of the Atlantic." He has seen Dr. Coffin's "Hymns of the Kingdom of God." Permit me to speak as a Scottish doctor of letters in Dr. Fleming's own tongue on this lovely first of April and say that if he ever comes to the United States and hears our choirs he will say: "God be merciful to me, a gowk."

However, we have come to expect this "facetious and rejoicing ignorance," as Lockhart called it. I am recommending the book because the rest of it is scholarly, compact and written with dignified charm. You can find within its 143 pages all the information you need for an eagle's eye view of our English hymns—except the American ones—and back of them to the day of Ambrose and to the Psalter of the Jews. He will give you exactly what you need for a series of services devoted to the history of our hymns. He will give you information about folksong in hymns, or an admirable list of fifty great tunes, or another list of fifty great hymn poems. The twenty chapters are certainly worth the list price of a dollar and a half.

Throughout the book are interesting bits of information which you are not likely to find yourself. For example, that Bernard of Clairvaux disapproved poetry and forbade his monks from composing verse, a statement that even Professor Coulton will need to prove up to the hilt. I was amused to learn that Bourgeois was confined to prison for a while because of his unauthorized alterations of certain well-known tunes. I had fun trying to decide whether I agreed with Dr. Fleming regarding the finest ten early chorales. I was moved by the saying of Taliesin, the Welsh bard of the sixth century: "No musician is skillful unless he extols the Lord, and no singer is correct unless he praises the Father." I was astonished to learn that forty-one of the hymns of the Scottish Presbyterian, Horatius Bonar, are set to music for the Roman Catholic Church, including such a favorite as "I Heard the Voice of Jesus Say." They do not appear in any Catholic hymnal with which I am familiar, but here I am, showing my own ignorance, Dr. Fleming—and me who called your reverence a "gowk"! A grand book, whateffer; I am placing it beside the Covert and Laufer "Handbook to the Hymnal," which Dr. Fleming will see sometime, when he looks at the Harvard Hymnal and the one made for Yale and Princeton by gentlemen of the two universities.

Late Publications for Easter

Unfortunately two numbers for Easter, both published by J. Fischer, arrived too late for earlier mention. I must mention them, if only for the sake of next year. First of all, there is Dr. William Lester's "An Easter Sequence," a fantasia based upon traditional hymns and carols; in other words, a delightful little cantata of twenty-three pages in eight sections, each of which may be used as a separate anthem or solo. Or you may divide the work into three groups. The tunes include the familiar May Day Carol that Deems Taylor has arranged; the old French tune "Nous Allons," for medium solo and chorus or quartet; Nicolai's "How Brightly Beams"; a German melody, "O Christe, Rex"; the German carol "Die ganze Welt"; a tune from the "Piae Cantiones" of the sixteenth century, followed by the Welsh tune, "Llanfair." This is one of the best short cantatas for Easter that I have seen.

The other J. Fischer number for Easter is an arrangement by Miss Gena Branscombe of the Gallus "God Hath Now Ascended," an impressive work of the sixteenth century, here arranged for women's accompanied singing in five parts.

Dr. H. A. Matthews has a "Song of Liberty" for accompanied men's voices, dedicated to the New York world's fair (Gray). Orchestral parts are available. This is a good, vigorous, rhythmic number for the men of your choir or for the organizations of men's voices that will doubtless use the piece long after the fair is over.

I hereby acknowledge receipt of "Onward, Ye Peoples," by Jean Sibelius, published by Galaxy and evidently intended for use at our two big fairs. On my copy is penciled, perhaps by A. Walter Kramer of the Galaxy Company, the inscription: "Thompson—15c class." I thought you would like to know. You can get it arranged for mixed voices, men's voices, women's voices, two-part, or organ solo, or orchestra. To me it sounds like a rather inferior parody of Elgar, but I may have been shaken by the publisher's appraisal of my own abilities into a jaundiced view of this work. Anyway, I am not, please God! as funny looking as the picture of Sibelius on the cover. Here again I may be in error.

Charles Raymond Cronham now has a second volume of "Music for the Hammond Organ" and a book of "Pedal Studies for the Hammond Organ" (J. Fischer). The pedal studies are arranged from Ernest Douglas' organ method (J. Fischer).

The high solo from Dr. H. A. Matthews' new pageant-cantata is now issued as a very useful number, "O Love That Wilt Not Let Me Go" (Gray). It is not so inevitable as the composer's "O Lovely Voices of the Sky," but it has a gracious quality that singers and congregation will like; it is one of the truly singable pieces so rarely found.

Remember next Christmas a solo by E. d'Arba entitled "Laudate Eum," or "Down a Narrow Silver Way." It is the prettiest Christmas solo Novello has published since "The Knight of Bethlehem." It will be best for mezzo soprano.

Two pretty little pieces for the organ are worth looking over: First, an arrangement by Dr. Alfred E. Whitehead of Bach's Bourree from the Suite in E flat for 'Cello (Gray), and, second, Charles Black's arrangement of the delicious "Slumber Song" by Gretchaninoff (Gray).

RUTH ELIZABETH GRAHAM

RUTH ELIZABETH GRAHAM of Hanover College was heard in recital at the Second Presbyterian Church, Indianapolis, Ind., Jan. 30. The program, given under the auspices of the Indiana Chapter of the A.G.O., included the chorale preludes "Wachet auf, ruft uns die Stimme" and "Jesu, meine Freude," Bach; Prelude and Fugue on B-A-C-H, Liszt; Cantabile, Cesar Franck; Roulade, Bingham, and Finale from the First Symphony, Vierne.

Miss Graham studied piano with Miss Martha Palmer and organ with Charles F. Hansen in Indiana before going East to study. She is a graduate of Franklin College and of the School of Sacred Music of Union Theological Seminary, New York, with the M.S.M. degree. Miss Graham has held church positions in Franklin, Ind., Brooklyn and Great Barrington, Mass. She was also on the faculty of William Smith College, Geneva, N. Y. Recently she was appointed to the faculty of Hanover College, Hanover, Ind.

Porter Heaps directed a vesper musical service at the New England Congregational Church, Chicago, on the afternoon of Feb. 26, with the church choir and Lucille Turner Parkhill, violinist, taking part. Rossini's "Stabat Mater" was a feature of the afternoon. Mr. Heaps played Dupré's "Cortege et Litanie" and "Ave Maris Stella." This was the second vesper service of the season and took place at Thorne Hall, where the church is holding its services since the burning of its edifice.

Bach's "St. Matthew Passion" was sung at St. George's Church in New York City Sunday afternoon, March 19, under the direction of George W. Kemmer, organist and choirmaster. Before the performance a quartet of trumpets and trombones played Bach chorales from the church tower.

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Five Monday Evening Programs at St. Mary the Virgin, New York

Raymond Nold has arranged for five Monday evenings of music after Easter at the Church of St. Mary the Virgin in New York. On April 17 there will be an organ program by Clarence E. Watters of Trinity College, Hartford; April 24 a concert of liturgical music by St. Mary's Polyphonic Choir, and in May three recitals of organ music by Ernest White, organist of the church.

Mr. Watters will play the fourteen pieces by Marcel Dupré which are meditations upon the stations of the cross. A commentary between numbers will unite the various parts into a continuous whole.

The program of liturgical music by the choir presents high-lights from two musical epochs. The age of polyphony is represented by its three greatest composers in Kyrie movements. The motets are by outstanding writers of Italy, Spain, Germany and two from the versatile Tudor period. This will be followed by Bruckner's Mass in E minor, accompanied.

Mr. White's organ recitals will be marked by the following programs, devoted, in their order, to Bach and his forerunners, the transition period in organ literature and old English and modern music:

May 1—Toccata in C minor, Muffat; Chorale Vorspiele, "Nun komm der Heiden Heiland," "Wie schön leuchtet der Morgenstern," "Ich dank Dir, lieber Herre," and "In dulcio Jubilo," Buxtehude; Fantasia in G and six Chorale Preludes, Bach; "Offertoire por le Jour de Pâques," "O Filii et Filiae" and Muzète, Dandrieu; Prelude and Fugue in E flat, Bach.

May 8—Prelude and Fugue in C minor, Bruckner; Fugue in A flat minor, Brahms; "Benedictus," Reger; "Symphonie Gothique," Widor; "Symphonie de Noel," "Vers la Crèche" and "L'Adoration Mystique," de Maleingreau; Chorale in B minor and "Pièce Héroique," Franck.

May 15—"A Fancy in Gamut Flatt," Orlando Gibbons (1583-1625); A Concerto Movement, Dupuis (1733-1796); "The Primrose," Martin Peerson (1590-1651); "Galliardo," Peter Phillips (1595-1633); "A Fancy," John Stanley (1713-1786); A Tune for Flutes, John Stanley; Allegro moderato (Concerto 4), Handel; Chorale Improvisations, Op. 65, and "The Mirrored Moon" ("Pastels from the Lake of Constance"), Karg-Elert; "Fuge, Kanzone und Epilog," Op. 85, No. 3, Karg-Elert (chorus of women's voices from the choir of the Church of St. Mary the Virgin; Elsa Fischer, violinist, and Raymond Nold, conductor); "Poème III," Op. 59, Tournemire.

Broadcasts by Anna Carbone.

Miss Anna Carbone gave a series of broadcasts during the month of March on Friday evenings from 7:15 to 7:30 over the Watchtower station, WBBR, Brooklyn, New York. She played works by Widor, Bach and Fontana, featuring several American composers such as Kinder, Stebbins and Stoughton and also several of her own compositions.

R. WILSON ROSS

R. WILSON ROSS HAS BEEN appointed organist and choir director at the Park Church, Elmira, N. Y., to succeed Charles Corwin, who has accepted an appointment as organist at Christ Church in Corning, N. Y.

A native of Philadelphia, Mr. Ross received his musical education at Combs Conservatory, Temple University, qualifying for a master's degree there under Pietro A. Yon. He took advanced work at Carnegie Institute of Technology and studied organ under Daniel R. Philippi, then at the Church of the Ascension, Pittsburgh. During his residence in Philadelphia Mr. Ross was organist at Trinity Church.

In 1929 Mr. Ross was made a member of the music faculty of Mansfield State Teachers' College. While at Mansfield he served a wide area in the servicing and building of organs. In 1934 he resigned from the Mansfield faculty to devote his full time to this work. For the last year and a half Mr. and Mrs. Ross and their three children have made their home in Elmira. Mr. Ross is a representative of the Wicks Organ Company and has his own company for the rebuilding of organs.

At the Park Church Mr. Ross presides over a four-manual of thirty-five ranks built by Robert Hope-Jones.

Plays at Carmel Bach Festival.

John McDonald Lyon, the Seattle organist, has been engaged as organist for the fifth annual Carmel Bach festival, to take place in Carmel, Cal., next July. It will be his second engagement at the festival. Mr. Lyon will play two recitals of organ works of Bach. The Carmel festival is attracting more widespread attention every year. It is perhaps the most comprehensive event of its kind in the country, as it is not confined to choral and organ music. It lasts one week, beginning on a Monday and ending on the following Sunday evening, with concerts and lectures every day. The whole range of Bach's works is represented. Soloists, chorus and orchestra are drawn from all of the Western states.

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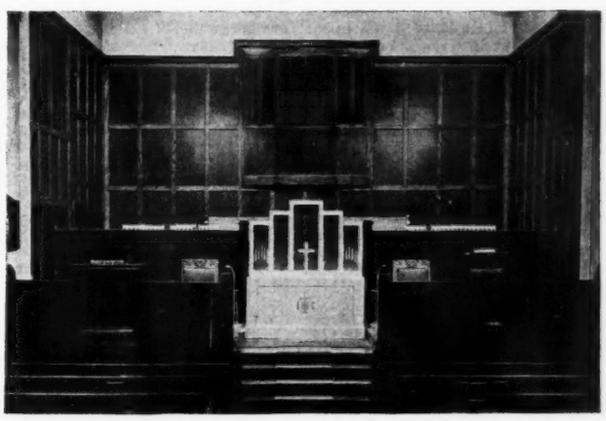

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Gala Convention Event When the Prize Works Receive Their Premiere

A gala event of convention week in Philadelphia will be the organ, orchestra and choral concert at Irvine Auditorium, University of Pennsylvania, Wednesday evening, June 21. The prize compositions for organ and chorus will be performed on that occasion and the prizes awarded to G. F. McKay for his number, Sonata for Organ, Op. 38, and to William S. Nagle for the chorus, "What Are These Like Stars Appearing." The organ number will be played by Harold Heeremans, to whom the work is dedicated. The chorus number will be sung by a specially recruited chorus of approximately 200 voices, directed by Harry C. Banks.

Newell Robinson, dean of the Pennsylvania Chapter, and James C. Warhurst, general convention chairman, are nearly ready to announce the completed program. Of particular interest is a trip to hear three new organs, all by different builders, to be played by Charlotte Klein of Washington. These organs will be heard in one afternoon under an arrangement planned to evoke discussion, and probably comparison.

Each convention sets aside time for discussions and talks. Duncan McKenzie will speak on "Musical Literature"; William H. Barnes will lead a discussion on some phase of organ construction, and Norman Coke-Jephcott will lead a discussion on Guild examinations. Dr. Joseph Fort Newton of Philadelphia will present in his splendid way the clergyman's side and Architect Frank R. Watson the point of view of the man in the pew.

One of the principal objects of the convention is to provide the time and the place for organists from all parts of the country to come together and know one another. Each day time has been provided to do just that.

Minnesota Chapter Hears Jennings.

The March meeting of the Minnesota Chapter was held March 13 at the Minnesota Union, on the University of Minnesota campus. The dinner was followed by a short business session, after which the members adjourned to the Northrop Memorial Auditorium, where we had the privilege of listening to a recital played on the magnificent Aeolian-Skinner organ by Arthur B. Jennings, A.A.G.O., university organist. Mr. Jennings played an unusual program in that several of the numbers he had chosen are not often heard at recitals. As an introduction he spent some time commenting on the resources of the organ, which proved a valuable lesson in artistic registration.

Mr. Jennings opened his program with his own composition—Prelude, Sarabande and Fugue—written in delightful style. His entire performance displayed mastery of legato and distinct staccato, together with ability in registration and interpretation. Other numbers included in his program were: Fantasie in C major, Franck; Chorale in A minor, Franck; Un Poco Allegro, from Fourth Trio-Sonata, Bach; Sketch in D flat major, Schumann; "The Tumult in the Praetorium," from "Passion Symphony," de Maleingreau; Finale from Seventh Symphony, Widor.

AGNES WUNDERLICH, Secretary.

Florida Convention in May.

At its March meeting the Orlando Chapter revealed definite plans for the Florida state convention, which is being held in Orlando the first week in May. The Orange Court Hotel has been chosen for the delegates. Outstanding events will be recitals by well-known organists. A two-hour trip by boat will be made on the beautiful lakes of Winter Park. The Guild service will be held in Rollins College Chapel, at which time will be heard the Bach Choir of 150 voices, directed by Christopher Honaas, singing parts of the B minor Mass and "St. Matthew Passion."

FLORENCE H. WILLARD, Secretary.

Indiana Chapter.

The Indiana Chapter met at the Tabernacle Presbyterian Church in Indianapolis for dinner and a business meeting March 14. Approximately fifty members and guests were present. The chapter decided to bring Arthur Poister of Oberlin, Ohio, to Indianapolis for a subscription recital in May.

At 8:15 in McKee Chapel an ensemble program was played to a capacity audience. Guild members participating included Mrs. John English, Mrs. Frank Edenharter, Virginia Jefry and Dale W. Young. The program concluded with a brass ensemble from the Shortridge High School under the direction of Robert J. Schultz.

MRS. FRED JEFRY, Secretary.

Ranger Addresses Union-Essex.

The feature of the March meeting of the Union-Essex Chapter was the address of Captain Richard H. Ranger, who spoke on the topic "Amplification." Captain Ranger gave some interesting and enlightening information on the strides that have been made in recent years in improving tonally unsatisfactory churches. He also demonstrated with portable equipment the possibilities of chime amplification from the church tower. The address was preceded by a dinner at the Winfield Scott Hotel in Elizabeth, N. J., March 20.

DAVID R. ADAMSON, Registrar.

Kansas Chapter Holds Its Annual Convention; Poister Plays Recital

The Kansas Chapter held its annual convention at Winfield March 10, combining its meeting with two other conventions, those of the Kansas State Music Teachers' Association and the Kansas Federation of Music Clubs.

The high point of the convention was a recital in the afternoon by Arthur W. Poister of Oberlin College. He played the following program: Passacaglia and Fugue in C minor and "Come, Gentle Death," Bach; Andante in F major, Mozart; "Benedictus," Reger; Toccata on "St. Theodulph," Diggle; Intermezzo from the Suite for Organ (MSS.), Leach; Christmas Cradle Song, Traditional Bohemian; Variations on a Noel, Dupré, and Finale from Seventh Symphony, Widor.

An organ forum, presided over by Mrs. Arza Clark, the dean, followed the recital. Dr. Charles Sanford Skilton gave a very interesting address on his experiences with European organs during his stay abroad last year. An instructive paper on "Music Suitable for a Church Service," by Donald L. Coats, was read by G. Criss Simpson.

At the business meeting which followed the forum Dr. Skilton was elected delegate to the general convention at Philadelphia.

Officers elected for the new year are:
Dean—G. Criss Simpson, Lawrence.
Sub-dean—Donald L. Coats, Topeka.
Secretary-Treasurer — Marion Pelton, Manhattan.

Members of Executive Committee—Margaret Scaer, Winfield, and Alan Irwin, Wichita.

The remaining meetings were held in conjunction with the other associations. Irving Bartley of Baker University played the Concerto in G major by Bach and two movements from Maquaire's First Symphony at the Friday morning general assembly. Other performances enjoyed by the organists besides those presented by faculty members from various colleges were a piano recital by Josef Lhevinne and a voice recital by Arthur Kraft.

MARION PELTON, Secretary.

Central Ohio Chapter.

The Central Ohio Chapter held a potluck dinner and meeting at the home of Mrs. Edward E. Smith in Columbus, Feb. 20. After the business of the evening the meeting was turned over to the program committee and a "Professor Quiz" contest was conducted by John M. Klein. There were eight contestants and the questions all pertained to different phases of the organists' work, such as organ construction, theory, current musical events, general musical knowledge, local music news, etc. This proved to be a most entertaining as well as educational program.

MABEL A. POPPLETON, Secretary.

Virgil Fox Recital in Atlanta.

The regular meeting of the Georgia Chapter was held Saturday evening, Feb. 25, immediately preceding the recital by Virgil Fox at the Second Ponce de Leon Baptist Church in Atlanta. Dean Charles W. M. Johnson presided. At a date to be decided after Easter the chapter will be the guests of Charles Beaschler, director of music at the Berry School in Rome.

Mrs. Harold Cooledge, president of the Atlanta Music Club, offered the support of the club in sponsoring the recital by Mr. Fox. In spite of the inclement weather the church was filled with enthusiastic auditors. The program was as follows: "Fond d'Orgue," Marchand; Sarabande, Baustetter; Trumpet Tune and Air, Purcell; Fugue in D major, Bach; "Grande Piece Symphonique," Franck; Finale from Symphony 1, Guilmant; Scherzo from Symphony 2, Vierne; "Studio da Concerto," Manari; "The Old Refrain," Kreisler; Finale from Symphony 6, Vierne. The encores were "The French Clock," by Bornschein, and the Great G minor Fugue by Bach.

In the Purcell Trumpet Tune and the Vierne Symphony Mr. Fox's special gift for colorful registration was apparent.

ISABEL M. BRYAN, A.A.G.O.

Bach Program for Utah Chapter.

The Utah Chapter gathered at the Hotel Utah in Salt Lake City March 11 for its monthly meeting. After dinner the program was presented at Yalecrest Ward, where Miss Ruth Rees gave a paper on "Bach's Contribution to Music," and Alma A. Selander played a short Bach program, consisting of: Prelude in E flat major, Chorale Prelude, "Come, Saviour of the Gentiles," and Toccata, Adagio and Fugue in C major. Dean Frank W. Asper was in charge.

Oregon Chapter Aids Handel House.

A Handel House benefit concert was sponsored by the Oregon Chapter Feb. 28. The program, consisting of Handel's works, was given in the Hinson Memorial Baptist Church, with a large and appreciative audience present. Soloists were Maxine Schumacher, soprano; Mark Daniels, baritone; William Robinson Boone, organist. The adult choir of the Hinson Church, under the direction of Lauren B. Sykes, sang two groups, including the coronation anthem, "Zadok, the Priest." The total offering was $50, which was given to the Handel House fund.

News of the American Guild of Organists—Continued

Third Massachusetts Festival Service Held in Trinity Church, Boston

A festival service was held by the Massachusetts Chapter at Trinity Church, Boston, March 6. The choirs taking part were those of Christ Church, Fitchburg, Paul Akin, organist and choirmaster; All Saints' Church, Worcester, William Self, organist and choirmaster; the Church of the Advent, Boston, Frederick Johnson, organist and choirmaster, and Trinity Church, Francis W. Snow, organist and choirmaster.

The prelude was played by Rowland Halfpenny, organist and choirmaster, All Saints' Parish, Brookline; the offertory by George R. Hunsche, organist and choirmaster of the Central Congregational Church, Jamaica Plain, and the postlude by Homer C. Humphrey, organist and choirmaster of the Second Church in Boston.

This is the third combined choir or festival service of the year and proved to be a most interesting event. There was a large congregation present and all agreed that the music was of the highest type and the performances notable.

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A festival service was held at All Saints' Church, Worcester, Feb. 13. The choirs taking part were those of the Central Congregational Church, Mabel S. Reed, director, and Alfred W. G. Peterson, organist; Wesley Methodist Church, Donald C. Gilley, A.A.G.O., organist and choirmaster; the First Lutheran Church, Arvid Anderson, organist and choirmaster, and All Saints' Church, William Self, organist and choirmaster.

A last-minute substitution was made and Dr. Carl K. McKinley played the prelude in place of William E. Zeuch, who was ill. Dr. McKinley played the slow movement of the Gothic Symphony of Widor. The choir of All Saints' was in the chancel and sang the service music, while the visiting choirs sang anthems. For a final anthem the choirs went into the chancel and sang "Now Let Every Tongue Adore Thee," Bach, under the direction of Homer Whitford, dean of the Massachusetts Chapter.

GEORGE FAXON, Secretary.

Long Island Chapter.

The Long Island Chapter held an interesting meeting Feb. 21, starting with dinner at the Hearthstone tearoom in Hempstead and followed by a talk and demonstration of amplified chimes by Captain Richard H. Ranger, president of Rangertone, Inc., of Newark, N. J., in the auditorium of the new cathedral house at Garden City.

Captain Ranger not only played several of his chime records, but conducted a rehearsal with a few of the boys from his boys' choir, the accompaniment being played on records. In addition to his talk on amplified chimes, he gave a brief resume of the development of the various electrical organs on the market.

A brief business meeting was conducted by Dean Miller, at which plans for the remainder of the season were discussed.

JOANNE TUCKER, Secretary.

York Chapter.

Members and friends of the York Chapter enjoyed a recital March 21 at the Second United Brethren Church, given by various members of the Guild and the junior choir of that church. Organ numbers were played by Violet Hoke, William G. N. Fuhrman and Mrs. Wareheim. A soprano solo was sung by Carolyn Eicherly, a duet for organ and piano was played by Mrs. Wareheim and Paul Lynerd and an anthem was sung by the junior choir. The pastor, the Rev. Mr. Rhinehart, spoke on "Music in the Church Service."

Walter Rohrbach is attracting appreciative audiences in the fourteenth season of Saturday afternoon recitals during Lent at St. John's Episcopal Church, York, Pa. The soloists this year include Lydia K. Rohrbach, contralto; Joseph Heidler, boy soprano, and Karl K. Rohrbach, violinist. The program for April 8 is as follows: Toccata in D, Kinder; Reverie, Dethier; Gavotte from "Mignon," Thomas; Chorale No. 1, Moore; Prelude in F, Rohrbach; "Narcissus," Nevin. Boy sopranos will sing "Turn Thy Face from My Sins," Attwood, and "Truly This Was the Son of God," from the cantata "The Road to Calvary," Calver. Mr. Rohrbach is organist and choirmaster of St. John's. He will present the entire male choir of forty voices on the evening of April 4 in the cantata "The Road to Calvary."

FLORENCE ROTH CONRAD, Secretary.

Christ's Life in Music and Painting.

On Friday evening, March 31, in the tower organ room of the Florida State College for Women, the Tallahassee branch was to participate in a program for the Lenten season under the direction of Miss Helen Hewitt of the music department. The subject is "The Life of Christ in Music and in Painting," and the program is designed to follow the chief events of the Biblical narrative from the Annunciation to the Resurrection. The musical illustrations were to be presented by students of the organ department. These compositions will alternate with pictorial representations of the same episodes. Miss Lillian C. Canfield of the art department was to show the reproductions of masterpieces in the field of fine arts and act as commentator. The musical part of the program was to be as follows:

Annunciation—"Ave Maria," Arkadelt-Liszt (Edith Pfarr).

Adoration of the Magi—Chorale Prelude, "Lovely," Vaughan Williams (Dorothy Sanford).

Adoration of the Virgin—Two Versets on the Magnificat, Dupré (Byron Bevis).

Adoration of the Shepherds—Chorale Prelude, "Vom Himmel kam der Engel Schaar," Bach (Margaret Rinck).

"La Belle Jardiniere"—Chorale Prelude, "Es ist ein Ros' entsprungen," Brahms (Corinne Butler).

Presentation in the Temple—Chorale Prelude on "Nunc Dimittis," Bach (Corinne Butler).

Flight into Egypt—"Herzliebster Jesu," Brahms (Helen Taylor).

The Last Supper—Communion from "Messe Basse," Vierne (Evelyn Bayless).

The Mount of Olives—"Gethsemane," Malling (Helen Anderson).

Christ before Pilate—"The Tumult in the Praetorium," from "Symphony of the Passion," de Maleingreau (Miss Helen Hewitt).

Crucifixion—"O Mensch, bewein' Dein Sünde gross," Bach (Byron Bevis).

Resurrection—"Carillon," Vierne (Helen Hewitt).

RUTH M. MERBLER, Registrar.

Chesapeake Chapter News.

The Chesapeake Chapter cooperated with the Peabody Conservatory of Music in presenting Arthur B. Jennings in a brilliant recital March 6 at the conservatory.

The sixth meeting of the season was held at Brown Memorial Church, Baltimore, March 13. After the regular business session the members heard several of the examination pieces played on the four-manual Skinner organ. Richard Ross played the Andante and the Finale from the Eighth Symphony of Widor, Ralph Rexroth the C major Fugue of Bach and Virgil Fox the slow movement from the "Grande Piece Symphonique" of Widor. Examples of varied accompaniments to unison hymn singing were then given by Loyd Hutson and Mr. Fox, following which C. Griffith Bratt improvised on a submitted theme.

The next meeting of the chapter will be held Monday evening, April 3, when the principal feature will be a talk by Laurence A. Petran of the department of music at Goucher College on "What the Organist Can Learn from the Orchestra."

RALPH H. REXROTH.

Western Washington Chapter.

The Western Washington Chapter met March 10 at the music building on the University of Washington campus. Dr. Demar Irvine of the faculty presented a very enjoyable program of recordings and refreshments were served in the lobby. We were honored to have as our guests Mr. and Mrs. George F. McKay. Mr. McKay is the composer of the sonata which was announced last month to have won the DIAPASON award of the American Guild of Organists.

On Sunday evening, Feb. 26, the annual Guild service was held at Plymouth Congregational Church. Eleanor Bosserman Chapman, organist of St. Paul's Episcopal Church, Seattle, played a preludial recital consisting of the following numbers: Prelude and Fugue in G major, Bach; Spring Song, Hollins; "Memories," Dickinson; "Rococo," Palmgren; Andante from First Sonata, Borowski; "Scherzo Symphonique," Debat-Ponsan. The service was played by Walter A. Eichinger, organist and director at the University Temple, and his numbers included: "Twilight at Fiesole," Bingham, and Finale (Symphony 1), Vierne. The anthems sung by the University Temple choir were: "Immortal, Invisible," Thiman; "How Lovely Is Thy Dwelling-Place," Brahms; Cherubic Hymn, Gretchaninoff.

Next month we are to have the pleasure of hearing in recital Allan Bacon of the College of the Pacific at Stockton, Cal.

ADA H. MILLER, Secretary.

Wilkes-Barre Chapter.

Hugh Ross conducted a choral clinic in the First M. E. Church, Wilkes-Barre, Pa., Feb. 21, and it was sponsored by the Wilkes-Barre Chapter. The choir was composed of members of various church choirs of the Wyoming valley. Guests numbered 150. Mr. Ross instructed the choir on points in voice placement and conducted an inspiring rehearsal of choral music.

On March 6 Edwin D. Clark, minister of music of the First Presbyterian Church, Wilkes-Barre, gave a lecture-recital on the French school of organ composers, tracing their development from Frescobaldi to Dupré. His program was as follows: "Toccata per l'Elevazione," Frescobaldi; Chorale in A minor, Franck; Prelude to First Symphony, Vierne; First Movement of Second Symphony, Vierne; Toccata (First Suite), Duruflé; Prelude and Offertory from "Mystic Organ" Suite No. 3, Tournemire; Prelude in G, Dupré; First Movement, Roman Symphony, Widor. Following the program Mrs. Eunice Berry DeWitt spoke on current events.

Marjorie Howe, a chapter member, recently celebrated her twentieth anniversary as organist of St. Peter's Episcopal Church, Hazleton.

ALICE R. FISCHER.

New Music Played in Washington.

The monthly meeting of the D. C. Chapter was held Monday evening, March 6, in the parish hall of Epiphany Church in Washington and was preceded by the executive committee meeting. The program feature of the evening, a recital of new music played by chapter members, was announced by the dean, Arthur W. Howes, Jr., F.A.G.O. The following numbers were played by Mrs. Charles A. Appel, Jr., A.A.G.O.: Chorale Preludes, "From the Depth of My Heart," "All Men Must Die" and "A Mighty Fortress," Kienzl; Sonata in Three Voices, Reudlinger. Robert G. Barrow, organist and choirmaster of the National Cathedral, played the following: "Forgotten Graves," from the Suite "Pastoral Psalms," Seth Bingham; Toccata (to be published by Oxford Press), Barrow. Henry Kerr played: "Fidelis" and "Folk-tune," Whitlock; Chorale Prelude on the Tune "Andernach," Healey Willan. The program concluded with the playing by Dean Howes of Chorale Improvisations on the Tune "St. Columba" and "Let All Mortal Flesh Keep Silent," Banks, the latter number having been dedicated to Mr. Howes.

MRS. JOHN MILTON SYLVESTER, Registrar.

Annual Guild Service in Tampa.

The ninth annual Guild service of the Tampa branch took place at the First M. E. Church March 14. The program, arranged by Mrs. Nella Wells Durand, regent, included a recital by Claude L. Murphree, F.A.G.O., dean of the Florida Chapter; W. H. Deuber, tenor; J. Bertram Johnston, baritone, and Mrs. J. B. Johnston, organist of the church, accompanist. Mr. Murphree played: Chorale in A minor, Franck; Cradle Song, Brahms; Toccata and Fugue in D minor, Bach; Scherzo in G major, Arthur Dunham; "The Bells of St. Anne de Beaupre," Russell; Toccata from Fifth Symphony, Widor.

MRS. SAM M. KELLUM, Secretary.

Choirs of Large Chicago Churches Join in Service; Talk by Nils Hillstrom

An impressive service was attended by the Illinois Chapter and friends at evensong Sunday, Feb. 26, in St. James' Episcopal Church, Chicago. The combined choirs of the Fourth Presbyterian Church and St. James' Church, under the batons of Barrett Spach and Leo Sowerby, respectively, sang the canticles and anthems with great precision and excellent style. Particularly effective were the Magnificat in D by Sowerby and the offertory anthem, "Psalm 29," by Elgar. Robert Kee, organist and choirmaster of St. Mary's Church, Park Ridge, gave a magnificent performance of Sowerby's Symphony in G major (first movement) and the Chorale in E major of Jongen.

Twenty-six members of the chapter gathered Feb. 28 for a dinner at the Central Y.W.C.A. Dean Whitmer Byrne presided and the guest speaker was Nils W. Hillstrom of the W. W. Kimball Company, whose subject was "Organ Design." Mr. Hillstrom said that the elements entering into the specifications for any organ included the problem of giving the most musical value for the money to be spent, the acoustics of the building and the purpose the organ would serve, with emphasis on tonal design in the manuals. He emphasized the improvement which has taken place in making for clarity in the ensemble of the organ, with division of tone colors on the individual manuals. Following his address the group went over to the Kimball organ salon, where Mr. Hillstrom illustrated his remarks by showing some of the new stops installed in the salon organ, with the assistance of the dean, Whitmer Byrne, and with the playing of the A minor Chorale of Cesar Franck as recorded by Enrico Bossi. This meeting proved to be one of the most interesting and instructive the chapter has held.

ORA E. PHILLIPS, Registrar.

San Diego Chapter Events.

The San Diego Chapter has made a substantial gain in membership this season and the new members were formally welcomed at a Guild party in the home of Mr. and Mrs. Charles Shatto last month.

The peak of the year was reached in March when we presented Arthur Poister in a recital at the First Methodist Church. One of our critics wrote: "Having a solo organist come to San Diego is a rare event, but when the local chapter does bring an artist it always picks a winner." Mr. Poister gave a masterly performance of the Bach Passacaglia and Fugue, the Dupré "Variations on a Noel" showed his command of tone color and the stirring Finale of Widor's Seventh Symphony was a fitting closing number.

Charles Shatto is giving four noontide Lenten recitals at the First Methodist Church on Wednesdays, beginning March 15. Catherine Urner Shatto, soprano, assists.

Margueritte Barkelew Nobles, organist and director at the First Congregational Church, is giving a series of four Lenten recitals on Thursdays at noon. Mrs. Nobles will also direct the Pilgrim Choir in a performance of Faure's Requiem on Maundy Thursday. Her choir will give a concert at the Casa de Manana Hotel in La Jolla, Cal., Easter evening.

MARGUERITTE B. NOBLES.

Louisville Chapter.

The Louisville Chapter held its meeting for the month of March in the form of a dinner at the French Village March 13. In view of a rather long agenda of business, no program was planned for this meeting and the evening was devoted to discussion of these items. It was decided to bring Marcel Dupré to Louisville in the early autumn. Several committees were appointed to arrange ways and means.

The next meeting is announced for Tuesday, April 11, the time having again been postponed, this time because of the activity during Holy Week.

W. MACDOWELL HORN, Secretary.

News of the American Guild of Organists—Continued

Organists of Scranton Heard in Friday Noon Recitals During Lent

Friday noon recitals are a feature of the season for the Northeastern Pennsylvania Chapter and are played at St. Luke's Episcopal Church, Scranton. These recitals are given annually and began in 1910. Originally the church organist played them, but in recent years organists of other churches of the city have been invited to participate. Last season and this the series has been sponsored by the Northeastern Pennsylvania Chapter. The church is centrally situated and provides an ideal atmosphere for meditation for the many who take the time at the noon hour. This is the church served faithfully by Leon Verrees, now professor of organ at Syracuse University. The Rev. G. F. Davis is the present organist and serves as assistant rector as well. The organ is a large three-manual built by Casavant to specifications by Dr. C. M. Courboin, and installed in 1924.

The Rev. Mr. Davis played the following program Feb. 24: Solemn Prelude, Noble; "Romance sans Paroles," Bonnet; "Echo," Yon; Fifth Sonata, Guilmant.

Miss Grace E. Berry was heard March 3 in the following selections: Chorale Preludes, "Our Father, Who Art in Heaven," Scheidt, and "Out of the Depths I Cry to Thee." Bach-Grace; Toccata and Fugue in D minor, Bach; Canzona, Barnes; "The Bells of St. Anne de Beaupre," Russell; Toccatina, Yon; Second Sonata, Mendelssohn.

Howard Anthony, A.A.G.O., the recitalist March 10, played: Chorale Preludes, "We All Believe in One God," "O Man, Bemoan Thy Fearful Sin" and "In Thee Is Gladness," Bach; Chorale Prelude on Hymn-tune "Dundee," Mackinnon; "Suite Gothique," Boellmann.

Miss Ruth A. White, A.A.G.O., presented this program March 17: Chorale, "As Jesus Stood beside the Cross," Scheidt; "Ave Maria," Arkadelt; Fugue in G minor (the Great), Bach; Cantabile, Franck; "Praeludium," Jarnefelt; "Nef" (Byzantine Sketches), Mulet; Chorale Prelude on "St. Anne," Ruth White; "Benedictus," Reger.

On March 24 Miss Frieda Nordt played: Prelude and Fugue in E minor, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Adagio from Sixth Symphony, Widor; Chorale in A minor, Franck; "Invocation," Mailly; "Christus Resurrexit," Ravanello.

Helen Bright Bryant, Mus. B., who played March 31, giving the chapter's fifty-third public recital, presented the following offerings: Chorale Preludes, "O Sacred Head, Now Wounded," Brahms; "Come, God, Creator, Holy Ghost," Bach, and "By the Waters of Babylon," Bach; Prelude and Fugue in C minor, Bach; Andante from "Grande Piece Symphonique," Franck; "Minuetto Antico e Musetta," Yon; Chorale Prelude on "Hanover," Duro; "Chant de Mai," Jongen; Allegro from Second Symphony, Vierne.

Choral Festival in Erie, Pa.

The second annual choral festival sponsored by the Erie Chapter was held Sunday afternoon, Feb. 26, in the Church of the Covenant. Eight choirs, numbering 220 singers, participated in this program. The audience, which filled the church, was deeply impressed.

Following the preludes, the processional was heralded by a fanfare of three trumpets throughout the singing of the hymn "God of Our Fathers." The massed anthems were conducted by O. L. Grender, director of the First Baptist choir; Gustav A. Nelson, director of music at East High School, and Edward H. Johe, organist and choirmaster of the Church of the Covenant and organist at Allegheny College, Meadville, Pa. Mr. Johe was at the organ for the service. The preludes were: "Piece Heroique," Franck; Chorale Preludes, "The Cross, Our True and Only Hope" and "O God In Heaven, Look Down on Me," Cochrane Penick. The massed choirs sang: "How Lovely Is Thy Dwelling-Place," Brahms; the Cascade M. E. choir sang the Cherubim Song No. 7, Bortniansky, with Mabel Johnson Woodbridge directing; then the massed choirs sang "My House Shall Be Called of All Nations," by Everett Titcomb, with Edward H. Johe as conductor; the First Baptist choir sang "Praise Ye the Lord," Cherubini, with O. L. Grender directing and Theodate Ashley at the organ. Next the massed choirs sang "Man Born to Toil," Gustav Holst, Gustav Nelson conducting; the Covenant choir sang the chorale "Lamb of God," arranged by F. Melius Christiansen and the massed choirs "Come Unto Me," Bach, and "The Lord Bless You and Keep You," Lutkin. The postlude was a "Dialogue," by Quef.

The choirs of Glenwood United Brethren, St. Luke's Evangelical, St. Mark's Episcopal, St. Matthew's Lutheran and St. Paul's United Evangelical Churches also participated. The committee in charge of this festival consisted of Fern B. Schabacker, chairman; O. L. Grender, Gustav A. Nelson and Eric Stevens.

On Tuesday evening, April 12, the Guild will hold another "jitney organ recital," at which two or three members of the chapter will be the recitalists.

DORIS M. FAULHABER, Secretary.

Schlieder Group in Recital April 25.

The fourth and final recital featuring improvisations in selective musical forms by the Schlieder scholarship group and sponsored by the American Guild of Organists will be held April 25 in St. Thomas' Church, New York City. Those participating are: Ralph A. Harris, Albin D. McDermott, Frederick B. Staley and George W. Volkel.

Harrisburg, Pa., Chapter.

The Harrisburg Chapter was entertained Feb. 23 at the home of Dr. Harry Rhein, who recently had an Orgatron installed. An informal recital was played by Miss Helen K. Croll, organist of Grace Methodist Church; Miss Doris Stuart, assistant organist of the Pine Street Presbyterian Church, and the dean, Clarence Heckler of Christ Lutheran Church. Afterward games were played and refreshments were served. Miss Rhoda Dessenberger, organist of the Derry Street United Brethren Church, entertained the group with piano solos. About twenty-five members were present.

A discussion meeting on hymnology will be held in April at "Country Gardens," the home of Mrs. Charles Swartz.

SARA K. SPOTTS, Registrar.

Recital for Monmouth Chapter.

The March meeting of the Monmouth Chapter was in the form of a Lenten recital March 13 at the Grand Avenue Reformed Church, Asbury Park, N. J. Dean Charles A. Patrick presided at the console, assisted by Mrs. Anne Parker, soprano. After a miscellaneous program he played the test pieces for the associate degree of the A.G.O.

GLADYS J. BENNETT, Secretary.

Southern Arizona Chapter.

The Southern Arizona Chapter held its monthly meeting March 5 at the Scottish Rite Cathedral in Tucson. After an informal discussion a business session was held to plan for future meetings. A review of various types of organ pipes is to be conducted by W. R. Voris, with a discussion of harmonics in relation to organ building. After business had been finished Dean John M. McBride played an informal recital on the three-manual organ of the temple, recently rebuilt by the Aeolian-Skinner Company. His program included: Reverie, Will C. Macfarlane; Prelude, Robert G. McBride; Guilmant's "Marche Funebre et Chant Seraphique" and the Adagio from the Sixth Sonata of Guilmant.

KARL W. AHLGREN, Secretary.

Central New Jersey.

The Central New Jersey Chapter spent an enjoyable evening March 6 at St. Mary's Episcopal Church in Burlington. Roy Leighton Scott, organist and director at the church, presented the following well-chosen program: Reverie, Lemare; "Indian Legend," Candlyn; Second Sonata (Grave, Adagio, Allegro Maestoso), Mendelssohn; Pastorale, Claussmann; "Epithalamium," H. A. Matthews; Sarabande, Corelli; Grand Chorus in March Form, Guilmant.

Following the recital the Rev. John Talbott Ward, rector of St. Mary's, showed the members of the chapter around the historic church. This church was organized in 1702. The original edifice is still standing, but the building now used was built in 1854, being designed by Richard Upjohn, noted English architect, who gained fame in the United States by designing Trinity Church and St. Thomas' in New York City.

ELLA M. LEQUEAR, Secretary.

Old World Pictures in Cleveland.

A goodly number of members and friends of the Northern Ohio Chapter met March 20 at the Concord home in Cleveland for a real Hungarian dinner, served in Hungarian manner. After dinner Professor Melville Smith of Flora Stone Mather College, assisted by Mrs. Smith at the lantern, took us on an "illustrated visit" to cathedrals and organs of Italy, France, England, Belgium and Germany, where they spent several months last year.

There were pictures of the oldest organ in Paris—at St. Gervais—with the old short French pedals; of the Solesmes monastery; of Tobias Matthay, who can remember when Schumann's music was considered ultra-modern; of the church at Lueneburg, where Bach was a choir boy; of the Bach orchestral instruments in the Leipzig Museum, where Professor Smith played on Bach's harpsichord, which is kept in excellent condition; also of the church in Lübeck, where Buxtehude directed his cantatas from a console almost a full story below the balconies occupied by the choir. He also told about the Dolmetsch festival at Hazelmere and showed many other cathedrals he visited.

To those who had seen these old world places the evening was filled with pleasant memories; those of us who had not, thoroughly enjoyed Professor Smith's pictures and interesting comments.

LEWIS SMITH.

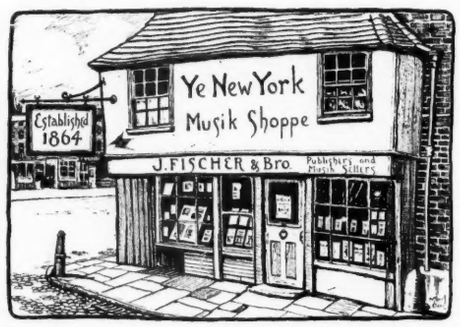
Annual Choir Festival of Wisconsin Chapter, 14 Churches Taking Part

The third annual choir festival sponsored by the Wisconsin Chapter was held Sunday afternoon, March 12, at the First Methodist Church of Milwaukee before a large and appreciative congregation. The prelude was played by Mrs. Rees Powell. The first chorus was "Praise the Lord, O my Soul," by Karl Markworth, Mr. Markworth directing. The Prelude from the Festival Suite by Reiff was played by Ruth Weckmueller. The next chorus was the "Sanctus" from the "St. Cecelia" Mass by Gounod. Adagio Religioso, Bach, and the Finale from his Easter Music by Volckmar was played by Karl Markworth. The chorus sang "Open Our Eyes," Macfarlane, and "Fear Not, O Israel," Spicker. The "Grand Triumphal Chorus" by Guilmant was Elmer Ihrke's organ number and the final chorus number "Hallelujah," from "Mount of Olives," Beethoven.

Gola Cofeldt, director at Kingsley M.E. Church, directed the massed chorus, composed of choirs from fourteen churches of different denominations, and F. Winston Luck was the accompanist. Guest organists were Mrs. Rees E. Powell of the First Methodist Church, Miss Ruth Weckmueller of Grace Lutheran, Karl Markworth of Concordia College and Elmer Ihrke of Lake Park Lutheran.

Choirs from the following churches took part: Bay View Baptist, Sherman Boulevard Congregational, Immanuel Presbyterian, Grace Reformed, First, Kenwood, Kingsley and Trinity Methodist, Friedens, St. Paul and Tabor Evangelical, and Lake Park, Church of the Redeemer and Church of the Resurrection, United Lutheran.

ARTHUR KNUDSON, Dean.



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News of the American Guild of Organists—Continued

Lincoln, Neb., Chapter Hears Talk and Recital Given by Frank Cunkle

Members of the Lincoln, Neb., Chapter met at the Westminster Presbyterian Church March 6 for their March meeting. Frank Cunkle opened the program with a short talk on the chorale prelude which proved of great interest. Following the talk the group adjourned to the beautiful nave of the church, where Mr. Cunkle presented the following program on the Skinner organ: "Kyrie," Bach; "Rejoice, Christians," Bach; "My Heart Is Filled with Longing," Brahms; "O World, I Now Must Leave Thee," Brahms; Chorale Prelude, Mourant; Chorale Prelude, Sessions. Mr. Cunkle interpreted the numbers with skilled musicianship and the program was all the more interesting because of his comment on the history and nature of the chorale preludes earlier in the evening. Mr. Cunkle, although new in the community, has already made a splendid contribution to Lincoln music, and his knowledge of and interest in fine organ literature have proved of great value to the Lincoln Chapter.

After the recital the group met in the church parlors, where a forum was conducted on organ music suitable for the service. Each member named three or four selections which had been found especially useful, and the other members wrote down the names of the compositions which promised to be of particular use to them. Following the forum the group listened to recordings of the D minor Toccata and Fugue and discussed the contrasting characteristics of these various recordings. Mrs. Cornelia Gant Cole, chairman of the refreshment committee for the evening, then took charge and the rest of the evening was spent informally.

This was one of the best meetings this chapter has had in several years and the members expressed great enthusiasm over the inspiration and information gained during the evening.

Missouri Chapter.

The regular meeting of the Missouri Chapter was held Feb. 27 at the Bishop Tuttle Memorial, St. Louis, with the dean, H. Walser, presiding. The program was in the form of a panel discussion of professional problems, under the direction of A. L. Booth, master of ceremonies. Miss Bott, soprano, who recently came here from New York, favored us with several selections by Schumann, Bach, Brahms and others. The meeting was preceded by a luncheon.

HILDA M. KOENIG.

Fort Worth, Tex., Chapter.

The Fort Worth Chapter had a dinner and the monthly business meeting March 10 at the home of Mr. and Mrs. Dwight Alexander. News had been received that day of an accident in which Miss Dora Poteet of Dallas, who was to have been presented in recital on Monday, suffered a sprained ankle. The last event of our winter series consequently was postponed until April 25.

NATHALIE HENDERSON,
Corresponding Secretary.

Miami Chapter.

The Miami Music Club and the Miami Chapter of the Guild had a musicale and reception March 17 at the home of Mr. and Mrs. E. R. Treverton, Miami Beach. The program featured MacDowell numbers. Taking part were Mrs. Ruby Showers Baker, Mrs. P. J. Chyna, Mrs. Beatrice Hunt, Miss Frances Tarboux, Mrs. Leslie L. Linton and Mrs. Treverton.

GARABRANT GIVES NOBLE'S CANTATA AT GARDEN CITY

The Long Island Choral Society of seventy mixed voices and the Garden City Cathedral Choir of fifty-five male voices, both of which organizations are directed by the cathedral organist, Maurice Garabrant, presented the cantata "Gloria Domini," by T. Tertius Noble, Sunday afternoon, Feb. 26. The composer was guest conductor for this occasion. The work was most enthusiastically received by a congregation of nearly 1000 people.

On Sunday afternoon, March 6, in the new cathedral house auditorium, dedication services were held for the Tompers memorial organ. This instrument is a two-manual Aeolian-Skinner of sixteen stops, placed on the two sides of the stage, each side being enclosed. The organ is a gift of Mrs. H. Easton McMahon in memory of her father and mother, Mr. and Mrs. George U. Tompers of Garden City. In connection with the service a forty-five minute program of music was given by Miss Mary Hopple, contralto, and Maurice Garabrant, the cathedral organist.

A Bach anniversary musical service for the Adelphi College Chapel will be given in the cathedral April 22. Members of the college music faculty will be soloists, rendering a Bach program. They will include George Porter Smith, violinist; Renaldo Rovers, vocalist, and Maurice Garabrant, organist of the college.

Adolf Katt, for many years connected with the Wicks Organ Company, has joined the staff of George Kilgen & Son. Mr. Katt is a graduate of the University of Illinois in the engineering department. He started work as an organ man in the Kilgen factory at St. Louis thirty-five years ago.

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Rev. Felix G. Robinson, B.D. Oakland, Md.
Miss Edith Sackett, Minister of Music, Baltimore, Md.
and others

For information write Felix Robinson, Oakland, Md.

For information regarding choir contests write Raymond K. Hollinger, Hagerstown, Md.

THE DIAPASON

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CHICAGO, APRIL 1, 1939

A USEFUL CAREER OF 75 YEARS

Every member of THE DIAPASON family will join us in congratulating J. Fischer & Bro. on their seventy-fifth birthday anniversary. The interests of publishers of music are so intertwined with those of musicians that we all hang together. One need only look over the list of Americans whose compositions for the organ are published by the house of Fischer to realize what this concern has done to promote the cause of these composers. In a number of instances the publisher's encouragement given by way of introducing a new creative genius has been the start of his successful career. Ask almost any composer and he will admit that he owes much to the assistance and sponsorship he received from such houses as J. Fischer. And every performer should feel grateful to the publishers for the risks they assume and the investments they make to provide us with their latest output.

In this particular instance we are especially pleased to take note that the firm of Fischer was founded by a church organist and that it has grown and prospered steadily for three-quarters of a century with the direct descendants of the founder at the helm. This is something of which to be proud in these days of many business changes and in an age in which the average life of a business is much less than the average span of life of a human being.

HELP CHURCH MUSIC AT FAIR

Good progress is being made in obtaining the names and addresses of organists of churches all over the country who will be interested in knowing about the music in the Temple of Religion at the New York world's fair. One-half of those who received the request for information have answered it. At least 3,500 organists and church musicians have received the descriptive leaflets, with the request that they bring the matter before their choirs and choruses. This typical answer comes from an important church in Baltimore:

"Your plans for an extensive and authentic program of sacred and organ music at the New York world's fair deserves the support of all organists and choirmasters. If you will please send me descriptive leaflet I shall be glad to bring the project to the attention of my choir of twenty-five adults, many of whom I hope will wish to make their modest contribution to so excellent a cause."

An appeal is being made to all readers of THE DIAPASON to make use of the leaflets and the pledge slips. The attraction of the fair itself is such that a great number of church members will visit it. No better service can be rendered them, it is pointed out, than to provide an advance list of the music to be performed in the temple. All churches and groups remitting $5 or more will receive this service.

Inquiries addressed to Reginald L. McAll, director of the music program fund at the Temple of Religion, Empire State Building, New York, will be answered promptly.

GOOD CASKET "AD" MATERIAL

One of our esteemed readers in the South who has an eye for correct perspective and who wants the "ads" he reads to be accurate in word and picture, calls attention to the recent advertisement of a corporation manufacturing caskets that has appeared in the leading national magazines. It shows an ethereal-appearing woman seated at an organ with the tribute: "Her music every Sunday was an inspiration in our lives as far back as many of us can remember. The quiet funeral services and the classically beautiful walnut casket expressed exactly that part of her we knew so well—the gentleness so natural to her, her genuine feeling for beauty and grace." The heading reads: "For twenty years her music enriched our lives."

This is a touching tribute to an organist, be she dead or alive, but our carping critic finds fault with the length of the lady's arms, and asks whether she has had them shortened. The disproportionate size of the stopknobs also leads him to remark that "at all events the organ builder has provided her with plenty of handhold." But we are not inclined to go in for such fine points. Enough that a casket company should pay to our woman organists the compliment of this tribute, even though it contains the suggestion of a great truth—that only after death do most organists receive such recognition.

One of the most interesting exchanges that has come to the editorial desk in many moons has arrived from Jerusalem in the form of the initial issue of *Musica Hebraica*. It is a polyglot magazine, with all of its articles printed in English and German, in parallel columns, while a large part of the issue is in Hebrew. Whether the Hebrew section is a translation of the German and English our office experts, who are quite innocent of any knowledge of Hebrew, are unable to say. *Musica Hebraica* is published by Dr. Salli Levi and the editor is Hermann Swet. The aim set forth in volume 1, number 1, is "to champion the cause of Jewish-inspired music in a strictly relevant manner." The imposing list of contributors announced by the editor includes prominent musicians not only of Palestine, but of London, Rome, Berlin and other European centers, besides Americans with whose names readers of THE DIAPASON are familiar, such as Lazare Saminsky, Joseph Yasser and Jacob Weinberg of New York and Dr. Ernest Toch of Los Angeles.

Letters from Our Readers

Of Value to Conscientious Student.

Louisville, Ky., Dec. 7, 1938.—Dear Mr. Gruenstein: The "Memoirs of Louis Vierne" should be of inestimable value to the careful reader and conscientious student. Moreover, it is an intensely interesting chronicle—the sort of thing one expects and receives from THE DIAPASON.

Sincerely,
W. LAWRENCE COOK.

Read in Denmark and Norway.

Welling, Kent, England, Jan. 2, 1939.—Dear Mr. Gruenstein: It is a pleasure to renew my subscription to your valued and interesting publication.

It is twelve years since I first saw THE DIAPASON and each month I have found much to interest me. My copy is passed on after I have read it and you may be interested to know that THE DIAPASON is thus seen, if not completely read, in both Denmark and Norway!

In wishing you a happy and prosperous new year, may I add my appreciations of the excellent Vierne memoirs and the interesting articles by Dr. Macdougall apropos his visit to this country.

Cordially yours,
J. R. KNOTT.

What a Reader Likes and Dislikes.

The Mill House, Short Falls, N. H., Nov. 18, 1938.—Dear Mr. Gruenstein: I think everyone who reads THE DIAPASON gets a great kick out of it, and, of course, as an editor, you try to give your readers everything that is of interest to them and their profession. Personally, however, I do not like the testimonial letters on the editorial page. I think that space could be devoted to better use.

As for myself, I wish we could have more papers like the Vierne "Memoirs" and articles and discussions pertaining to music, recitals, the organ and new trends. I'd like to see another debate like the one some years ago over Mr. Lemare's hatred of the crescendo pedal. Remember?

From my contacts with organists and builders in general it seems to me that they are afraid of anything new. They're too hidebound by tradition. Tradition is fine in a way, but tradition never made for progress. Nevertheless, I compliment you on your middle of the road policy and your handling of the Hammond case showed fairness all around. To me the Hammond affair was very silly and childish and in the end gave Hammond a whale of a lot of free advertising, as it called the attention of a lot of people to the instrument who otherwise would never have heard of it. But the case was news and you featured it as such.

For a bigger and better DIAPASON, I am,

Yours truly,
ROBERT K. HALE.

Affords Many Pleasant Evenings.

Salamanca, N. Y., Dec. 2, 1938.—My dear sir: Enclosed you will find a renewal subscription to THE DIAPASON. I have thoroughly enjoyed my first year's subscription, and am looking forward to the second year with much joy. You have the finest organ publication in all the world, I think, and I am proud to be a regular subscriber. I would have passed many otherwise long and unpleasant evenings had I not had my DIAPASONS with their very splendid contents to pass away the time.

Musically yours,
PHILIP F. SMITH.

"A Sort of Musical Baedeker."

New York, March 1, 1939.—Dear Mr. Gruenstein: * * * May I be permitted to say how great a joy I get each month from your publication? The articles by Dr. Thompson form a sort of musical Baedeker, while the series by Vierne, in their splendid translation, are absorbing. Then there is the matter of the impeccable way in which your magazine is printed, for it is doubtful if anyone yet has discovered an error in the set-up. It is perfection itself.

Sincerely and gratefully yours,
GEORGE VAUSE.

Proper Place for the Tassel.

Editor of THE DIAPASON: Can anyone supply information as to the proper side on which the tassel should hang on the mortarboards worn by choirs? I have worn a mortarboard in vested choirs for many years, and never heard until recently that the tassel should be worn a certain way. If this is the case, please give a reason. ORGANIST.

EDGAR A. LUNDBERG'S CHOIR WILL SING FOR ORGAN FUND

The fifth annual presentation of "Christ Triumphant," written, arranged and directed by Edgar A. Lundberg, minister of music, will be given by the choir of 120 voices of the First Lutheran Church, 3500 Fullerton avenue, Chicago, on Palm Sunday evening and on Wednesday evening, April 5. The choir, clad in costumes of nineteen centuries ago, will dramatize the events of the Passion story in nine colorful scenes and sing excerpts from Dubois' "Seven Last Words," Stainer's "Crucifixion" and Handel's "Messiah." Admission is without ticket, but a silver offering will be received to enhance the fund from which a new organ will be purchased this summer.

MISSOURI MARRYING JUSTICE PROVIDES "ORGAN MUSIC"

A cozy chapel with "pipe organ music" for marriage ceremonies has been installed by Justice of the Peace Vernon Sigars at his offices in Joplin, Mo. Several months ago Sigars created a "paper organ" for decoration in his "marryin'" room. He recently obtained an electric phonograph and installed a loud-speaker behind the "organ." When a couple comes in to be married he slips a record on the machine in an outer office, walks solemnly into the chapel and to the music of the "organ" performs the ceremony.

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

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of April 1, 1914—

The University of Illinois ordered a four-manual of seventy-four speaking stops, to be built by the South Haven, Mich., factory of Casavant Freres. The specification was presented.

The scheme of stops of the large Austin organ for the Panama-Pacific Exposition at San Francisco was published. This instrument now stands in the San Francisco municipal auditorium.

At a meeting of the council of the Guild J. Warren Andrews was nominated for warden, S. Lewis Elmer for subwarden and Harold V. Milligan for general secretary.

Edwin H. Lemare played the opening recital March 26 on a four-manual Casavant organ in the First Congregational Church of Oak Park. The church and the organ later were destroyed by fire.

TEN YEARS AGO, ACCORDING TO THE issue of April 1, 1929—

Harrison Major Wild, for two-score years one of the most prominent organists, organ teachers and choral conductors of America, was found shot to death in his home in Beverly Hills, Chicago, March 1. Mr. Wild had become discouraged over the partial loss of his hearing, which had curtailed his activities.

The Cathedral of St. Vibiana in Los Angeles placed a contract for a four-manual organ of seventy-three sets of pipes with the Wangerin Organ Company.

S. Wesley Sears, organist and choirmaster of St. James' Episcopal Church, Philadelphia, and one of the outstanding church musicians of the country, died March 6.

Edinburgh University conferred the degree of doctor of literature March 21 on Dr. Harold W. Thompson of Albany, N. Y., a member of the faculty of the State College and of the staff of THE DIAPASON.

Fletcher Wheeler, founder of a conservatory of music at Madison, Wis., and organist of Grace Episcopal Church in that city, died Feb. 14 at the age of 69 years.

The Skinner Organ Company was commissioned to build a four-manual for the First Presbyterian Church of East Orange, N. J.

GREAT CROWD HEARS BIGGS CLOSE SERIES AT CAMBRIDGE

E. Power Biggs brought his series of six recitals on the Baroque organ in the Germanic Museum of Harvard University to a climax Feb. 20. Note of these recitals was made in the January issue. A program which included three of Handel's eighteen concertos for organ and orchestra (No. 2 in B flat, No. 11 in G minor and No. 10 in D minor) drew to the Germanic Museum an audience that overflowed the building, to listen at the feet of gaunt statues and on the steps of Romanesque porches. The orchestra of fourteen members of the Boston Symphony—five violins, two violas, two 'cellos, a double bass, two oboes and two bassoons—was disposed in the gallery which houses G. Donald Harrison's organ, where its tone balanced the organ's to perfection under the conductorship of Bernard Zighera.

The program contained also a Trio-Sonata (No. 1, in E flat) by Bach, originally written for pedal harpsichord. For contrast there was Bach's Passacaglia, whose grandeur was thoroughly conveyed to an unusually enthusiastic audience.

Summarizing the series of performances the critic of the *Boston Transcript* wrote:

"It is unseemly to take leave of the recital and the series without once more doffing one's hat to Mr. Biggs for his courage and enterprise through the past two seasons. He has provided hundreds of listeners with a generous sampling of the lesser and greater masterpieces written for the organ by composers of another day. And, fortunate in the admirable instrument which he has had at his service, he has again proved that an organ recital need not be a bore or a rite, but can be a stimulating experience."

The Free Lance

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

The Works Progress Administration, Federal Music Project, working in and around Boston, has done some interesting things lately along a line in which I am interested—New England colonial psalmody. For some years the WPA offerings of music, much of it not heard before in concerts, had a respectful and fair hearing before small audiences. This year the names of some of the colonial composers are included along with up-to-date offerings. The names of William Billings (1746-1800), Oliver Shaw (1779-1848) and others—Oliver Holden (1765-1844), Timothy Swan (1758-1842), Lowell Mason (1792-1872), for example—would find a place on any list of the old worthies. The modern composers are given every opportunity, apparently, to show their goods, and there are some weird things offered to our ears; but that is characteristic of the ultra-highbrow orchestral programs as well as of these more modest affairs.

In the first verso of his Sonata in C minor Percy Whitlock has a dedication, "To D. L. S. and Harriet," followed by three lines in Greek, neither explained nor translated. This immediately recalled that when a boy of 12 or 15 I discovered among my father's books an old copy of Samuel Butler's "Hudibras," whose satirical lines amused me; especially do I remember

He could **speak Greek**
As naturally as pigs **can squeak**

which I considered very funny indeed. I am sure that Whitlock never squeaks, his musical and intellectual processes are too well oiled; but . . . a musician who can write Greek . . . ! Wonderful! It seems that "D. L. S." refers to Dorothy L. Sayers, the writer of that clever musical novel, "The Nine Tailors," and that the cryptogram is a numerical cipher based on the Bible (Revelations, Chapter I) and was designed to puzzle the brains of Lord Peter Whimsey, the erudite hero of Miss Sayers' admirable detective novels. There you have it! Or *do* you?

If you read the recital programs in THE DIAPASON every month you will see that the Canzona from Whitlock's Sonata is being played. I would like to recommend the pairing of the Canzona with the Scherzetto; the latter is very fetching, with its intriguing rhythm, though butter fingers better keep away.

Quite by accident the other day, when calling on my friend Professor Arlan R. Coolidge, head of the music department at Brown University, Providence, I picked up a copy of his "A Guide for Listening," which he had printed in 1938 for use by his classes in music history and opera. It is octavo in shape, stitched or wired, stiff paper covers, and has in its 116 pages over 60,000 words. I can best describe it, I think, as a helpful manual for any music student, whether studying singing, an instrument, musical history or even musical theory. Its direct application is, however, to courses in history or appreciation. There are nine chapters, and each chapter has a supplement specifying required reading, suggested reading (books), suggested records, assigned records, etc. I would not like to take space in an organists' column for this notice of "A Guide for Listening" if I did not feel that it was the sort of help that every music student is seeking, but not always finding. Professor Coolidge has a very clear, fluent style, giving the impression that in a friendly, up-to-date way, the subject of music in its varied aspects is discussed adequately. I imagine that copies are for sale and that inquiries to Professor Arlan R. Coolidge would be answered.

In these days when organists, here and there, spurred on by the self-deception that they are improving a congregation's taste, play a Bach prelude and fugue for a service prelude, we seem to have lost the idea that used to inspire us, namely that "smoothness" is a valuable element in church music. It is not easy to say just what we mean when we praise an organist by saying he plays with "smoothness." I imagine that a majority of organists would agree that "smoothness" always goes with an avoidance of noticeable transitions from one thing to another; for example, in going from an organ prelude to the key in which "The Old Hundredth" is to be sung. One can usually spot with precision the moment when the prelude comes to an end and the modulation starts on its wriggling way. A lack of "smoothness" is felt distinctly when the first notes of the organ prelude surprise us and make us jump in our seats. Any gap in a service, when there is a question as to what will happen next—for example, in a vesper service, with many anthems or chorus numbers to be sung, with intervals for shifting music and getting ready for the next piece; or, in cases where an anthem is followed by an organ solo appropriate to the season or complementary in religious feeling to the anthem—in all these cases, if the organist cannot bridge these gaps by clever extemporizing, the response of the congregation will be broken up into stoppings and startings, and the effect is unpolished, crude, not smooth.

In short, service playing is not smooth if the organist is not ready for the scores of places in prelude, hymn singing, accompaniment—ready to cover pauses that might be awkward or ready in some way to minimize them. Organists may fail in "smoothness" by basing their service playing on concert hall methods or conventions. In the concert hall the performers are in evidence every moment and it is legitimate for them to accent a pleasant personality by every means in their power. Contrast that with a churchly interior, organ console out of sight, choir decorously quiet, glaring dress obscured. If you say "Macdougall, you are too utterly too," I will admit that I am talking about ideals; but you have ideals also, haven't you?

The author of "W—h M——e t——d S——e" is credited by an English paper with having divided England into two parts, (1) those who regard the book as a personal insult and (2) those who regard it as the most amusing commentary on English national idiosyncrasies ever written. For my part I think much of the humor is cheap and the smart writing mere phrase mongering. What is gained by hurting people's feelings?

S. E. GRUENSTEIN LEAVES CHURCH HE SERVED 48 YEARS

Siegfried E. Gruenstein retired as organist and director at the First Presbyterian Church of Lake Forest, Ill., on March 5, after a continuous service of forty-eight years. He will devote his entire time to THE DIAPASON, which he founded in 1909 and has edited and published since that time. Mr. Gruenstein is succeeded by James R. Gillette of Northfield, Minn., who for a number of years had been at Carleton College as professor of organ and college organist and who is well known as a recitalist and as former municipal organist of Evansville, Ind.

Mr. Gruenstein's long service elicited warm tributes from the parish and he was the object of a touching farewell reception after the service on his last Sunday. He had played under four ministers in the course of nearly half a century and had seen the growth of the prominent suburb of Lake Forest and of its church through the years.

Booklet on Direct Electric Action.

A handsome and informative booklet just issued by the Wicks Organ Company of Highland, Ill., is entitled "Why Wicks Direct Electric Action Is Supreme." Profuse illustrations and explanations provide a clear and easily understood picture of the Wicks system. Space is devoted to a description of all the working parts. For every organist interested in organ construction the new publication is something that he will wish to have and to read.

Under the direction of George H. Shackley the choir of the West End Collegiate Church in New York City is rendering special music throughout Lent. Among the offerings are the following: Feb. 26, "Gallia," Gounod; March 5, "Stabat Mater," Rossini; March 12, "Penitence, Pardon and Peace," Maunder; March 19, "Olivet to Calvary," Maunder; March 26, "Seven Last Words of Christ," Dubois; April 2, "The Crucifixion," Stainer; April 9, "Life Everlasting," Matthews.

EVERETT JAY HILTY

EVERETT JAY HILTY, MUS. B., has been engaged by Rowland W. Dunham, F. A. G. O., dean of the college of music of the University of Colorado, to give a series of ten organ recitals during the university's summer session. For many years organ recitals have added to the cultural development of the university students and people of the surrounding territory. In all, sixteen recitals will be given, the remaining six being played by Dean Dunham, opening and closing the two summer sessions of five weeks each. The organ is a four-manual Austin of 115 stops. Recitals are given every Wednesday and Sunday afternoon. The programs for Wednesdays are of a popular character. The music Sundays will include a greater number of the standard works of organ literature.

Mr. Hilty received his first piano and organ training from Mrs. Robert S. O'Haver of Holly Hill, Fla. Later he attended the University of Miami, where he studied organ with Bertha Foster, dean of the music school, and W. S. Sterling, founder of Mu Phi Epsilon and the Cincinnati College of Music. His piano studies were with Earl Chester Smith and Julian de Gray. He received his bachelor of music degree from the University of Michigan, majoring in organ under Palmer Christian.

Mr. Hilty was formerly organist of the First Christian Church, Miami, Fla.; the First Congregational Church, Ann Arbor, Mich.; the Olympia Men's Bible Class, Miami, at that time the world's largest Bible class; the Hotel Pancoast, Miami Beach; radio station WQAM, Miami; radio station KLZ, Denver; dean and head of the organ department, Denver College of Music, and assistant conductor of the Denver Festival Chorus. He is at present organist at Fifth Church of Christ, Scientist, Denver, and minister of music at St. Barnabas' Episcopal Church.

Mr. Hilty recently was re-elected president of the Colorado State Music Teachers' Association, and conducts the only school devoted exclusively to the training of organists in Denver. He has appeared with the Denver Civic, Professional and Junior Symphony Orchestras, playing with the latter group the Handel F major Concerto for organ and orchestra. He was awarded a graduate scholarship by the University of Colorado, where he is majoring in organ under Dean Dunham.

Brahms' "Requiem" in Baltimore.

Brahms' "Requiem" will be sung on the night of April 4 by a chorus of 100 voices at the Brown Memorial Church, Presbyterian, in Baltimore, under the direction of W. Richard Weagley. Virgil Fox will be at the organ and the soloists will be Miss Katherine Harris, soprano, and William Chalmers, baritone. The church choir will be augmented by the Hanover Choral Club and several local choirs. The same group was to sing the "Requiem" in Hanover, Pa., on Passion Sunday, March 26. The Brown Memorial choir is presenting Dubois' "Seven Last Words" on Palm Sunday afternoon at 5 o'clock.

Announcement is made that Fritz Heitmann of Berlin, who is coming to America on a recital tour, will play at the West Point Military Academy chapel at 2:30 on April 23.

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Kalamazoo College
Organist-Choirmaster, St. Luke's Church

Free Lance Writes of Dr. Eric H. Thiman and Percy Whitlock

By DR. HAMILTON C. MACDOUGALL

[Continued from March issue.]

One of the friends I made on my first visit to London in 1883 was George Belcher, organist at the Gordon Square Catholic Apostolic Church and clerk in the music shop of Weekes & Co., London. Belcher was devoted to E. H. Turpin, the musical adviser to the Catholic Apostolic Church; I was having lessons with Mr. Turpin at the time. Belcher was a jolly chap, very musical; in fact, Weekes & Co. still sell copies of his anthems. We became pretty well acquainted and he confided in me that the first three notes of a song of his published by Weekes & Co., *a-d-a,* spelt his fiancee's name, Ada. This cipher of affection struck me as a real stroke of genius on his part.

Americans visiting London occasionally look for Christina Rossetti's church (Woburn Square, only a minute's walk from Gordon Square) and are shown the pew where she sat; but few of them have ever heard of the Catholic Apostolic Church, the "cathedral" of the "Irvingites," on Gordon Square. The "Irvingites" owed their name to their leader, Edward Irving, a Presbyterian minister (1792-1834), not to Henry Irving, the actor, whose name, it will be remembered, was really Brodribb. I had several friends who were connected with the Catholic Apostolic Church at Paddington. It will be readily understood that it was an act of homage to old friendships that induced Mrs. Mac and myself to visit the Gordon Square Church. It will repay an hour's inspection at any time if you are in London and are interested in architecture; it is not only an imposing structure, but one inspiring in its beauty. The morning we were there the music used was a service written by E. H. Turpin, so Bettesworth Page, the organist, informed me. The church is served by an elaborate ritual with even more than the pomp of vestments, prayers and music of a high mass; it seemed to us that all the congregation took communion at the altar.

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Hears Dr. Eric H. Thiman

The Sunday following that at Gordon Square Church—and what a gorgeous, sunny day it was!—took us to a well-known non-conformist church in a different part of London, as will be seen from the letter following:

24, Princess Court, Wembley, Middlesex. Sept. 5, 1938.—Dear Dr. Macdougall: I thank you for your letter, and I shall be most pleased to meet you, and give you any information I can. It will give me pleasure to see you after the morning service at Park Chapel, Crouch Chapel, where I am an organist, next Sunday. * * *In either case book to Crouch End, Broadway; the church is only one minute from there.

My wife asks me to say that if you would care to come and have lunch with us after the service, she will be most happy.

With all good wishes.

Yours sincerely,

ERIC H. THIMAN.

Unfortunately Mrs. Mac and I were pledged for luncheon to the Gildings and had to send our regrets to Mrs. Thiman. (By the way, the name is pronounced *Tee-man.*) We did go to the service, however, finding it takes place in a church whose interior was in the form of a square with galleries on three sides, seating perhaps 1,000. Although it was a good day, with some sun, the church was cold, of course. English people complain of our "overheated houses," but don't seem to mind the damp chilliness that assails you in an English church, chapel or public building as soon as September comes. In any day in winter walk through the streets in any residence district of London and note that *every window in every house* is open, top and bottom, from before breakfast to the time beds have been made. Ye gods! How can the English endure their self-imposed cold?

But . . . if the church was cold, there was plenty to warm the mind; we had a fine sermon of an unusual type on God seeking man and man seeking God. The choir sang a bold "Jubilate" by Stanford and there were hymns heartily sung; in one of these Thiman introduced a tuba

ERIC H. THIMAN

obbligato here and there very effectively. Like Alfred Hollins and Purcell Mansfield, Thiman allows a breathing space between stanzas, the choir and congregation entering promptly as soon as the organist plays the first chord of the stanza. The organ prelude was a quiet piece, hardly getting beyond a *mf.* The minister and choir entered together, gowns and caps for ladies, gowns for gentlemen—nine sopranos, five altos, two tenors, four basses. Thiman is a tall, slim man; the picture of him appearing with this article is a very good likeness.

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Thiman a Worshipful Composer

Dr. Thiman is a son of the manse and his compositions for church show him to be in sympathy with the spirit of worship; he puts his art at its service, the words are declaimed naturally and not held in servile responsiveness to the musical rhythm. These qualities are well shown in his "The Last Supper" (Novello, 1930, takes thirty minutes in performance).

I asked him how he made his beginnings with the public; he thinks it was his hymn settings, which rather took a new path from the Scripture words anthems. Of course, if one takes a long list of Novello's octavo anthems one comes across titles such as "Abide with Me," "Angel Voices ever Singing," "Art Thou Weary," which are the first lines of hymns; but they do not compare in number with those titles based on Scripture. Thiman's "Sing Alleluia Forth" was published in 1925 and may well have been the first of several hymn-tune settings ["Let All the World in Every Corner Sing" (1928), "The Spacious Firmament on High" (1932), "Thou Whose Almighty Word" (1933)] all of which have the Thiman characteristics of spontaneous, natural melody—so natural that you get out of sorts because you did not think of it yourself—vigorous rhythm and varied harmony. Somewhat different in style are "O Lord, Support Us All the Day Long," evening anthem; "Christ Hath a Garden," words by Watts, *larghetto,* rather florid, not easy; "Seek Ye the Lord," an entirely different conception from that of Dr. Varley Roberts, a very clever piece of writing, with many felicitous touches (1938). A Magnificat and Nunc Dimittis in D flat is a brilliant festival setting, strikingly harmonized; the tempo is *allegro,* somewhat modified in the Nunc Dimittis, and the two movements held together by two two-bar themes of tuneful impressiveness. While not difficult, the service needs a good choir and organist. Novello publishes all the music mentioned above. Chappell publishes a charming carol, "Madonna and Child" (1925) and Augener "As Joseph Was a-Walking" (1930).

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Cantatas, Sacred and Secular

I have examined with some care four sacred cantatas, "The Last Supper" (1930), "The Parables" (1931), "The Nativity" (1934) and "The Flower of Bethlehem" (1938); the last is published by Curwen, G. Schirmer; the others by Novello. The three Novello cantatas are for full chorus and solos, and for "The Last Supper" full orchestral parts are available. The organ accompaniments will appeal to a good player. The music in its totality—and this applies to all the Thiman compositions—appeals to religious feeling and gives ample opportunity for its satisfaction. Taken simply as music the cantatas are sincere, founded on an unfailing melodic instinct; the harmony is modern without undue dissonance; the rhythm is strongly felt. Without being held down to mere practicality, everything shows the hand of a gifted musician who knows what he wants and how to get it. Each cantata is well held together by several themes used in whole or in part and repeated as often as needed in the work.

Above I have spoken of Thiman's melodic power. Pages 10 to 19 in "The Last Supper" exhibit another type of melody (the slow melody as an exposition of deep emotion); I would recommend to any reader of this article that he get a copy of the work and study those ten pages.

"The High Tide on the Coast of Lincolnshire" (1932), published by Novello and scored for full orchestra, is a choral ballad; Jean Ingelow's poem is a story of human interest. The work is not difficult and would prove easily effective.

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Secular Works by Dr. Thiman

Of a rather large list of octavo pieces I recommend, for two-part songs, "Shepherds' Evening Song," "When Cats Run Home" and "I Wandered Lonely as a Cloud," the first and third Novello, the second Winthrop Rogers; for male quartet, "Devotion" (Keith Prowse), "The Nightingale" (Joseph Williams); for mixed voices, unaccompanied, "Now Sleeps the Crimson Petal" and "My Bonny Lass She Smileth," both Novello. For organ the list is not long—"Intermezzo," "Carillon" and "Sortie" (Novello); I like the first of these; and four chorale improvisations; the first and fourth of these seem to me to be the best (Novello). For piano there are a Suite in three movements, Prelude, Sarabande and Gavotte (J. B. Cramer & Co.), difficult; "Fairy Scenes from Shakespeare" (Paterson), six pieces, much easier; these ought to have a wide popularity; "Windjammers," six two-page pieces, quite in the Thiman vein, very easy, very valuable for piano teachers. "Elegiac Melody," for strings and organ, is a well-written composition, somewhat heavy, but worthwhile. "English Ballade" (Barbara Allen) has had two performances; another orchestral piece, "Autumn Music," inspired by some lines of Keats, awaits a performance.

Dr. Thiman says that he is practically self-taught so far as organ playing is concerned. Dr. C. W. Pearce was one of his early teachers and Dr. Harold Darke saw him through his musical doctor's degree at London University. Like the other musicians in England whom I have met, Dr. Thiman has the greatest respect for Elgar. His opinion of the ultra-modern movement in music is that it is a "temporary dislocation."

Dr. Thiman teaches harmony and composition three days a week at the Royal Academy of Music.

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Change of Scene to Bournemouth

Bournemouth (or "Bawn-muth" as the ordinary English pronunciation has it) is a delightful all-the-year pleasure resort; in 1920 it had a population of 78,000 and by now it must be close to if not over the 100,000 mark. It is situated in Hampshire, 107 miles by rail from London. It was my second visit, the first having been made in 1908. So far as I am aware there is no seaside resort, except Scarborough in Yorkshire, that can with any success challenge Bournemouth's claim to be the premier beauty spot of England. A century ago this wonderful town was merely a wide expanse of gorse, heather and pines, through which ran a brook called the Bourn. As the town grew this brook and the hilly ground on each side were recognized as assets and were cultivated. Citizens have recognized the advantages of the town's situation and have developed them with almost devotional care. The cliffs at the oceanside are crowded with hotels, a pier (that characteristic British institution) has been built and the pavilion, with casino, concert hall, cinema with large Compton organ, and a restaurant, added.

Our good friend Thomas Cook billeted us in the Grand Hotel, only five minutes from the Glen, the Pavilion, the pier and the surf. This situation pleased me, for I was intent on interviewing Percy Whitlock, whose name had become increasingly familiar to me as the composer of pieces for the organ—Scherzo, "Folktune," Canzona from the Sonata in C

PERCY WHITLOCK

minor, Fantasie Chorale No. 1, etc.

By appointment I found Whitlock in his office at the Pavilion. The photograph accompanying this article is an excellent one and, if I am any judge, pictures a man who has already made his mark on this generation's music and who will continue to enrich organ literature as long as good health and encouragement are his lot. Whitlock, a young man (born in 1903), is a year or two younger than Dr. Thiman; he is of a ruddy complexion, and is of the physical type that carries off hard work easily.

It was as a choir boy in Rochester Cathedral under C. Hilton Stewart that Whitlock was inducted into the traditions of cathedral music. For five years he was the assistant organist. Some songs attracted attention and gained for him, after competition, the Kent scholarship (composition) at the Royal College of Music, London. Here he had for teachers Vaughan Williams, Gustav Holst and Charles Wood, deceased; he speaks with special affection of Williams, whose simplicity of character and modesty are marked. For organ master he had Dr. Henry Ley, now precentor of Eton. Ralph Downes, formerly organist at Princeton, now of the Brompton Oratory, London, was at the college at the same time as Whitlock.

The Pavilion is under the control of the town government and Whitlock's official title is "organist to the Corporation of Bournemouth." The organ by John Compton was built in 1929 and enlarged in 1934. It is a cinema organ of the well-known type. The total number of pipes is 1,852, enclosed in two concrete chambers; wind pressures are from thirty inches in the main trunk to six inches for the softest ranks. We had a brief go at the instrument, which will roar for you like the Royal Scot on its way to Edinburgh, or will purr as softly as the house-cat warming himself at the fireside. Yes, sir-ee!

The Bournemouth Corporation is a big amusement enterprise so far as it concerns itself with the Pavilion. I take the program for a single week. Here it is: Carl Rosa Opera Company, eight performances, "Carmen," "Barber of Seville," "La Boheme," etc., with the municipal orchestra. In another week on Sunday the municipal choir and municipal orchestra give the Bach "St. Matthew Passion"; Monday, Dr. Malcolm Sargent (with Ethel Bartlett and Rae Robertson in their specialty) gives the Brahms Third Symphony, conducting the Municipal Orchestra; Tuesday the orchestra again, with Moiseivitsch in Rachmaninoff's Rhapsody and playing the Tschaikowsky E minor Symphony; and so on through the week. Ordinarily there are Sunday afternoon orchestral concerts with light programs, or organ recitals by Whitlock; at these recitals he plays the standard repertoire and transcriptions. It will be noted that with a municipal chorus, a full-sized municipal orchestra and a concert organist the range of entertainment is almost without limit.

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Percy Whitlock's Compositions

Whitlock gives this list of his compositions: Five Short Pieces, Four Extemporizations, Fantasie Chorale No. 1 and No. 2, Seven Sketches on verses from the Psalms, books 1 and 2, Sonata in C

minor, Plymouth Suite, in press, but due any moment. He's working on a set of chorale preludes.

Whitlock's work has been confined, so far as the American public is aware, to the organ, but he is working the music for a play-fantasy, "The Day-Dream Family," by Madge Beaumont, performance at the Pavilion Feb. 11; also a new work, Prelude, Air and Fugue for large modern orchestra, for performance March 15, the local music festival week. Later in his letter to me of Jan. 14 he speaks of a Concerto for organ and orchestra in process of publication (is this the Symphony in G minor, also by Whitlock?). Other orchestral compositions are: Concert Overture, "Carillon" and "To Phebe" (organ and orchestra), Variations, Serenade, Holiday Suite, Wessex Suite, "Poem" (organ and orchestra). For choral works he acknowledges eight anthems and seven services, as well as Bridgewater and Rochester pageant music.

I am of the opinion that Whitlock is what is often termed a "marvel of industry."

What bid does Whitlock's music make for general popularity? I think the approach to his idiom is made through the Five Short Pieces. His Fantasie Chorale No. 1 is a difficult work, and the Sonata in C minor still more difficult. But Whitlock insists that these lie well under the fingers and that any player with a *developed technique* can play them without undue trouble; he also told me that writing done at the desk is subjected to the most rigid criticism at the keyboard until it is absolutely practical.

With respect to the modern dissonant music, he can listen with patience to music, however modern, if it shows some underlying sincerity of design; he admires very much the work of Leo Sowerby.

Although Whitlock has a sharp wit, he is not unduly cynical. He does not advise anyone to start in the organist's profession unless (1) he is most exceptionally gifted, (2) has a little money of his own, (3) is able to undertake any and all kinds of work, (4) cares nothing for kicks and opprobrium, (5) has the cheek and pertinacity of Satan, (6) has influential friends or comes of good family, (7) is a mad, keen enthusiast and (8) is willing to work hard for little financial reward. With all these qualities, plus a good measure of luck, he might be able to make a reasonable living.

FAMOUS ORGAN IN SCHWAB MANSION SEEMS DOOMED

One of the treasures housed in the picturesque chateau at Riverside drive and Seventy-third street, New York City, which Charles M. Schwab announces is to be closed permanently, faces destruction if the stately mansion is razed to make way for an apartment building, according to the *New York Times*. This is the organ, one of the finest privately owned instruments in the world, which Mr. Schwab had built into the home that has been one of the city's show places since 1905. The steelmaster, who has been a music-lover since childrood, expressed belief that the organ would have to be dismantled.

"The organ cannot be moved," he said. "It was built into the house and is part of it."

Asked if the instrument could not be moved in pieces and be reassembled in another building, Mr. Schwab replied, "I don't think so." No pipes of the organ are visible, but the instrument is so large that the pipes were built into many of the walls of the seventy-five-room mansion.

This organ played an important part in the Sunday afternoon "at homes" of Mr. and Mrs. Schwab over a period of nearly twenty-five years. An accomplished musician, Mr. Schwab gave piano lessons in his spare time in his youth, but he is especially fond of the organ. The organ has also been heard in radio broadcasts.

New Gift for Baldwin-Wallace.

The conservatory of music at Baldwin-Wallace College, Berea, Ohio, of which Albert Riemenschneider is director, has received from Mr. and Mrs. E. J. Kulas of Cleveland an additional gift of $25,000. This gift will be used to complete an extra thirty rooms for the conservatory and improvements and refinements in the older part of the building. In addition to this the grounds will be newly landscaped and improved.

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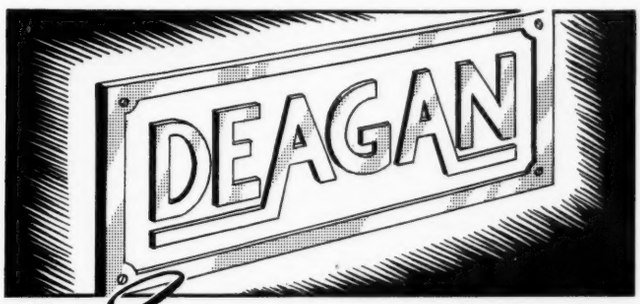

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Toronto Center.

The February meeting of the Toronto Center was held Sunday evening, Feb. 19, at Timothy Eaton Memorial Church. Thomas J. Crawford, Mus.B., F.R.C.O., and the choir of the church, under his direction, rendered the following program: Modern anthems by British composers, "Give Us the Wings of Faith," Dr. Ernest Bullock; "O Lord, the Maker of All Things," H. A. Chambers, and "Lauds" (from three Hymns of Praise), Dr. George Dyson; organ solos, Postlude in A. Norman Gilbert; Adagio from new Sonata in A minor, W. H. Harris; Toccata in C, Bach; Church Cantata No. 149, "Let Songs of Rejoicing Be Raised," Bach; organ postlude, Chorale Prelude on "Neander," Crawford.

Despite the fact that this turned out to be one of the stormiest nights of the year, there was a goodly attendance of organists and their friends, and they were well repaid. Mr. Crawford has a splendid choir and the singing on this occasion was greatly enjoyed. Mr. Crawford's playing is known not only to members of the Toronto Center, but throughout the College, and it was, as usual, up to a high standard.

After the recital refreshments were served in the church parlors and a happy social hour was spent. Dr. Peaker made a short address expressing the thanks of the center, to which Mr. Wells Hewitt added his word of appreciation and Mr. Crawford very suitably responded.

Montreal Center.

A meeting of the Montreal Center took place Saturday afternoon, Feb. 25, when three organists were heard in a recital in Trinity Memorial Church, Notre Dame de Grace, offering an enlivening and well-balanced program that ranged from Bach to Sowerby.

Miss Violet Balestreri opened the recital with four Bach numbers, all in excellent contrast, followed by a composition of her own, a Prelude on "Aeterna Christi Munera."

The Bach numbers were "In Dir ist Freude," Andante (Sonata No. 3) and Great Fugue in G minor. Miss Balestreri displayed good judgment in adopting a somewhat slower tempo than usual in the louder polyphonic portions of her program, because of the peculiar echo that exists in the building. The movement from the trio-sonata was rendered with considerable variety of tone color and well-balanced registration. Her own composition was conceived somewhat in the style of a fantasia, with expositional sections built of thematic material growing out of the melody. The harmonic texture was in keeping with the antiquity of the tune, and a sense of austerity was conveyed, which carried conviction.

Phillips Motley, organist and choirmaster of the First Baptist Church, Montreal, played two chorale preludes by Charles Wood—"St. Mary's" and "Old One Hundred and Thirteenth Psalm," concluding with the Chorale in B minor of Cesar Franck. "St. Mary's" was treated with sympathetic understanding of the three distinct moods to be found in the work. The psalm setting was given a vigorous interpretation, which convinced one of the value of this splendid contribution to the literature of the organ. In his Franck number Mr. Motley displayed mastery of nuance values.

Graham George, organist and choirmaster of St. Peter's Church, Sherbrooke, Que., was the third performer. His numbers were confined to modern composers and were: Prelude and Fugue in C minor, Healey Willan; Folk-tune and Allegretto, from Five Short Pieces, Percy Whitlock, and Chorale and Fugue, from Organ Suite, Leo Sowerby. The Willan composition is a work of spacious architectural dimensions. It was given a stately performance. In the double fugue the entry of the second subject was particularly effective in its mutational guise. The Whitlock numbers gave evidence of the performer's fine sense of poetic values. Effective use was made of contrasted flutes and reeds. Leo Sowerby's Chorale and Fugue displays a certain El Greco stark ruggedness. Fluidity of ideas mingles with facility of presentation. The text makes heavy demands on the performer, and these were met with ease.

The listener embarked on a voyage over a sea of trouble, and the islands on which one might seek haven were indeed few. Be that as it may, it is encouraging to find the organ receiving consideration as a medium for the expression of other than seventeenth and eighteenth century polyphony and nineteenth and early twentieth century romanticism. Mr. George deserves great credit for bringing forward compositions which advance the cause of modern organ literature.

GEORGE M. BREWER, Chairman.

Kitchener, Ont., Center.

The first two of the series of Lenten recitals by members of the Kitchener Center have had the co-operation of the choirs of various churches and vocal soloists. On Sunday, March 5, the following program was given at St. Paul's Lutheran Church, assisted by Gladys Parker, contralto, and C. A. Walker, accompanist: Fugue in G minor, Bach; Chorale Preludes, "Es ist gewisslich an der Zeit," Krebs, and "Vater unser im Himmelreich," Bach; Moderato from Sonata No. 1, on the Chorale "Befiehl Du Deine Wege," Van Eyken; "Pardon Us, Gracious Lord," from Cantata No. 144, Bach; "The Birds of Bethlehem," Walford Davies; Minuet, from Sonata in the Style of Handel, Wolstenholme; Berceuse, Vierne; Meditation, Bubeck; "All My Heart Inflamed and Burning," from "Stabat Mater," Dvorak; Theme (Varied) in E, Faulkes; "St. Anne's" Fugue, Bach.

On Sunday, March 12, the recital was given by Gerhardt Binhammer at St. Matthew's Lutheran Church, assisted by the choir of Zion Church, under the direction of Glenn Kruspe. Following was the program: Prelude and Fugue in D minor, Bach; "I Will Lift Up Mine Eyes," Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; "Jesu, Grant Me This, I Pray," Kitson; "Pastelle," Karg-Elert; "Lord, It Belongs Not to My Care," Kitson; "Thou Wilt Keep Him in Perfect Peace," Williams; Toccata and Fugue in D minor, Reger.

Both recitals were well attended and were marked by a high degree of excellence.

London, Ont., Center.

Ethel L. Matthews, Secretary.

The monthly meeting of the London Center was held March 1, the chairman, Charles E. Wheeler, presiding. Professor R. C. Dearle, Ph.D., of the University of Western Ontario gave an interesting talk on "Acoustics." The important contribution which telephone and radio have made to the science of acoustics was reviewed.

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A noteworthy Bach recital was given by Frederic Tristram Egener, Mus.D., organist and choirmaster of Cronyn Memorial Church, Feb. 15. He was assisted by the Cronyn Memorial choir, Miss Florence Cartwright, contralto, and E. N. Harding, baritone. Dr. Egener played the program in his excellent style. The compositions chosen were: Prelude and Fugue in E flat ("St. Anne's"); Passacaglia and Fugue in C minor; Fantasie and Fugue in G minor.

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The first two of a series of five Lenten recitals have been given at Knox United Church under the direction of Theodore Gray, organist. These recitals were attended by an appreciative audience and were marked by a high quality of programs. The first recital, March 1, was given by Theodore Gray, who chose as his selections: Sonata No. 5, in D minor, Merkel; Aria from Fifteenth Concerto for Strings, Handel; Chorale Prelude, "O Lord, Have Mercy," Bach; "Inspiration," Edwards; Cantilena, Hollins, and Finale from First Sonata, Borowski. A. Ernest Harris played the second recital. He chose: Toccata and Fugue in D minor, Bach; Musette and Minuet (from "A Masque"), Handel; "Legend," Vierne; "Through Palestine," Shure; Prelude, Clerambault; "A Gothic Cathedral," Pratella-Powell Weaver; Toccata, R. L. Becker.

Brantford, Ont., Center.

Following an enjoyable dinner meeting of the Brantford Center at the Bodega Tavern, attended by forty organists from Brantford, Hamilton, Kitchener, Galt and Preston, an excellent organ recital was given in the Park Baptist Church, Saturday, Feb. 4, by Eric Rollinson, F.R.C.O., of All Saints' Church, Hamilton. A business session was held between the dinner gathering and the recital. At the latter the program included: Toccata in F major (Bach), Sonata in C minor (Whitlock), and the Finale from Vierne's First Symphony. The Whitlock Sonata, as explained by Mr. Rollinson, is in modern symphonic form, taking forty minutes to perform. The Rev. C. R. Duncan, pastor, and George C. White, organist of the Park Church, welcomed the musicians and George Veary, A.R.C.O., chairman of the center, extended, on behalf of the organization, a sincere expression of appreciation to the deacons of the church for the use of the organ and church building.

Hamilton, Ont., Center.

The February meeting of the Hamilton Center was held in St. Giles' United Church Saturday, Feb. 18, at 4 p. m. A recital was played by T. J. Crawford, Mus. B., F.R.C.O., assisted by Mrs. Crawford, violinist. The organ program was as follows: Sonata No. 12 in D flat, Rheinberger; Chorale Prelude, "Erbarme Dich mein, O Herre Gott," Bach; Toccata in C major, Bach; Sonata in C minor, Whitlock; Scherzo from Sonata in A minor, Crawford; Postlude in A, Gilbert; three transcriptions by Mr. Crawford; "The Blessed Damozel," Debussy; Intermezzo in A minor, Brahms; Finale from D minor Symphony, No. 4, Schumann. Mrs. Crawford played the following numbers: "Romance" in B flat, Wieniawski; "Benedictus," MacKenzie.

HARRY MARTIN, Secretary.

CHOIR BOYS FOR "MOVIES" PROVIDED IN VARIED SIZES

William Ripley Dorr's St. Luke's Choristers, of Long Beach, Cal., have been busy in several new pictures. In "Broadway Serenade" they appear and sing with Miss Jeanette MacDonald. In "Alexander Graham Bell" a group of small boys appear in a Christmas caroling scene, singing "The First Noel." From the large number of boys under training in the organization St. Luke's Choristers are prepared to furnish almost any size and type of boy or voice that may be needed. For "Broadway Serenade" fourteen boys ranging in height from forty-eight to fifty-eight inches were needed for photography with Miss MacDonald. In the story of the telephone's invention eight little chaps not over fifty inches in height were required. Another unusual call came for twelve boys to sing a school marching song for "The Spirit of Culver," with piano accordion accompaniment, and the director requested ten boys with changing voices and two with unchanged voices, and specified that a rough and ready performance, entirely lacking in musical finesse, would be demanded.

CINCINNATI BACH CANTATA CLUB SINGS AT ALTER HOME

The Bach Cantata Club of Cincinnati, Ohio, directed by Parvin W. Titus, F.A.G.O., gave a program at the hospitable home of Mr. and Mrs. Robert S. Alter Sunday evening, March 12, before a gathering of a little more than a hundred guests. The concert was followed by refreshments and a social hour, with impromptu music on the hosts' equipment of instruments, which include a piano, a player-piano and a Hammond electronic organ.

In addition to the choral numbers there were two organ solos by Elizabeth Penn Browning and Bach's Concerto in D minor, for two violins, was played by Jean Grubbs and Helen Thacker.

The Bach Cantata Club was organized in November, 1934, for the purpose of studying the sacred and secular cantatas and motets of Bach. The chorus is independent of any church choir or other musical organization in Cincinnati. It is composed of enthusiasts who meet weekly at the Conservatory of Music for the study of fine choral literature, not only from an historical standpoint but for the enjoyment this music gives to the listener and participants. The chorus also gives English motets and works of Brahms, madrigals, etc. Last May it joined with Christ Church choir in a presentation of Bach's B minor Mass.

Mr. Titus, who directs the chorus, is also organist for the Cincinnati Symphony Orchestra, organist and choirmaster at Christ Church and a member of the faculty of the Cincinnati Conservatory of Music.

On Palm Sunday another program is to be presented at the Alter home, and Mozart's "Requiem" is to be sung by a choral group directed by Sherwood Kains.

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HOUSE OF J. FISCHER 75 YEARS OLD IN APRIL

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During Three-quarters of a Century Firm Has Published Many Works for Church and Organ, Besides Oratorios, Operas, Etc.

The music publishing house of J. Fischer & Bro. in New York City will celebrate its seventy-fifth anniversary on April 4. In view of the prominent part this firm has taken during three-quarters of a century in promoting the cause of music, and especially in bringing to the fore American composers and their works, the birthday will be considered as marking a chapter in the musical history of America.

The firm was founded April 4, 1864, in Dayton, Ohio, by Joseph Fischer, organist and director at Emanuel Church in that city. In 1875 it moved to New York, where Joseph Fischer continued his professional work as director of music at the Church of the Most Holy Redeemer. In 1884 the activities of the house had increased to such an extent that Joseph Fischer relinquished his professional work to devote all his time to the editing and publishing of music. In the same year the business was moved to Bible House, Astor Place, which remained the headquarters for upward of forty years.

Joseph Fischer died on Nov. 24, 1901. His two sons, George and Carl T. Fischer, who had assisted their father for some time, took over active management of the business. In April, 1926, the business was moved to its present home at 119 West Fortieth street, New York. The firm occupies an entire floor in this building, where offices, stock rooms and sales rooms cover an area of 15,000 square feet. All work incidental to the publishing and distribution of music is carried on at this address. The principal business is in the United States and Canada. In recent years, however, a considerable foreign trade has been built up and it is handled by the firm of Rushworth & Dreaper as agents for the British Isles.

While nearly all of the early efforts of J. Fischer & Bro. were confined to music for the Catholic Church, the catalogue in its development gradually embraced music in other forms. Today the list of publications covers every known type and form of music. In the field of organ music this house has been especially active and its organ catalogue is one of the largest and most important in the country.

During its entire existence the firm has worked in the cause of Catholic church compositions. Among the composers represented are Pietro Yon, organist and director of music at St. Patrick's Cathedral, New York; the Rev. Carlo Rossini, director of music of the diocese of Pittsburgh; Most Rev. Bishop Schrembs of the diocese of Cleveland, and others equally well known.

Besides operas such as Deems Taylor's "The King's Henchman" and "Peter Ibbetson," and a series of orchestral works, such as Deems Taylor's "Through the Looking Glass" suite and Carl K. McKinley's "Masquerade," a list of oratorios is published by Fischer, including such well-known works of today as: "The Ordering of Moses," by R. Nathaniel Dett; "The Guardian Angel," by Charles Sanford Skilton; "We Beheld His Glory," by Joseph W. Clokey; "The Hound of Heaven," by Humphrey J. Stewart; "The Christ-child," by William Rhys-Herbert; "The Vision in the Wilderness," by William A. Goldsworthy, and "St. John the Beloved," by Lily Strickland. Choral works in the Fischer catalogue include the "Russian Church Series," edited by N. Lindsay Norden, a series of masses by sixteenth and seventeenth century masters and a great deal of educational music.

The present officers of J. Fischer & Bro. are: George A. Fischer, president; Carl T. Fischer, treasurer, and Joseph A. Fischer, secretary.

GEORGE A. FISCHER

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BEETHOVEN MASS BY APOLLO CLUB OF CHICAGO APRIL 18

The first Chicago performance of Beethoven's "Missa Solemnis" will be given by the Apollo Musical Club under the direction of Edgar Nelson April 18 at Orchestra Hall. The "Missa Solemnis," considered by Beethoven himself as his greatest work, is contemporary in composition with the Ninth Symphony. Intended to commemorate the installation of Beethoven's patron, the Archduke Rudolph, as Bishop of Olmutz in 1820, the mass was not completed until 1823, the date of the composition of the Choral (Ninth) Symphony, and received its first performance in Russia.

The work opens with a majestic introduction by orchestra and organ. After a pause the strings announce the theme of the Kyrie, intoned three times by the chorus with organ, full orchestra and solo voices. The "Christe Eleison" leads to a new movement, introduced by the orchestra, and developed successively by quartet and chorus. The "Gloria" theme, announced by organ and orchestra, is taken up by one section of the chorus after another.

Assisting the Apollo Club will be the Chicago Symphony Orchestra, Robert Birch, organist; Esther Hart, soprano; Elizabeth Brown, contralto; William Miller, tenor, and Mark Love, bass.

Dinner for Choirs; 450 at Tables.

The well-organized music department of the First Congregational Church of Los Angeles, Cal., under the direction of Arthur Leslie Jacobs, had its first "music ministry dinner" Feb. 17. This family gathering was a large affair, as will be seen from the fact that 450 people sat down to dinner. A feature of the evening was an illustrated lecture on "The Religion of Architecture" by Mrs. Frederick E. Emmons, world traveler and lecturer on art at Hunter College. A separate entertainment for the children included a lecture on the orchestra and a xylophone program by Jack Brock, 11 years old. Then followed an opera in three acts, "Little Red Riding Hood," arranged by W. Brownell Martin, organist of the church, from music by Grieg, Haydn, Franck, Gounod, Gershwin, Chopin, Debussy and others.

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Programs of Organ Recitals of the Month

Pietro A. Yon, New York City—Mr. Yon gave a recital March 20 in the auditorium of the American Woman's Club and presented the following program: Allegro giusto, from Second Concerto, Chorale Prelude in G minor and Toccata and Fugue in D minor, Bach; Spanish Rhapsody, Gigout; "Cantilene Pastorale," Guilmant; "Eklog," Kramer; "The Squirrel," Weaver; Toccata, Renzi; "Christ Triumphant," "March des Bergers," "L'Organo Primitivo" and "Hymn of Glory," Yon.

Harry Benjamin Jepson, New Haven, Conn.—Professor Jepson's programs during the winter at Woolsey Hall, Yale University, have included the following offerings:

Jan. 8—Fantasia and Fugue in G minor, Bach; Largo e spiccato from Concerto in D minor, W. F. Bach; Allegro from Tenth Concerto, Handel; Prelude in G minor, Op. 7, No. 3, Dupré; Idyll, "The Sea," Herbert Arnold Smith; "Pageant of Autumn," Sowerby.

Jan. 22—Allegro maestoso from Sonata in G major, Elgar; Suite, Op. 14, de Maleingreau; Chorale Preludes, "Herzlich thut mich verlangen" and "O Welt, ich muss Dich lassen," Brahms; "Pensée d'Automne," Jongen; Finale from Sonata, "The Ninety-fourth Psalm," Reubke.

Feb. 5—Prelude and Fugue in E minor, Bach; Prelude, Op. 99, No. 2, Saint-Saens; Moderato and Chorale from "Symphonie Romane," Widor; "Symphonie de la Passion" ("Le Tumulte au Prétoire"), de Maleingreau; "Carillon," DeLamarter; Finale from Fifth Symphony, Vierne.

Feb. 19—"Opus Sacrum," Op. 22 ("Ubi Caritas et Amor"), de Maleingreau; Allegro and "Romanza" from Third Sonata, Jepson; Passacaglia from Symphony in G major, Sowerby; "Chant de May," Jongen; "Carillon-Sortie," **Mulet.**

March 5—Eighth Symphony, Widor; Passacaglia and Fugue in C minor, Bach; "Les Jongleurs" from Second Sonata ("A Pageant"), Jepson; Psalm-Prelude, Op. 32, No. 3, "Yea, though I Walk," Howells; "Comes Autumn Time," Sowerby.

Mario Salvador, Chicago—In a recital at Kimball Hall Sunday evening, Feb. 26, which drew a large audience to hear this youthful virtuoso, Mr. Salvador presented a program made up of the following works: Second Sonata, Reger; Eighth Symphony (third and fifth movements), Widor; Prelude and Fugue in G minor, Bach; Bourree and Musette, Karg-Elert; "Imagery in Tableaux," Edmundson; Prelude and Fugue in E flat major, Mario Salvador; Scherzo, Manari; Chorale Fantasia, "Jesu, meine Freude," Bartmuss; Impromptu, Vierne; "Clair de Lune," Karg-Elert; Toccata, Durufle.

H. G. Langlois, Toronto, Ont. — Mr. Langlois was presented in a recital at Grace Church-on-the-Hill Saturday afternoon, March 11, and played the following program: Gothic Suite, Boellmann; "Romance," from Sonata 9, Rheinberger; Chorale Preludes, "Jesu, Joy of Man's Desiring," "Our Father in Heaven" and "Sleepers, Wake," Bach; "Folktune" and "Paean," Whitlock; "Evening Hymn," Purcell; "Song without Words" and Hymn Prelude, "Laus Deo," Langlois; Allegro from First Sonata, Mendelssohn.

George R. Hunsche, Jamaica Plain, Mass.—Mr. Hunsche, organist of the Central Congregational Church of Jamaica Plain, was heard in a recital at the First Church in Belmont Sunday afternoon, Feb. 26, on which occasion he played these compositions: Prelude, Sarabande and Fugue, Arthur B. Jennings; three organ numbers based on plainchant themes: "Cibavit Eos," Everett Titcomb; "Jam Sol Recedit," Bruce Simonds, and Finale ("Symphonie Romane"), Widor; "Sonata Eroica," Jongen.

Miss Dora Poteet, Dallas, Tex.—Miss Poteet, head of the organ department of Southern Methodist University, gave a faculty recital there Feb. 21. Her program consisted of the following compositions: Prelude and Fugue in F minor, Bach; Chorale Preludes, "All Men Must Die" and "Lord Jesus Christ, Turn Thou to Us," Bach; "The Ninety-fourth Psalm" (Sonata), Reubke; "Comes Autumn Time," Sowerby; "Pulchra est Luna," Dallier; "Pantomime," Jepson; Toccata (Fifth Symphony), Widor.

Vera Melone Conrad, Harrisonburg, Va.—In a recital for young people at Shenandoah College, Dayton, Va., March 5, Mrs. Conrad played: Prelude and Fugue in E minor ("The Cathedral"), Bach; "Soeur Monique" (Rondo), Couperin; "In Summer," Stebbins; "Ronde Francaise," Boellmann; Sketch in D flat, Schumann; "The Angelus," Massenet; Allegretto, Katharine Lucke; Triumphal March from "Naaman," Costa.

Arthur B. Jennings, Minneapolis, Minn.—The University of Minnesota organist played the following program at Peabody Conservatory of Music, Baltimore, Md., March 6: Prelude, Sarabande and Fugue, Jennings; Fantasie in C major, Franck; Chorale in A minor, Franck; Un Poco Allegro from Fourth Trio-Sonata, Bach; Sketch in D flat major, Schumann; "The Tumult in the Praetorium," de Maleingreau; "Clair de Lune," Karg-Elert; Finale from Seventh Symphony, Widor.

Garth Edmundson, New Castle, Pa.—A program of organ music by Mr. Edmundson at the First Baptist Church March 14 consisted of the following selections: Prelude in E minor, Bach; Five Pieces (Prelude, Gigue, Adagio, Allegretto and Fugue), Bach (transcribed for organ by Garth Edmundson); Larghetto in E, Haydn; Four Classic Preludes on Old Chorales, Garth Edmundson; "Epiphany," "Lencten," Fugue on a Theme of Bach and "Epilogue on Night Song by Schumann," Garth Edmundson.

Gordon Balch Nevin, New Wilmington, Pa.—Mr. Nevin was heard in a recital in the chapel of Westminster College Feb. 28 and his registration and technique won the praise of critics who were in the audience. The following numbers comprised his program: Pastorale, Sonata in G, Op. 88, Rheinberger; "The Reed-Grown Waters," Karg-Elert; "Rural Sketches" (Suite), Nevin; Toccata in D, Kinder; "Clair de Lune," Debussy; "Song of the Basket Weaver" and "The Citadel at Quebec," Alexander Russell.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon played this program in a recital at St. Clement's Church March 5: Prelude and Fugue in E minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Cantabile, Franck; "Piece Heroique," Franck; "Opus Sacrum," de Maleingreau; Fugue and Chorale, Honegger; Arabesque, Vierne; "Carillon," De Lamarter; Toccata, Reger.

This was the second of a series of six recitals being played by Mr. Lyon on the Reuter organ at St. Clement's Church during the spring of 1939.

Vernon de Tar, F.A.G.O., New York City—Mr. de Tar played the third of a series of five recitals which include the entire organ works of Cesar Franck at Calvary Church on Feb. 16. Mr. de Tar's program consisted of the following compositions: Prelude and Fugue in E minor ("Cathedral"), Bach; Fantasia in C major, Franck; Fourth Concerto, in F major, Handel; Chorale No. 1, in E major, Franck; "Roulade," Bingham; Andante Cantabile, from Fourth Symphony, Widor; Finale from Fifth Symphony, Vierne.

Frank K. Owen, Minneapolis, Minn.—Mr. Owen is giving a series of organ vespers on Sunday afternoons which began Feb. 26 and will continue until April 2 at St. Paul's Episcopal Church. His programs have included the following:

Feb. 26—First Movement, Sixth Symphony, Widor; "Dedicace," Bonnet; Suite from "Water Music," Handel; Fugue in E flat ("St. Anne"), Bach; "Ase's Death" ("Peer Gynt" Suite), Grieg; Chorale in A minor, Franck; "The Swan," Palmgren; "Carillon," Vierne.

March 5—Prelude and Fugue in F minor, Handel; Adagio, Sonata 5, Guilmant; "Siciliana," Bossi; Pastorale, Vierne; Chorale, "Come, Sweet Death," Bach; Air (Violin Concerto), Goldmark; "Sur un Theme Breton," Ropartz; Chorale Prelude on "Allein Gott in der Höh sei Ehr," Böhm; "Le Cygne," Saint-Saens; Toccata, Fifth Symphony, Widor.

March 26—Chorale No. 1, in E, Franck; "Carillon," Sowerby; Chorale Prelude on "Jesus Calls Us," Matthews; Sonata No. 1, Mendelssohn; Chorale Prelude on "Herzlich thut mich verlangen," Kellner; Variations on a Theme by Beethoven, Merkel.

On April 2 Mr. Owen will play this final program: Prelude, Fugue and Chaconne, Buxtehude; Largo ("New World" Symphony), Dvorak; "Chorus of the Happy Spirits," Gluck; Toccata in F, Bach; Adagio Molto (Second Sonata), Merkel; Intermezzo (First Symphony), Widor; Minuet and Trio in B minor, Faulkes; "Walther's Prize Song," Wagner; Fantasie and Fugue in B flat, Boely.

Mrs. Ernest M. Wright, Louisville, Ky.—Mrs. Wright gave a recital at the University of Louisville March 10 in connection with a memorial service for Dean Bridgman. Her program consisted of the following selections: Adagio from Third Sonata, Guilmant; Grave and Adagio from Second Sonata, Mendelssohn; "Priere" from "Suite Gothique," Boellmann; "In Memoriam" (manuscript), Wright; Fugue from Second Sonata, Mendelssohn; "Marche Pontificale," de la Tombelle.

Kenneth R. Osborne, Holland, Mich.—Mr. Osborne's vesper recital at Hope College March 5 was marked by the performance of the following selections: Canzona, Bach; Concerto in D, Vivaldi-Bach; "Fidelis," Whitlock; "Grand Choeur Dialogue," Gigout; "Meditation a Ste. Clotilde," James; Minuet, Fourth Symphony, Vierne; "Carillon de Westminster," Vierne.

John M. Klein, Columbus, Ohio—Mr. Klein, who plays a recital before the service at the Broad Street Presbyterian Church on the new four-manual Möller organ, presented the following offerings among others in February:

Feb. 12—Prelude and Fugue in A major, Buxtehude; "Versetten," Zipoli; "I Call to Thee, Lord Jesus," Bach; Communion, H. A. Matthews.

Feb. 19—Toccata, Frescobaldi; Pastorale, H. A. Matthews; Trio (G minor), Rheinberger; Meditation, Kinder.

Feb. 26—Berceuse, Godard; "Les Cloches," LeBegue; "Come, Sweet Death," Bach; "Etoile du Soir" (Third Suite), Vierne; "Piece Heroique," Franck.

Wilbur Held, Chicago—Mr. Held, who played the Sunday afternoon recital at Rockefeller Chapel, University of Chicago, March 5, presented the following program: "Matthaeus Finale," Bach-Widor; "I Call upon Thee," Bach; Fugue a la Gigue, Bach; Air from "Water Music," Handel; Allegro Cantabile, Fifth Symphony, Widor; Allegro Maestoso, Third Symphony, Vierne.

T. Tertius Noble, New York City—The following program was played by Dr. Noble at St. Thomas' Episcopal Church Sunday afternoon, March 5: Suite in F, Corelli; "In Summer," Stebbins; "Requiem Aeternam," Harwood; Fantasia in G major, Bach; Sarabande, Bach; Siciliano in G minor, Bach; Solemn Prelude, Noble; Chorale Improvisation, "Praise the Lord, the Mighty King," Karg-Elert; Sonata in C minor, (Adagio and Fugue), Reubke.

Alexander Schreiner, Los Angeles, Cal.—On March 5 Mr. Schreiner gave a Bach program for his Sunday recital at the University of California at Los Angeles, playing the following works: First Concerto, in G major; Fifth Trio-Sonata, in C major; Fantasie in G major; Chorale Prelude, "O Man, Bewail Thy Great Sin"; "Come, Gentle Death"; Toccata in F major.

At his noon recital Feb. 28 Mr. Schreiner played: Overture to "Russian and Ludmilla," Glinka; Chorale Fantasie in E major, Franck; Pastorale and Finale from Second Symphony, Widor; Sketch in D flat, Schumann; "Cantilene Pastorale," Guilmant; Finale in B flat, Franck.

Charles A. Rebstock, Cleveland, Ohio—In a Lenten recital Sunday, Feb. 26, Mr. Rebstock, organist and choirmaster of the Church of the Covenant, played the following compositions: Chorales, "My Jesus, What Dread Agony," O Sacred Head Now Wounded" and "Come, Gentle Death," Bach; Adagio Cantabile from "Sonata Pathetique," Beethoven; "Lamentation," Guilmant; Adagio and Allegro from Ninety-fourth Psalm Sonata, Reubke.

Ethel Sleeper Brett, Sacramento, Cal.—Mrs. Brett gave a series of short vesper recitals at the First Methodist Church in February and her offerings included:

Feb. 5—"Legende" (Suite in B minor), Ernest Douglas; Allegretto, W. H. Williams; Toccata on "O Filii et Filiae," Lynnwood Farnam; "In Paradisum," Dubois.

Feb. 12—Largo from "New World" Symphony, Dvorak; Madrigal, Simonetti; "Now Thank We All Our God," Karg-Elert; "The Wind in the Pines," Clokey; Reverie, Dickinson.

Feb. 19—Prelude to "The Deluge," Saint-Saens; Andante, Stamitz; Toccata, "Thou Art the Rock," Mulet; Reverie, Strauss; "Elegie," Massenet.

Feb. 26—"Aftonfrid," Hägg; March from "Athalie," Mendelssohn; Cantilene, McKinley; "The Nightingale and the Rose," Saint-Saens.

Frank Collins, Jr., Baton Rouge, La.—The First Presbyterian Church of Bogalusa, La., presented Mr. Collins in a recital Feb. 26 in which he played: Chorale Preludes, "O Sacred Head" and "In Thee Is Gladness," Bach; Chorale, "Lord, Hear the Voice of My Complaint," Dupré; Fugue in E flat major ("St. Anne's"), Bach; Cantabile and "Piece Heroique," Franck; "Benediction," Karg-Elert; "The Squirrel," Weaver; "The Bells of St. Anne de Beaupre," Russell; "In Paradisum," Daniel-Lesur; Toccata (Fifth Symphony), Widor.

F. Arthur Henkel, Nashville, Tenn.—In a recital on the newly-modernized organ in the First Presbyterian Church of Pulaski, Tenn., March 21 Mr. Henkel played a program made up as follows: Suite in F, Corelli; "Benedictus," Couperin; Sketch in F minor, Schumann; "Come, Sweet Death," Bach; "Fiat Lux," Dubois; Fountain Reverie, Fletcher; Concert Caprice, Kreiser; Andante Cantabile, Tschaikowsky; Finale from Sonata in C minor, Baldwin.

F. Rayner Brown, Los Angeles, Cal.—Mr. Brown has played the following programs in Lenten recitals at St. Paul's Cathedral:

March 9—Fantasy on the Hymn-tune "Amsterdam," McKinley; Prelude on "Veni Creator Spiritus," Edmundson; Pastorale, Whitlock; Prelude and Fugue in B flat, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Air, Tartini.

March 16—"A Gothic Prelude," De Lamarter; Prelude and Fugue in D minor, Bach; Cantilene, Frederick M. Barnes; "South Wind," Rowley; Intermezzo from Sonata in E minor, Rheinberger.

March 23—"Regina Pacis," from Symphony for Organ, Weitz; Aria from Sixth Symphony, Vierne; Fantasie and Fugue in A minor, Bach; "Carillon," DeLamarter.

Clarence E. Heckler, Harrisburg, Pa.—Mr. Heckler, organist and choirmaster of Christ Lutheran Church, gave a dedicatory recital on the Möller organ in St. Paul's Evangelical and Reformed Church at Clear Spring, Md., Feb. 17 and played the following selections: Festival Prelude on "Ein' feste Burg," Faulkes; "Now Thank We All Our God," Bach-Means; Largo, Handel; "Liebestraum," Liszt; "Pilgrim's Song of Hope," Batiste; "Will-o'-the-Wisp," Nevin; "The Magic Harp," Meale; "Echo," Yon; "A Song of Sunshine," Hollins; "Romance sans Paroles," Bonnet; "Ave Maria," Schubert; Springtime Sketch, Beebe; "The French Clock," Bornschein-Fry; Finale (Eighth Symphony), Widor.

J. Herbert Springer, Hanover, Pa.—Mr. Springer is playing a series of Lenten recitals on four Sunday afternoons on the large Austin organ at St. Matthew's Lutheran Church. March 5 his offerings consisted of the following: Introduction and Toccata, Walond; Pavane, Byrd; Trumpet Tune and Air, Purcell; "A Little Tune," Felton; "The Cuckoo and Nightingale" Concerto, Handel; Sonata in A minor, Op. 98, Rheinberger; "The Chimes of St. Mark's, Venice," Russolo; "Piece Heroique," Franck.

On April 2 Mr. Springer will play: "Ah! Holy Jesus, How Hast Thou Offended," Landmann; "As Jesus Stood beside the Cross," Scheidt; "O Sacred Head, Now Wounded," Bach; "Jesus, Saviour, Son of God," Bach; "The Crucifixion" (Passion Symphony), Dupré; "The Little Bells of Our Lady of Lourdes," Gaul; Chorale in E major, Franck.

Anna Carbone, New York City—Miss Carbone has played these programs from the Watch Tower station, WBBR:

March 3—"Marche Champetre," Boex; Berceuse, Kinder; "Anitra's Dance," Grieg; "Within a Chinese Garden," Stoughton.

March 10—Toccata from Fifth Symphony, Widor; "In dulci Jubilo," Bach; "Palms," Faure.

March 17—March, Fontana; "Twilight," Carbone; Second Sonata, Scarlatti; Berceuse, Godard.

March 24—Waltz from Ballet "Naila," Delibes; "The Wandering Shepherd," Fontana; "Frasquita" Serenade, Lehar.

March 31—Introduction to Act 3, "Lohengrin," Wagner; Chorale, Carbone; "Marche Pontificale," Gounod.

HAROLD G. FINK

DEAGAN BUILDS FIVE LARGE CARILLONS; WORLD RECORD

A unique record in the centuries-old industry of making chimes was attained in February by J. C. Deagan, Inc., of Chicago, with the closing of a contract for the fifth carillon during a sixty-day period. It is believed that at no other time has any manufacturer in the world had this many of the great instruments under construction at one time. They range in size from the huge seventy-five-bell Stephen Foster Memorial carillon to one of ten bells for the spire of Christ Episcopal Church, Ansonia, Conn. The former will be installed in the tower of the Florida exhibits building at the New York world's fair for the duration of that exposition. At its close it will be permanently erected in the campanile of the Foster memorial at White Springs, Fla., on the banks of the Suwanee river, which the composer immortalized in song. The memorial and carillon, combined, will cost about $350,000. The sum is being raised by nationwide subscription.

The other three instruments will all be erected in school towers. One of twenty-five bells goes to Baylor University at Waco, Tex., and is a gift from the late Cullen F. Thomas, Texas businessman and political leader. A similar instrument will be installed in the tower at the University of Porto Rico, in Pio Piedras, and is a gift from the school's alumni. Both instruments are equipped with automatic players, Westminster chiming devices and class calls. A twelve-bell carillon will be installed at the Lawrenceville School, Lawrenceville, N. J. The institution, founded in 1810, is one of the oldest boys' preparatory schools in the United States.

BACH'S WORKS IN TWENTY PROGRAMS IN NEW YORK

The complete organ works of Johann Sebastian Bach are to be given in twenty recitals by Harold G. Fink, organist and choirmaster of the Fordham Lutheran Church, 2430 Walton avenue, New York City. This series has been arranged in honor of the world's fair. Program 1 will be played Sunday, April 23, at 4 p. m. and on Monday, April 24, at 8 p. m.; program 2 April 30 at 4 and May 1 at 8; program 3 May 7 at 4 and May 8 at 8; program 4 May 14 at 4 and May 15 at 8. Programs 5 to 10 will be given on Sundays at 4 p. m. May 21, 28, June 4, 11, 18 and 25, and programs 11 to 20 on Sundays at 4 Sept. 17 and 24, Oct. 1, 8, 15, 22 and 29 and Nov. 5, 12 and 19.

The church is just south of Fordham Road, which is on U. S. Route 1.

Mr. Fink studied organ under Paul Trench and Cuyler Van Dyke at the Lawrenceville School and then with the late J. Warren Andrews, one of the founders and former wardens of the Guild. His later work has been done under Carl Weinrich, who is the source of the inspiration for this series of recitals.

For three years Mr. Fink was organist of the Park Hill Reformed Church of Yonkers, N. Y. Then for seven years he was organist and choirmaster of the First Presbyterian Church of Englewood, N. J. After several years in which he did no organ playing he decided to devote his entire time to the instrument and for the last seven years he has been organist and choirmaster of the Fordham Church. He gave three recitals marking the 250th anniversary of Bach's birth.

Death of Mrs. Martha Hunt Benson.

With the passing of Mrs. Martha Hunt Benson, wife of the late Dr. William Benson, a well-known Baltimore dental surgeon, on Feb. 11, the organ fraternity of Baltimore lost a loyal member. Mrs. Benson was the daughter of the late Samuel and Martha Beall Hunt of Baltimore. She received her education at Western High School and Mrs. Jones' Academy and was a resident of the city all her life. Mrs. Benson was an accomplished musician and a student in all that she undertook. She was substitute organist at various churches, both in Baltimore and elsewhere, including the Garrison Forest Church, the Pro-Cathedral, the Christian Science Church and St. Peter's Episcopal Church. She gave her services frequently during Lent and on patriotic occasions. She was also an active member of the Chesapeake Chapter of the American Guild of Organists, of the Daughters of the American Revolution, of the Historical Society and of the Peabody Conservatory of Music Alumni Association. Mrs. Benson was an earnest church worker and taught a Sunday-school class. She is survived by a sister, Miss Esther Hunt, and a brother, Charles Hunt, now living at Roland Park, Baltimore.

RECOGNITION FOR FRYSINGER BY HIS CHURCH AT YORK, PA.

As a tribute to J. Frank Frysinger all the music at the evening service March 12 in the First Presbyterian Church of York, Pa., consisted of compositions of Mr. Frysinger, with the exception of the hymns and the anthem, which was composed by Ralph Kinder of Philadelphia and dedicated to the choir of the First Presbyterian Church of York.

Following a career in which he has been director of music at Hood College, head of the organ department at the University of Nebraska and head of the organ and theory departments at Augustana College, Mr. Frysinger for the past sixteen years has been organist and choirmaster at the York church.

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New Music

By WILLIAM LESTER, D.F.A.

Chorales by Johann Sebastian Bach, selected and edited by Charles N. Boyd and Albert Riemenschneider; in two volumes; published by G. Schirmer, Inc., New York.

The title given this interesting and valuable collection is, like others of the same type, somewhat misleading. Most of the chorales are not by Bach. What is really meant is a collection of chorales as arranged and used by the Leipzig master. After which pin-prick of precision we may well go on to praise the work in words of highest commendation. This publication is one that is absolutely necessary for a proper understanding of that marvelous chorale literature used so liberally by Bach. After a cogent preface dealing with the literary and historical features of the 120 chorales, the latter are presented, first as used by Bach and then in the original form. Loving and unremitting care has gone into the compilation of this superb work. The publisher has issued it in a format in keeping with the grade of its musical contents.

"Evensong," "Thanksgiving," Fughetta; three pieces for the organ, by Stanley E. Saxton; published by White-Smith Music Publishing Company, Boston.

This set of three pieces, issued individually under separate covers, will prove of prime value to the church player. The music is on the simple side, of special service interest because of the familiar hymn-tunes used as thematic material. "Evensong" is a lovely chorale prelude based on "Softly Now the Light of Day," three pages of practical, colorful music. The second number is a brilliant toccata on "Come, Ye Thankful People, Come." The Fughetta-Finale is a striking postlude on "Rise, My Soul, and Stretch Thy Wings." Such simple music of high quality as these three pieces will be welcome repertory to the host of service players alert for new material that properly fits their needs.

"Music for the Hammond Organ," arranged and registered by Charles Raymond Cronham; Book 2; published by J. Fischer & Bro., New York.

A few months ago this progressive and active publisher released the first volume of this series, under the same editorship. Its success has led to the issuance of a succeeding volume, worked out largely on the same lines and providing much the same type of music. A listing of its contents is made for the record: Largo, Handel; Bourree, Bach; "Russian Boatmen's Song," Traditional; Pastorale, Scarlatti; "Evensong," Johnston; "Deep River," Gillette; Indian Serenade, Vibbard; "Jubilate Deo," Silver. This list of titles—excellent and simple music—will be found equally valuable for use in pipe organ teaching or playing.

"The Complete Works of J. S. Bach"; annotated and fingered by Marcel Dupré; published by S. Bornemann, Paris; The H. W. Gray Company, New York City.

Volume 3 of this monumental edition is now available. Its contents consist of the three Fantasias and Fugues (in C minor, G minor and A minor, respectively), the Toccata, Adagio and Fugue in C and the Toccatas and Fugues in D minor, the Dorian mode, E major and F major. What has been said of the preceding volumes holds true of this one. The French "tradition" is sufficiently distinct from that known as the German to make the differences highly interesting and significant. The editorial work of Dupré is always of the first order.

"Suite Negroid" (From "The Praise House"), for organ; by Horace Alden Miller; published by the Cornell Music Publishing Company, Altadena, Cal.

Organists on the lookout for not difficult, colorful and interesting material for concert (or teaching) purposes will do well to look over this new issue. It is in four movements—(1) "It's a Me, O Lord," (2) "Done with the Sin and Sorrow," (3) "Recitative Transito," (4) "Walk in Jerusalem Just Like John." As may be gathered from the title of the suite, as well as the listings of the separate movements, the basic thematic material consists of characteristic folksongs of the American Negro. These spirituals are treated cleverly and are piquantly harmonized and bedecked. The resulting movements are strongly appealing, offering unusual opportunities for stop coloring as well as technical display. The composer's definite knowledge of organ idiom makes the music eminently playable. Auditors will certainly enjoy the lilt and abandon of the music and relish its rhythmic and harmonic directness.

NOVACHORD, NEW INVENTION, PLAYED AT NEW YORK FAIR

Ferde Grofe, well-known modern composer, will head a unique musical group in presenting afternoon and evening concerts in the garden court of the Ford exposition building at the New York world's fair. The group will present specially-arranged music on a battery of four Novachords, the newest product of the Hammond Instrument Company, complemented by a Hammond electronic organ. The Novachord is unique in that it can simulate a wide range of instrumental effects, such as piano, harpsichord, banjo, guitar, horns, reeds and strings. The Novachord is just being introduced to the public and the installation planned for the Ford building is the first of its kind.

In appearance and size the Novachord is similar to the spinet type grand piano. It has a single keyboard and seventy-two keys. In addition to a sustaining pedal similar to that on a piano, it has an expression pedal which in size and function is similar to the one on the Hammond electronic organ. The Novachord is voiced to suit the performer's taste or requirements by changing the position of the various controls placed above the playing keys. The instrument is entirely electrical and employs a new principle of tone generation. Standard vacuum tubes arranged in an ingenious electrical circuit form the source of the tone. By means of the controls an operator may quickly change the voltages supplied by the key circuits to the control tubes and may thus instantly change the instrument from one playing purely percussive tones to one producing sustained or singing tones, or any combination of the two.

Haydn's "Creation" was presented by the Smith College glee club and the Princeton University chapel choir Sunday afternoon, March 12, at the Princeton University chapel under the baton of Robert Hufstader, organist and choirmaster of the Princeton chapel. A full symphony orchestra played the accompaniments. The performance was heard by a congregation of 2,200 people.

DAVID PEW OF CINCINNATI GOES TO DENVER CATHEDRAL

David Pew, organist and choirmaster of the Episcopal Church of the Advent, Walnut Hills, Cincinnati, since Dec. 1, 1936, has resigned to become organist and choirmaster at St. John's Episcopal Cathedral, Denver, Colo., where he will preside over the large new Kimball organ.

Mr. Pew, a native of Parkersburg, W. Va., went to Cincinnati from Stamford, Conn., where he was at St. Andrew's Episcopal Church. He took his academic studies at Marietta College, Marietta, Ohio, and Miami University, Oxford, Ohio. He studied organ under Parvin Titus at the Cincinnati Conservatory of Music and Dr. Clarence Dickinson, organist of the Brick Presbyterian Church in New York City.

In the Walnut Hills church Mr. Pew has boys' and men's choirs. At the cathedral of the diocese of Colorado he will direct boys', girls' and mixed choirs. He will succeed Karl Otto Staps, former organist in the old St. Paul's Cathedral, Cincinnati. Mr. Staps recently resigned and moved to California.

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ALFRED G. KILGEN, oldest of the sons of the late Charles C. Kilgen and grandson of the founder of the St. Louis firm of organ builders, is known to organists throughout the land, for he has attended conventions of organists upward of twenty-five years, and has been active as a designer of organs and a salesman for many years and in many places, including St. Louis, Chicago, the Twin Cities, New York and Florida. His present home is in Miami Beach, where the picture reproduced above was taken this winter. The condition of his health compelled him to go to Florida and he has improved his time there by selling and installing a number of organs. The latest of these, in which he takes great pride because of its tonal design, is the large three-manual just finished in St. Edward's Catholic Church at Palm Beach.

Mr. Kilgen, a native of St. Louis, attended Culver Military Academy and St. Louis University. After completing an apprenticeship in the organ factory, including ten years in voicing and finishing organs, he went back to St. Louis University and was graduated with an LL.B. degree. Then he took the bar examination in Missouri, passed and became a lawyer in 1913, but within a year was back in the organ business. Next he became sales manager for the Rudolph Wurlitzer Company for two and one-half years, after which he went back to the factory in St. Louis.

Although Mr. Kilgen's sales have been large, he has always found time to finish the principal organs, including those in St. Patrick's Cathedral and Carnegie Hall, New York.

TOTAL OF 2,900 RECITALS RECORD OF GATTY SELLARS

Gatty Sellars, the English organist-composer, has completed a Canadian tour and is returning to complete his ninth American tour of 100 recitals, since last November, before leaving for England in May. In his tours he will have completed 2,900 recitals in North and South America and Canada. His "Sunset at the Abbey" has been used for chorus and orchestra in the Fox Twentieth Century short film "Golden California," while the Oxford University Press has issued his "Rhapsody on the Reformation Hymn" ("Ein feste Burg") for organ this season.

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"'Souvenir Royale' seemed to captivate the King as the 'Highland Pastoral' had captivated his father. The Pastoral was long a favourite of King George V, and was always played when he attended Crathie Church." Edinburgh Dispatch, Sept., 1937.

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Los Angeles News; Percy Shaul Hallett Mourned by Fellows

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., March 16.—Southern California lost one of its best musicians in the passing of Percy Shaul Hallett of Pasadena March 6. Mr. Hallett, who had been organist and choirmaster of All Saints' Church in that city for the last thirty-three years, came direct to Pasadena from England, where he had received his musical education and held important posts. For many years he had specialized in coaching for the Guild examinations and as a theory teacher was held in high esteem by the musical profession as a whole. He was in every way a real English gentleman—kindly, considerate of others, always ready to lend a helping hand where one was needed, and far too modest regarding his own talent and knowledge.

The funeral service on March 8 was most fitting in its dignity and simplicity. A choir of sixty voices sang a few hymns and the service was conducted by the Rt. Rev. W. B. Stevens, the Rt. Rev. Robert Gooden and the Rev. Leslie E. Learned, who was Mr. Hallett's rector for over thirty years.

The March meeting of the Guild was held at the First Methodist Church of Los Angeles and dinner was served to the sixty or more present. After dinner a recital was given, the performers being Clarence D. Kellogg, Otto T. Hirschler and Irene Robertson, organist of the church. Mr. Kellogg opened the program with a performance of the Bach B minor Prelude, a Toccata by Andriessen and the Nocturne of Ferrata. The Andriessen work I had not heard before. I found it interesting, but too long for what it had to say. The Bach sounded well on the large Austin organ and Mr. Kellogg did fine organ playing. Mr. Hirschler stepped out with both feet and gave an effective performance of the mighty Fantasia on the Chorale "Ad Nos, ad Salutarem undam" of Liszt. This piece is not every man's meat, but Mr. Hirschler did a good job and, not content with that, he played the "Perpetuum Mobile" for pedals, by his teacher, Wilhelm Middelschulte. Miss Robertson closed the program with the Stamitz Andante, Vierne's "Cathedrals" and Rowley's "East Wind." Miss Robertson always plays well, but she outdid herself with the "East Wind." It was stunning and I wondered what she would do with a real Northwester.

CHIMES IN CHICAGO CHURCH AS MEMORIAL TO ORGANIST

A set of twenty-one-note chimes built by the Kohler-Liebich Company and installed by F. C. Wichlac was dedicated Sunday afternoon, Feb. 5, at Bethel Lutheran Church, on Humboldt boulevard, Chicago. The chimes are a memorial to Alfred Paulsen, for twenty-five years organist and choirmaster at this church and a well-known composer. Mr. Wichlac installed the electric action. The chimes are amplified through the church tower and are played every Sunday afternoon.

Mr. Paulsen was a native of Norway and was born in 1849. As a youth he was a pupil of Grieg and after extensive organ study in his native country continued his studies at the Leipzig Conservatory, from which he was graduated at the age of 21. Returning to Oslo he was appointed organist and choirmaster at St. Jacob's Church. In 1888 he came to America, with Minneapolis as his goal, but upon his arrival in Chicago was prevailed upon to accept the directorship of the Kjerulf Singing Society, with the result that Chicago became his permanent place of residence. In September, 1895, he was appointed organist and director at Bethel Lutheran Church. He served continuously from that time until 1920, with the exception of three years, from 1904 to 1907, when he was at St. Paul's Lutheran Church. Nov. 29, 1908, he opened the organ which is in use today in this church. In 1916 he was made a knight of the Order of St. Olaf by the King of Norway for his work as a Norwegian-born composer and musician. He composed works for organ, piano, orchestra, church and voice. Mr. Paulsen died April 8, 1936, at the age of 86.

LECTURES AND RECITALS IN VAN DUSEN CLUB ACTIVITIES

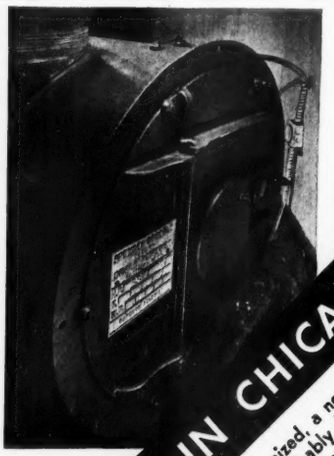
Dr. William H. Barnes lectured on "The Baroque Organ" at the March 13 meeting of the Van Dusen Organ Club in the American Conservatory organ salon, Chicago. The talk was followed by a Bach program recorded by E. Power Biggs on the organ in the Harvard Germanic Museum in Cambridge, Mass. An impromptu Bach recital was also played on the studio organ by Lester Groom, Wilbur Held and Burton Lawrence.

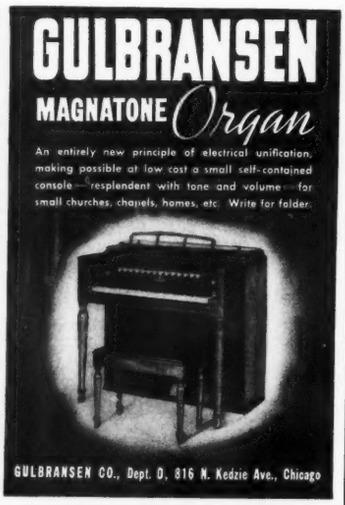
The fourth of a series of recitals of modern organ music played by Edward Eigenschenk and assisting artists was scheduled for March 27, and listed works of Langlais, Mulet, Dallier and Jacob.

The club has sponsored a series of Lenten Sunday afternoon organ recitals at St. Luke's Church, River Forest. These programs are played by Kenneth Cutler, Alvin Keiser, Harold Walters and Wilbur Held.

A program of works by Karg-Elert and Reger played by Mario Salvador and Burton Lawrence in the American Conservatory organ salon for the Van Dusen Club Feb. 27 was as follows: Second Sonata, "Ave Maria" and Canzona, Reger (played by Mario Salvador); "Hymn to the Stars," "Ave Maria," Canzona, "Courrente et Siciliano," "Elegiac Poem" and Three Chorale Improvisations, Karg-Elert (Mr. Lawrence).

The choir of the Church of St. Luke, Lutheran, in Chicago, Herbert D. Bruening director, will present "The Seven Last Words," by Dubois, on April 4 at 7:45 o'clock. Hugo J. Gehrke will be at the organ and there will be special soloists.





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Washington Notes; "St. Matthew Passion" Sung at Cathedral

By MABEL R. FROST

Washington, D. C., March 22.—The Washington Choral Society, numbering 200 singers, presented the "Passion according to St. Matthew," by Bach, March 20 at the Washington Cathedral, with Louis Potter conducting. Lyman McCrary, at the organ, provided the major portion of the accompaniment and all the organ voluntaries. Willa Semple, at the piano, and orchestra players augmented the accompaniment in numerous places. The exacting work was given expertly in all particulars both by the chorus and by the large group of excellent soloists. The Bishop of Washington, the Rt. Rev. James E. Freeman, with whose blessing the oratorio was presented, was an interested listener, as were hundreds of others in attendance at this, the second annual Lenten rendition.

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The annual Lenten concert of the A Cappella Choir, which seems each year to outdo all previous efforts, was presented March 13 at Constitution Hall under the direction of Ruby Smith Stahl, with Paul De Long Gable, at the organ, playing preludes to each number. This famous choir, from the First Congregational Church, and its talented director more than upheld in this, their eighth annual sacred program, the lofty traditions they have sustained. The large audience, including some 2,000 music students and choral singers, received the inspiring rendition enthusiastically.

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Katharine Fowler, organist; James Eicher, pianist, and Marjorie Wilson, mezzo soprano, were presented in a concert by the choir of the Columbia Heights Christian Church March 8.

The first of three Lenten musical services was given by the choir of St. Thomas' Episcopal Church, under the direction of L. B. Aldrich, organist, when "Athalie," by Mendelssohn, was given March 10. March 24 a service of eighteenth century music was presented.

A Bach program constituted the fifth of the monthly musical offerings at Hamline Methodist Church March 12. Lyman McCrary was featured in several organ works and the quartet and chorus were directed by John H. Marville, bass and choir director.

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Warren F. Johnson of Washington, D. C., played the several parts of the Sonata in C minor by Percy Whitlock on successive Sunday evenings in March at the Church of the Pilgrims.

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Through the cooperation of school authorities, public school pupils are having brought to their attention the series of recitals at the Washington Chapel, Church of Jesus Christ of Latter-Day Saints, as an educational feature. The opportunity of arranging special recitals for them is offered also to faculty or student groups or clubs by D. Sterling Wheelwright, chapel director and organist.

The National City Christian Church choir's second monthly musical vespers occurred Feb. 26, with Mrs. J. Horace Smithey at the organ and W. E. Braithwaite directing, and a full roster of soloists.

The choir of the Mount Vernon Place Methodist Church will sing Mendelssohn's "St. Paul" on Palm Sunday, R. Deane Shure conducting and Edith Gottwals at the organ.

The fifth in the series of sacred concerts at St. John's Church was given March 27, Arthur W. Howes, Jr., conducting and accompanying. The choir of men and boys sang a program of polyphonic works of the early continental and English schools. Organ solos were played by Henry Kerr.

Yonkers Chorus Sings "Elijah."

The Oratorio and Festival Society of Yonkers, N. Y., under the direction of Arthur Harold Land, sang Mendelssohn's "Elijah" Feb. 21 at the Hawthorne Junior High School auditorium. The soloists were: Maria Montana, soprano; Georgia Graves, contralto; Harold Hough, tenor, and Arthur Harold Land, baritone. The chorus was composed of members of the Oratorio and Festival Society of Yonkers and the Music Guild of Dobbs Ferry and Hastings. Accompaniments were provided by Virginia Carrington Thomas, Mus. D., F.A.G.O., at a Hammond electronic organ. On Tuesday evening, April 4, the society will give its annual performance of "The Seven Last Words of Christ," by Dubois, in St. Andrew's Church, Yonkers.

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