ML
1
.D54

School of Music Library
Burton Memorial Tower
University of Michigan

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

Thirty-second Year—Number Seven CHICAGO, U. S. A., JUNE 1, 1941 *Subscription* $1.50 *a Year*—15 *Cents a Copy*

CATHEDRAL IN IOWA TO HAVE WICKS ORGAN

PLAN FOR DAVENPORT FANE

Trinity Episcopal to Install Large Three-Manual—Dean Philbrook Collaborates in Drawing the Specification.

To the Wicks Organ Company has been awarded the contract for a three-manual to be installed in Trinity Episcopal Cathedral, Davenport, Iowa. The specifications were prepared by the builders in collaboration with the Very Rev. R. F. Philbrook, D.D., who is greatly interested in organs and organ construction.

The interior of the cathedral is being reconstructed, most of the work affecting the chancel, and the organ is included in the project. A few sets of pipes from the old organ are being used, but most of them are new. The church is providing chambers on each side of the chancel with tone openings into the nave and chancel.

The specifications are as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Second Open Diapason, 8 ft., 61 pipes.
3. Gedeckt Pommer (enclosed with Choir), 8 ft., 61 pipes.
4. Gemshorn (enclosed with Choir), 8 ft., 61 pipes.
5. Octave, 4 ft., 61 pipes.
6. Quint, 2⅔ ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.
8. Trumpet (new), 8 ft., 61 pipes.

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Stopped Flute (from No. 9), 8 ft., 12 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Flute Harmonic, 4 ft., 73 pipes.
15. Aeoline (from No. 13), 4 ft., 73 notes.
16. Nazard (present Flautino extended), 2⅔ ft., 61 pipes.
17. Piccolo (from No. 14), 2 ft., 61 notes.
18. Harmonia Aetheria (from No. 13), 3 rks., 61 notes.
19. Posaune (from No. 20), 16 ft., 12 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Clarion (from No. 21), 4 ft., 61 notes.

CHOIR ORGAN.

23. Open Diapason (present Swell Open), 8 ft., 73 pipes.
24. Melodia, 8 ft., 73 pipes.
25. Viola d'Gamba, 8 ft., 73 pipes.
26. Gedeckt Pommer (from No. 3), 8 ft., 61 notes.
27. Gemshorn (from No. 4), 8 ft., 61 notes.
28. Dulciana, 8 ft., 85 pipes.
29. Unda Maris T.C. (present Dulciana), 8 ft., 61 pipes.
30. Flute (ext. of No. 24), 4 ft., 12 pipes.
31. Dulciana, 4 ft., 73 notes.
32. Dulciana Twelfth (from No. 28), 2⅔ ft., 61 notes.
33. Dulciana Fifteenth (from No. 28), 2 ft., 61 notes.
34. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

35. Open Diapason, 16 ft., 32 pipes.
36. Bourdon, 16 ft., 32 pipes.
37. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
38. Quint (from No. 9), 10⅔ ft., 32 notes.
39. Octave (ext. of No. 35), 8 ft., 12 pipes.
40. Flute (from No. 24), 8 ft., 32 notes.
41. 'Cello (from No. 25), 8 ft., 32 notes.
42. Flauto Dolce (from No. 11), 8 ft., 32 notes.
43. Quint (from No. 28), 5⅓ ft., 32 notes.
44. Trombone (from No. 19), 16 ft., 32 notes.
45. Tromba (from No. 8), 8 ft., 32 notes.

Bonnet Will Present Diplomas.

Compositions by Bach, Guilmant, Widor, Whitlock and others will be played by members of the graduating class at the fortieth annual commencement of the Guilmant Organ School, Willard Irving Nevins, director, which will be held in the First Presbyterian Church, Fifth avenue and Twelfth street, New York City, Tuesday, June 3, at 8:15. Joseph Bonnet, honorary president of the school, will be present and present the diplomas.

PROGRAM OF FESTIVAL BY UNITED CHOIRS IN PEKING, CHINA

秩 *PROGRAM* 序

第一部 PART I

1.	三聖文 Sanctus and Benedictus	教會古調 Plainsong
2.	上帝的羔羊(美以美會聖樂隊) Agnus Dei (Methodist Mission Choir)	教會古調 Plainsong
3.	慈善天父 O Holy Father	巴勒斯基納 Palestrina
4.	耶和華是我牧人(公理聖會樂隊) Jehovah is My Shepherd (American Board Mission Choir)	清平調藍美瑞和譜 Arranged from "Ch'ing P'ing Tiao" by Maryette Lum
5.	奉獻頌讚 To Thee Jehovah	路德會衆改革曲巴哈和譜 Chorale arr. by Bach
6.	園林喜色(長老會聖樂隊) The Duteous Day (Presbyterian Mission Choir)	路德會衆改革曲巴哈和譜 Chorale arr. by Bach
7.	耶穌人的希望 Jesu, Joy of Man's Desiring	巴哈 Bach
8.	求恩歌(聖公會聖樂隊) Lord for Thy Tender Mercies' Sake (Church of England Mission Choir)	法藍特 Farrant
9.	無窮卓越收穫 How Great the Harvest Is	荷蘭民歌郎富瑞和譜 Dutch Melody arr. by Geoffrey Shaw

Intermission

第二部 PART II

1.	傳說 A Legend	柴考斯吉 Tchaikowsky
2.	聲達天庭(米市中華基督教會聖樂隊) Lo, A Voice to Heaven Sounding (Chinese Independent Christian Church Choir)	博尼安斯吉 Bortniansky
3.	瞻聖歌 I Look up to the Holy	崑曲調范天祥和譜 Arranged from K'un Ch'ü by Bliss Wiant
4.	求主引領(協和醫學院聖樂隊) Lead Me, Lord (Peking Union Medical College Choir)	衛斯理 Wesley
5.	上帝愛世人 God so Loved the World from the 'Crucifixion'	斯退納 Stainer
6.	垂聽我的祈求(燕大聖樂隊) Mao Ai-li, Soloist Hear My Prayer (Yenching University Choir)	孟特爾遜 Mendelssohn
7.	諸天述說 The Heavens are Declaring	貝多芬 Beethoven

ABOVE IS A REPRODUCTION of the interesting program of a concert by the combined choirs of Chinese Christian churches, given Nov. 29, 1940, in the American Mission Board Church at Peking. The work that led up to this concert is described in an article on page 14 by Bliss Wiant of the faculty of Yenching University, who conducted the united chorus. The choirs participating were those of the American Board Mission, the Chinese Independent Christian Church, the Church of England Mission, the Methodist Mission, Peking Union Medical College, the Presbyterian Mission and Yenching University.

LEFEBVRE LEAVES TRINITY FOR ST. PAUL'S SCHOOL POST

Dr. Channing Lefebvre, organist and choirmaster of famous Old Trinity Church in New York City, has resigned that post after an incumbency of nearly a score of years to become music master at St. Paul's School, Concord, N. H. He will enter upon his new work Sept. 15.

In going to the well-known school for boys Dr. Lefebvre is realizing an ambition to labor amid the quiet surroundings that are afforded in New Hampshire and to engage in work of the highest type among young people. Dr. Lefebvre has been a hard worker since he was 14 years old and most of his active life has been spent at the Cathedral of St. John the Divine and then at Trinity.

Dr. Lefebvre's noon recitals at Trinity Church have been a feature for years and have drawn large congregations of people, largely from the New York financial district. The one-thousandth recital was played by him May 4, 1938. His retirement in the fall as warden of the A.G.O. has been announced.

Dr. Lefebvre received his musical education at Peabody Conservatory in Baltimore and the Institute of Musical Art in New York City, and has studied in Europe. He served as organist of St. Stephen's Church in Washington, D. C., was assistant organist at the Cathedral of St. John the Divine, was organist and choirmaster of St. Luke's Church, Montclair, N. J., and in 1922 was appointed to his present position at Old Trinity. During the war he was an officer in the United States Naval Reserve and spent two and a half years at sea.

Dr. Lefebvre is a fellow of the American Guild of Organists, a member of the Church Hymnal Commission of the Protestant Episcopal Church and conductor of the University Glee Club, of the Wednesday Singing Club in Greenwich, Conn., and of the Musical Art Society in Orange, N. J. He has written music for the church and choruses for voices and orchestra. In 1932 Columbia University conferred on him the honorary degree of doctor of music.

MISS HARRIET BEECHER FISH OF SAN FRANCISCO IS DEAD

Miss Harriet Beecher Fish died in San Francisco April 28. Miss Fish was organist of the Temple Methodist Church, San Francisco, for thirty years, and for three years was at the Portalhurst Methodist Church. She was also a member of the Music Teachers' state executive board, treasurer of the Pacific Musical Society, a member of the San Francisco Musicians' Club and secretary of the Northern California Chapter of the A.G.O. She leaves a brother, Frederick Fish, and a nephew, Russell Channing.

WASHINGTON IS READY TO RECEIVE ORGANISTS

A.G.O. CONVENTION PROGRAM

Schedule for June 23 to 27 at the Capital Includes Organ Recitals, Papers and Entertainment to Fill Important Week.

The nineteenth national convention of the American Guild of Organists will open in Washington, D. C., the afternoon of Monday, June 23, and continue through the next Friday, with every hour of the day and a large part of the night set apart for something that will benefit or entertain the visitors. An imposing list of recitalists assures a program of the highest merit musically, while the diversions on the schedule give promise of much that will refresh the spirits of the guests.

Registration will begin Monday at the Wardman Park Hotel. It is announced that summer dress will be in order for all convention functions, but that Guild members are requested to bring their gowns for use in the procession at the Washington Cathedral.

Herewith is presented the complete program for the convention:

Monday, June 23

2 p. m.—Registration begins at Wardman Park Hotel, Connecticut avenue and Woodley road.

[illegible]30 p. m.—At Library of Congress. [illegible]e attending the convention will be [illegible] guests of the division of music of the Library of Congress at a concert in the Elizabeth Sprague Coolidge Auditorium of the library.

10:30—Reception in honor of the general officers and council of the Guild, convention recitalists and distinguished guests, followed by "un-conventional" entertainment at Wardman Park Hotel.

Tuesday, June 24

9 a. m.—At Wardman Park Hotel Theater. Convention opened by Christopher Tenley, chairman. Official greetings by Mrs. Ruth Farmer Vanderlip, dean of the D. C. Chapter, presiding. Message of the warden of the Guild, Channing Lefebvre.

9:30 a. m.—"Guild Examinations the Backbone of the Guild." Hugh Porter, chairman. Discussion and practical workings of the tests by T. F. H. Candlyn and Norman Coke-Jephcott.

11 a. m.—At National City Christian Church. Recital by Joseph Bonnet: Grand Prelude and Triple Fugue in E flat major, Bach; Chorale on the Tune "St. Flavian," Bingham; "Carillon," Sowerby; Chorale in A minor, Franck; "Sur un Theme Breton," Ropartz; "Romance sans Paroles," Bonnet; "Variations de Concert," Bonnet; Allegro Cantabile, Widor; Finale, First Symphony, Vierne.

12:30 p. m.—Warden's luncheon to deans and regents at Toll-House Tavern.

1 p. m.—Luncheon at Wardman Park Hotel for all others attending the convention.

3 p. m.—At St. Alban's Church. "The Administrative and Choral Problems of the Volunteer Choir," by Donald C. Gilley, M.Mus., A.A.G.O. (CHM), minister of music of Wesley Methodist Church, Worcester, Mass.

5 p. m.—At Washington Cathedral. Recital by Catharine Crozier: Symphony in G major, Sowerby; Pastorale, Roger-Ducasse; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert.

9 p. m.—At Pan-American Union Building. Convention registrants will be the guests of the director general of the Pan-American Union at a concert in the Aztec Garden by the United States Army Band, Captain Thomas F. Darcy, leader, assisted by the Washington Choral Society, under the direction of Louis A. Potter, F.A.G.O. The program will include representative instrumental and choral compositions of Latin-American composers and will feature "The Peaceable Kingdom," by Randall Thompson. This program will be broadcast by the N.B.C. network and will be carried by short wave to all countries of Central and South America.

Wednesday, June 25

10 a. m.—At Calvary Methodist Church. Recital by E. William Brackett, Mus.B.:

Prelude and Fugue in C, Bach; "Adoration," Bingham; Toccata in C, Sowerby; Three Eclogues (after readings of Virgil) (MSS.), Conrad Bernier; Chorale No. 1, Roger Sessions; "A Summer Idyl" and Introduction and Passacaglia," T. Tertius Noble.

11:15 a. m.—At Washington Chapel, Church of Jesus Christ of Latter-Day Saints." Recital by Richard Ross: Chorale Prelude, "By the Waters of Babylon," Bach; Pastorale (first movement), Bach; Fugue in D minor (from Prelude and Fugue in D minor), Bach; Concerto No. 5, Handel; Cantabile, Franck; Intermezzo, Sixth Symphony, Widor; "Ave Maria," Reger; Finale, Fifth Symphony, Vierne.

12:30 p. m.—Luncheon at Hotel Mayflower with a program of interesting music and discussion.

2:30—Sight-seeing trip of Washington and environs.

5 p. m.—At St. Matthew's Catholic Cathedral. Recital of liturgical music by the adult male choir under the direction of Malton Boyce, M.Mus.

8:30 p. m.—At National City Christian Church. Chesapeake Chapter, A.G.O., Baltimore, Md., presents "The Pilgrim's Progress," an oratorio by Robin Milford. The chorus is composed of the Brown Memorial choir and the Hanover Choral Club and is directed by W. Richard Weagley, M.S.M. Virgil Fox will accompany at the organ.

Thursday, June 26

8 a. m.—"Early-bird breakfast" about the Lido swimming pool of the Wardman Park Hotel. The feature of this event will be a bathing beauty contest for the gentlemen.

9:30 a. m.—At Foundry Methodist Church. Round-table discussion, Warden Lefebvre presiding. "Church Music Ideals," Rowland W. Dunham, F.A.G.O., dean of the College of Music, University of Colorado. "The Value of Junior Choirs in the Program of the Church," Grace Leeds Darnell. "The Renaissance in Choral Music," Carl F. Mueller.

11 a. m.—At Foundry Methodist Church. Discussion by Dr. Glenn Dillard Gunn, music critic, of "A New Service to Music that Can Be Performed by teh Organ," with a recital demonstrating Dr. Gunn's viewpoints by Edouard Nies-Berger.

12:15 p. m.—At Covenant-First Presbyterian Church. Recital by Leslie P. Spelman, F.A.G.O.: Trumpet Tune and Air, Purcell; Pavane, Byrd; Duo, Clerambault; Toccata, Pachelbel; "How Brightly Beams the Morning Star," Karg-Elert; Prelude (1941), Jacobi; "O God and Lord" (1937) (MSS.), Paul Pisk; Theme and Variations from "Suite Amerindian," Horace Alden Miller; "The Fountain" (MSS.), DeLamarter; "Carillon" (1941), Richard Kegs Biggs; "Casual Brevities" (MSS.), Rowland Leach; "Sonata da Chiesa," Andriessen.

2 p. m.—Steamer Mount Vernon of the Wilson Line leaves the wharf on Maine avenue. The trip on the new streamliner offers a delightful sail on the Potomac River, past historic Alexandria, Va., to Mount Vernon, the estate of George Washington.

8 p. m.—Guild service at Washington Cathedral. Procession of Guild members in academic robes. The massed choirs of four Washington churches will sing the service and will be directed by Paul Callaway, F.A.G.O. Magnificat and Nunc Dimittis in D, Sowerby; "In Ecclesiis" (double chorus and organ), Gabrieli; "Hosanna to the Son of David" (for six voices), Weelkes; "Ave Verum Corpus," Byrd; "I Will Exalt Thee," Tye; Five Mystical Songs, Vaughan Williams; "King of Glory, King of Peace" (prize anthem), Harold W. Friedell.

Friday, June 27

9 a. m.—At Wardman Park Hotel. Annual business meeting conducted by the warden.

11 a. m.—At the White House. This event has been arranged for convention registrants, at the invitation of Mrs. Roosevelt.

12 noon.—At St. John's Church. Recital by Walter Blodgett: Concerto in G major, No. 1, Bach; Three Chorale Preludes, Bach; Sinfonia to the Cantata "We Thank Thee, God," Bach; "A Fancy," Stanley; Minuet, Battishill; "A Maggot," Arne; Duetto for the Reed Stops, Russell; Flute Solo, Arne; Gigue, Organ Concerto in B flat, Arne; Sketch in C major, Schumann; Canon in B major, Schumann; Chorale Prelude, "O Sacred Head now Wounded," Brahms; Pastorale, Pierne; Piece for Organ, Paques; Fantasie on "Amsterdam," McKinley.

2:30 p. m.—At Folger Shakespeare Library. Concert by the Madrigal Singers, directed by Mrs. John Milton Sylvester, with comments by George Mead. Exhibition of first folios of Shakespeare and early editions of music of composers of the Tudor period.

2:30 p. m.—At Library of Congress. Tour of the music division of the Library of Congress, inspection of rare manuscripts of the world's great composers; records and recording facilities; collection of Stradivarius instruments; exhibition of the Declaration of Independence, the Constitution of the United States, the Gutenberg Bible and other documents. (This will be alternated with the Folger Library on account of seating capacity—the madrigal program will be given twice in succession.)

4:30 p. m.—A general discussion led by Reginald L. McAll, chairman hymn festival committee of the Hymn Society of America, "Singing by the Congregation—What You and Your Chapter Can Do to Foster It."

5 p. m.—At Metropolitan Methodist Church. Recital by E. Power Biggs: Concerto in B flat major (No. 2), Handel; "Sheep May Safely Graze," Bach; Sonata in C minor, Reubke; "A Fantasy for the Flutes," Sowerby; Variations on an Old Christmas Melody, Dupré.

8 p. m.—Banquet at Wardman Park Hotel, Warden Lefebvre presiding.

British-American Program by Watkins.

A service of ecclesiastical music of British and American composers was given at the First Congregational Church of Montclair, N. J., on the evening of Palm Sunday under the direction of Morris Watkins. The anthems were works of David McK. Williams, Orlando Gibbons, George C. Martin, Edward Elgar, Frank Scherer, Mark Andrews, T. Tertius Noble, Horatio Parker, R. Vaughan Williams, Harold Darke and Walford Davies.

BEREA BACH FESTIVAL TO FEATURE NEW ORGAN

BAROQUE DESIGN FOLLOWED

Annual Event at Baldwin-Wallace College Will Be Marked by Recital by Albert Riemenschneider—Details of Instrument.

The ninth annual Bach festival at Baldwin-Wallace College, Berea, Ohio, in June is to be marked by a special feature this year when the new baroque organ built for the use of the festival will be dedicated on the afternoon of June 6. Dr. Albert Riemenschneider, director of the conservatory of Baldwin-Wallace and the founder and guiding spirit of the Bach fesitvals, which have attracted attention throughout the United States, will be at the console and a very interesting feature of the recital will be the Bach Trio-Sonata for viola da gamba and harpsichord, to be played by Walter Scheffler of New York City and John Challis of Ypsilanti, Mich. Dr. Riemenschneider will play these compositions of Bach: Prelude in B minor; Chorale Prelude, "Erbarm' Dich mein"; Chorale, "Wo soll ich fliehen hin"; Fugue in G minor; "Liebster Jesu, wir sind hier"; "Von Gott will ich nicht lassen" and Fugue in E flat major.

The general character of the new organ, a gift to the college of Dr. and Mrs. E. J. Kulas, has been described in a previous issue of THE DIAPASON. The hall in which the instrument stands seats only 165 persons. The organ was built by Walter Holtkamp. The great and pedal are on open chests. These, with the rückpositiv, which is hung on the wall in the traditional position back of the player, form the basis of the baroque organ. A swell of the Cavaille-Coll type has been installed. The air chambers are of the key chamber chest type.

The specifications are as follows:

GREAT.

Quintaden, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Quinte, 2⅔ ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.

SWELL.

Harmonic Flute, 8 ft., 61 pipes.
Viol de Gambe, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Flute Octaviante, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Plein Jeu, 5 rks., 305 pipes.
Trompete, 8 ft., 61 reeds.
Oboe Clarion, 4 ft., 61 reeds.
Tremolo.

POSITIV.

Quintaton, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nazard, 2⅔ ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Fourniture, 3 rks., 183 pipes.

PEDAL.

Subbass, 16 ft., 32 pipes.
Quintaden (from Great), 16 ft.
Violon, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Posaune, 16 ft., 32 reeds.
Fagott, 8 ft., 32 reeds.
Schalmey, 4 ft., 32 reeds.

MISS CHARLOTTE KLEIN

CHARLOTTE KLEIN, Mus.D., F.A.G.O., who celebrates her tenth anniversary as organist and director at St. Margaret's Episcopal Church, Washington, D. C., June 1, announces her resignation from that position effective on the same day. Miss Klein, who is well known throughout the profession, has appeared as recitalist on more A.G.O. convention programs than any other woman organist and on May 20 gave a recital under the auspices of the District of Columbia Chapter, A.G.O. She is a scholarship-diploma graduate in organ and diploma graduate in piano of Peabody Conservatory, Baltimore, and was a pupil of Widor, Decreus, Phillip and Libert at Fontainebleau, France, and Edgar Priest at the Washington Cathedral. Miss Klein is a member of the faculty of Mary Washington College, Fredericksburg, Va. Prior to her engagement at St. Margaret's Church she was for several years at the Episcopal Church of the Transfiguration and Western Presbyterian Church, as well as a year in St. Augustine, Fla.

Dupré's Arrival Is Expected.

Negotiations being conducted by government officials and the University of Chicago give reason for strong hope that Marcel Dupré will be able to come to America in time to conduct his master course at the University of Chicago from June 23 to Aug. 2. Definite word was awaited momentarily in Chicago as this issue went to press and it is believed that the large class which has signed up to study with the French master will not be disappointed.

IN THIS MONTH'S ISSUE

Washington is ready and program has been completed for the biennial convention of the American Guild of Organists the last week of June.

Bliss Wiant tells of singing of united choirs in Peking, China.

Study of the work of French composers of organ music of the present century is made by Miss Evelyn Merrell.

Chapters of the American Guild of Organists elect officers for the new year and bring the season to a close with interesting events.

Organ in a Chicago factory, installed by son of owner of Illinois Duster Company, is described.

New organs under construction are described.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

SCHOOL FOR CHURCH MUSIC

of

THE WELLESLEY CONFERENCE FOR CHURCH WORK

(*Episcopal*)

WELLESLEY COLLEGE, MASSACHUSETTS

JUNE 23 to JULY 2

EVERETT TITCOMB, *Director*

George Faxon, *Organ* Grace Leslie, *Voice*

Courses in LITURGICAL MUSIC, VOICE TRAINING, and ORGAN (*Service Playing and Recitals*)

Organ Recitals Daily. Extra-Curricular Lectures by Specialists.

Registration Fee $10, covers all tuition. Board and Room at the College at Special Low Conference Rate.

For complete Program and particulars, write Mr. Everett Titcomb, 39 Huntington Ave., Boston, Mass.

SOUTHERN RESIDENCE GRACED BY NEW ORGAN

JOHNSON CITY, TENN., EVENT

Three-Manual Built by Möller Opened by Charles M. Courboin and by Henry P. Bridges, Jr., Talented Young Son of Family.

Completion of a three-manual organ built by M. P. Möller, Inc., for the beautiful home of Henry P. Bridges of Johnson City, Tenn., was the occasion for an inaugural recital and reception April 10 at which Charles M. Courboin, Mus.D., and Henry P. Bridges, Jr., a youth of 13 years who has shown remarkable talent, gave the program. More than 150 invited friends of the Bridges family had the privilege of hearing the new instrument and were guests at the reception which followed.

The new organ is the crowning feature of Shelbridge, the Bridges residence. It is installed in specially-designed and specially-built chambers placed below the drawing-room of the home, and the console is placed in a sun room adjacent to an opening into the drawing-room.

Young Mr. Bridges' part in the program consisted in the performance of the following: Prelude and Fugue in B flat major, Bach; "Idyl," Clifford C. Loomis; Prelude and Fugue in A minor, Bach; Oriental Sketch, Bird. As an encore he played Bach's "Come, Sweet Death." Dr. Courboin's program, consisting principally of request numbers, was made up of the following: Trumpet Tune and Air, Purcell; Serenade, Schubert; Allegretto, de Boeck; "Lead, Kindly Light"; Toccata and Fugue in D minor, Bach; Largo, Handel; "The Afternoon of a Faun," Debussy; "Myn Moederspraak," Benoit; Toccata (Fifth Symphony), Widor.

Mr. Bridges, Jr., was a student of Dr. Courboin at Peabody Institute last summer and through the last winter has been studying with Professor C. C. Loomis of Bristol, Va.

In building the new organ parts of the old instrument installed on the third floor of the home were utilized. The resources of the organ are shown by the following stop specification:

GREAT ORGAN.

1. Dulciana (present pipes with extensions), 16 ft., 97 pipes.
2. Diapason (new chest and pipes), 8 ft., 73 pipes.
3. Hohl Flöte (new chest and pipes), 8 ft., 73 pipes.
4. Concert Flute (present pipes), 8 ft., 85 pipes.
5. Gemshorn (present pipes), 8 ft., 85 pipes.
6. Octave (new chest and pipes), 4 ft., 73 pipes.
7. Flute (from No. 4), 4 ft., 73 notes.
8. Fifteenth (from No. 9), 2 ft., 61 notes.
9. Mixture (new chest and pipes), 3 rks., 183 pipes.
10. Trumpet (new chest and pipes), 8 ft., 73 pipes.
11. Chimes (Deagan), 21 tubes.
12. Tremolo.

SWELL ORGAN.

13. Rohr Bourdon (present pipes), 16 ft., 85 pipes.
14. Geigen Principal (new chest and pipes), 8 ft., 73 pipes.
15. Salicional (present pipes), 8 ft., 85 pipes.
16. Rohr Gedeckt (from No. 13), 8 ft., 73 notes.
17. Voix Celeste (old pipes and additions), 8 ft., 73 pipes.
18. Salicet (from No. 15), 4 ft., 73 notes.
19. Flute (from No. 13), 4 ft., 73 notes.
20. Piccolo (from No. 13), 2 ft., 61 notes.
21. French Horn (new pipes and chest), 8 ft., 73 pipes.
22. Oboe (present pipes), 8 ft., 73 pipes.
23. Vox Humana (present pipes), 8 ft., 73 pipes.
24. Tremolo.

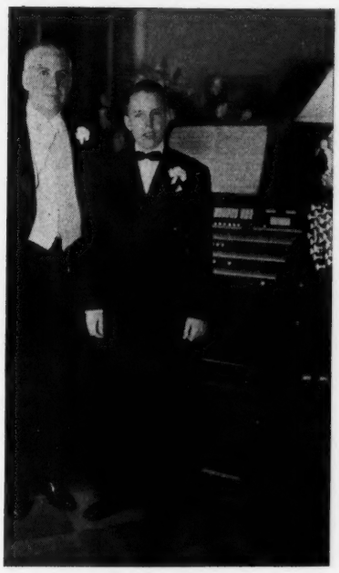
CHOIR ORGAN.

25. Open Diapason (present Great pipes), 8 ft., 73 pipes.
26. Concert Flute (from No. 4), 8 ft., 73 notes.
27. Gemshorn (from No. 5), 8 ft., 73 notes.
28. Dulciana (from No. 1), 8 ft., 73 notes.
29. Unda Maris (new chest and pipes), 8 ft., 73 pipes.
30. Flute d'Amour (present pipes), 4 ft., 73 pipes.
31. Dulcet (from No. 1), 4 ft., 73 notes.
32. Clarinet (new pipes and chest), 8 ft., 73 pipes.
34. Harp (from No. 35), 8 ft., 73 notes.
35. Celesta (new, Deagan), 4 ft., 61 bars.

PEDAL ORGAN.

36. Diapason (new pipes and chest; 20 from Great No. 2), 16 ft., 12 pipes.
37. Bourdon (present pipes), 16 ft., 44 pipes.
38. Contra Dulciana (from No. 1), 16 ft., 32 notes.
39. Quint (from No. 37), 10⅔ ft., 32 notes.
40. Stopped Flute (from No. 37), 8 ft., 32 notes.
41. Open Flute (from No. 3), 8 ft., 32 notes.
42. Gemshorn (from No. 5), 8 ft., 32 notes.
43. Trombone (new pipes and chest; 20 from No. 10), 16 ft., 12 pipes.

AT ORGAN IN SOUTHERN HOME



CHARLES M. COURBOIN, at left, is shown with Henry P. Bridges, Jr., at the new Möller organ in the Bridges home at Johnson City, Tenn.

The Columbia Broadcasting System presented the adult choir of Westminster Church, Detroit, Federal Whittlesey director and Mary Louise Handley organist, Saturday, May 17, in a coast-to-coast broadcast.

GUILMANT ORGAN SCHOOL

WILLARD IRVING NEVINS, DIRECTOR

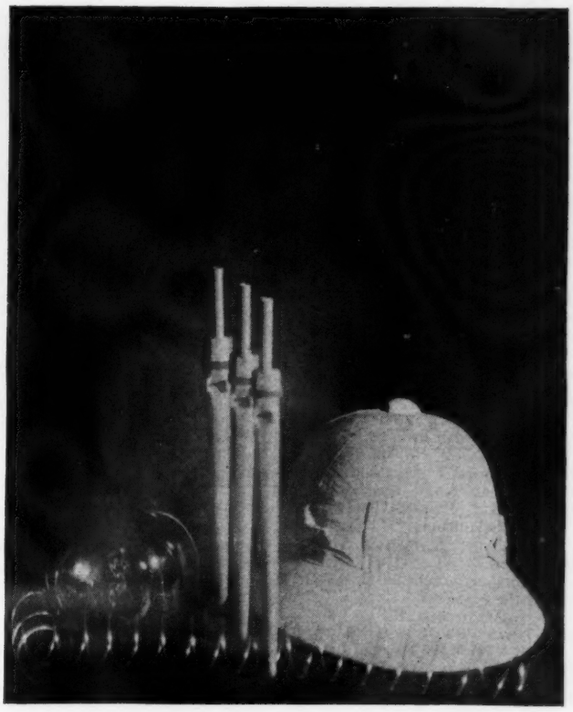
SUMMER COURSE

July 8 to August 8

Forty-second School Year Opens October 7

For Information Write

12 West Twelfth Street, New York



HOT MUSIC

Swing groups, jazz bands and old-style theatre organs have colorful tone—but the colors are so crude that they are of use for little else than one style of music.

Symphony orchestras and Aeolian-Skinner organs have a greater color scale. Their tone has been refined to remove objectionable attendant sounds which would obscure the desired tone quality. Tonal anæmia does not result—rather there is added character, blend and power, for the sound is freed from all but the correct upper partials. Here then is tone ready for many uses rather than a few.

We are now producing single stops of more color than ever before; yet the tone avoids ruinous distortions common in "characteristic" stops. Prove this contention for yourself by playing compositions of several styles on any of our recent installations. Add the stops one by one until you can revel in the thrilling "blaze of tone."

AEOLIAN-SKINNER ORGAN COMPANY Inc.

G. Donald Harrison, President
William E. Zeuch, Vice President

Factory and Head Office
BOSTON, MASS.

FOUR-MANUAL PLACED IN ST. MARTIN'S, NEW YORK

BUILT BY ERNEST M. SKINNER

Specification of Instrument—Roy Tibbs of Howard University Gives Opening Recital—Julius Carroll Organist of Church.

A four-manual organ has been installed in St. Martin's Church, 230 Lenox avenue, New York City, by the Ernest M. Skinner & Son Company and the dedicatory recital was played before a congregation of more than 2,000 people on the evening of April 27 by Roy Tibbs, professor of organ at Howard University, Washington. The organist and master of the choristers of St. Martin's is Julius Carroll, A.A.G.O., who was pleased to have his former teacher at the console for the opening program. Mr. Tibbs played: Concerto in F major (Allegro), Handel; "Noel" No. 10, d'Aquin; Ricercare, Palestrina; Prelude and Fugue in D, Bach; Sonata No. 6, Mendelssohn; Sketch in F minor, "Eventide" and Canon in B minor, Schumann; "Twilight at Fiesole," Bingham; Symphony No. 1 (Finale), Vierne.

The following stop scheme shows the resources of the organ:

GREAT ORGAN.
Bourdon (from Pedal), 16 ft., 61 notes.
Diapason I, 8 ft., 61 pipes.
Diapason II, 8 ft., 61 pipes.
Waldflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 61 pipes.
Chimes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Dulciana, 16 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Gemshorn, 4 ft., 85 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
Septieme, 1 1/7 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Harp and Celesta, 61 bars.

SOLO ORGAN.
Orchestral Flute, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Chimes, 25 notes.
Tremolo.

PEDAL ORGAN.
Resultant Diapason, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana (Choir), 16 ft., 32 notes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Gedeckt, 8 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Waldhorn (Swell), 16 ft.
Trombone, 16 ft., 32 pipes.
Tromba (Swell), 8 ft.
Chimes.

HENRY BEARD IS DRAFTED; LEAVES OVERBROOK CHURCH

Henry Beard, organist and choirmaster of the Overbrook Presbyterian Church, Philadelphia, for the last four years, has been called in the army draft and is now stationed at Fort Meade, Md. While he is in training his work will be performed by one of his pupils, Margaret Krueger. Before his departure the church presented to Mr. Beard a testament and $100.

Mr. Beard has been directing a professional choir, a young people's chorus of thirty-five voices and an excellent solo quartet. In the season just brought to a close he presented an oratorio on the last Sunday of every month, such works as "Elijah," "The Messiah," Franck's Mass in A and the Dvorak "Stabat Mater" being given. To these services have come music-lovers from New York, Baltimore, Washington and other cities. Last year a large Möller organ of fifty-three ranks of pipes was installed in the Overbrook Church.

Before going to Philadelphia Mr. Beard was organist of Pennsylvania State College, from which he was graduated in 1936. Last year he was graduated from Curtis Institute, where he was a pupil of Dr. Alexander McCurdy. In 1938 he was the organist of the Presbyterian General Assembly in Philadelphia.

RALPH A. HARRIS

ST. PAUL'S CHORISTER'S, the male choir of St. Paul's Church in the Village of Flatbush, Brooklyn, with Ralph A. Harris as director, presented its seventeenth annual concert at the Academy of Music in Brooklyn May 20. This was the first time they ventured outside their own parish hall for the annual concert. The evening proved to be a success in every sense of the word. The auditorium overflowed with an enthusiastic audience which kept the choristers busy responding to encores long after it was time to go home. Mr. Harris can well be proud of his choristers and can be assured that they show the results of the untiring efforts on his part. Not only are his boy sopranos outstanding, due to an ethereal tone quality, but he has a section of men's voices that one must go a long way to match. Most of the men have been in his choir since they were soprano boys.

Master Hazen Jacobsen, gold medal winner of the New York Education League contests, was the outstanding soloist of the evening. He sang Mozart's "Alleluia" and the "Italian Street Song" of Victor Herbert. Other numbers on the program included works of Palestrina, Lotti, Bach, Vittoria, Handel, Billings and Schubert.

On Sunday, May 4, St. Paul's Choristers gave their seventeenth annual choir festival, with many of the alumni in attendance. The newly-organized alumni association held its first annual dinner at Oetjen's in Brooklyn after the service.

The same week Mr. Harris celebrated his twentieth anniversary as an organist and choirmaster in the Episcopal Church.

On Saturday, June 7, St. Paul's Choristers are to sing at the Roger Ludlowe High School in Fairfield, Conn., under the auspices of Trinity Choristers, Southport, Conn.

TWO SUMMER SESSIONS FOR THE CHRISTIANSEN SCHOOL

"How choral music may serve in the spiritual defense of our country" will be a subject of demonstration at the two summer sessions of the Christiansen Choral School. Dr. F. Melius Christiansen, famed for his St. Olaf's College Choir of Minnesota, will conduct classes at Ferry Hall, Lake Forest, Ill., June 29 to July 11, and for Eastern musicians at Penn Hall, Chambersburg, Pa., Aug. 3 to 15. The courses are designed for both new and experienced directors in the fields of school, church and college choirs. They have been arranged by Neil Kjos, 14 West Lake street, Chicago. The directors of more than 90,000 singers were enrolled in the sixth year of these summer conferences. Assisting Dr. Christiansen this summer will be his son, Olaf Christiansen, director of choral music at Oberlin Conservatory, Ohio, and Peter Tkach of the Minneapolis public schools.

Edouard Nies-Berger

Franco-American Concert Organist

Centenary Methodist Church, Richmond, Virginia

Remarkably talented—Maturity, authority, brilliancy, poetry, splendid sweep, blending of stops nothing short of ravishing.
H. Devries, Chicago American

Turbulent performance in Bach's Fantasia G-minor—Virtuoso.
Dr. Gunn, Chicago Herald

An artist—nothing to condone—wealth of nuance, pliancy of mood not regularly attained by even the greatest organists Chicago knows.
E. Stinson, Chicago Journal

An adept-technical brilliancy.
M. Rosenfeld, Chicago Daily News

Mastery of the organ—artistry outstanding, makes Bach's writings seem contemporary.
I. M. Jones, Los Angeles Times

Strong impression—genuinely admired.
B. D. Ussher, Musical Courier

Highly gifted French Virtuoso—excellent impression on fellow organists—effective registration, impressive musical feeling.
Los Angeles Evening Express

Sterling qualities—admirable taste—great organist. One of the most satisfying recitalists ever heard in the West, inclusive of visiting organists of fame.
Frank Colby, Pacific Coast Musician

First rate performance of Bossi Concerto.
Dr. Roland Diggle, The Diapason.

Available for Recitals

3616½ Seminary Avenue RICHMOND, VA.

SECOND NATIONAL BIENNIAL CONVENTION

AMERICAN GUILD OF ORGANISTS

(18th General Convention)

WASHINGTON, D. C., June 23-27, 1941

HEADQUARTERS

Hotel Wardman Park, Conn. Ave. and Woodley Road

ORGAN RECITALS
CHORAL FEATURES
STIMULATING CONFERENCES
FRIENDLY FELLOWSHIP

PLAN NOW to attend, and help make this Convention the largest gathering of organists in the history of our organization.

For further details, write
Christopher Tenley, General Convention Chairman
3053 P St., N. W., Washington, D. C.

The dynamic, brilliant career of

VIRGIL FOX

sweeps ahead

Unprecedented success from Coast to Coast on 5th Anniversary Tour of 40 concerts

Hailed by public and press as "innovator" —"Creator"—"genius of the organ"—

VICTOR RECORDS

to be announced

WILD APPLAUSE GIVEN FOX AT ORGAN RECITAL

Capacity Crowd Attends Agnes Scott Performance

BY MOZELLE HORTON YOUNG
The Constitution, Atlanta, Ga., Dec. 11, 1940.

"Virgil Fox smashed accepted local traditions of sparsely attended organ recitals last night. At his recital, dedicating the magnificent four-manual organ in Gaines Chapel of Presser Hall at Agnes Scott, they were standing in every available space, numbers standing for over two hours and loving every minute of it, so thrilled were they with the performance.

"Virgil Fox, in spite of his youth, is unquestionably one of the greatest organists of our time. He instills something into an organ recital that I have heard no other do—that is, inspiration, vigor, dynamic personality and, finest of all, true artistry.

"His technique and his memory are both infallible. His pedal technique is a marvel within itself. And his choice of stops and combinations bespeaks the sensitive musician that he is. * * *

"Fox received ovation after ovation for his thrilling virtuosity, but the two greatest tributes paid him during the evening were after the Bach Arioso and 'Come, Sweet Death,' also a Bach number. The audience was so moved by their emotional beauty in both instances that they did not applaud, for to do so would have seemed sacrilegious."

"When he began to play, the organ no longer seemed a keyboard instrument but an orchestra which the youthful player used to build tonal fantasies revealing the color instincts of a Stokowski or a Gaugin."—*The Baltimore Sun*, March 15.

"Noted organist gives exceptional performance."—*Norfolk Herald*, Feb. 1.

Playing in the concert halls of New York, London, Paris, Berlin, Toronto, Chicago, Los Angeles, etc., Virgil Fox has conquered the world of music with his organ playing. He has not only covered America, but he went into the stronghold of J. S. Bach —the Thomas Church, Leipzig— and came out victorious — acclaimed by the critics and press as "An artist whose playing revealed an understanding of the innermost secret of the art of Bach...an unsurpassed virtuoso."

June, 1941, brings him to the close of his fifth anniversary under the banner of Bernard LaBerge, who brought him—an American artist—first before the American public and later before Europe.

This anniversary looks back upon upwards of 300 Fox concerts played before an aggregate audience of a quarter of a million people. Cities in Canada and forty of the United States have heard these concerts. Ten of them were played to audiences of 2,000 and 3,000 in Europe.

PEABODY CONSERVATORY

Head of Organ Dept.

Seattle Times Feb. 3, 1941

". . . But Virgil Fox is of quite a different breed. He is an artist. He is more than that. He is a great artist. His species is rare, so rare that Seattle in recent years has seen none to match him.

"When Virgil Fox plays, the audience hears a composer's work being performed with impeccable musicianship. It hears shining tones singing out in tribute to the skill of the craftsman who painstakingly designed the immense pipe organ. But more, it hears Virgil Fox himself; for his music comes from inside him and enters into those shining tones and makes them things alive, things of vibrant beauty, reflections of something universal, so that even the audience becomes a part of the music, and the church and the night and the whole world seems, for that radiant instant, to merge into one. In eleven selections and four encores, this slight young man, Virgil Fox, discovered beauties in the University Temple's organ that those who heard him never before had known it possessed." H. J. A.

"Young Organist Thrills Audience."—*Kansas City Journal*, Feb. 18.

"Master Organist Wins Praises."—*Birmingham News*, Feb. 22.

"Organist Guild captivated by Fox's agility."—*Sacramento Union*, Feb. 7.

"To his stupendous technical equipment, Fox adds a personal magnetic touch."—*Cincinnati Times-Star*, Feb. 4.

"No adjectives too extravagant for artist."—*Elmira Advertiser*, March 5.

"Famous Organist Gives Thrilling Performance here."—*Winfield (Kan.)*, Feb. 15.

"Fox electrified his hearers with a monumental exhibition of musicianship and technique."—*Minot (N.D.) Daily News*, Feb. 10.

Concert Management: BERNARD R. LA BERGE - - 2 West Forty-Sixth Street, New York

Organ in His Factory Installed as Result of Chicagoan's Hobby

A three-manual organ recently placed in a Chicago factory forms a unique and interesting exhibit, and so popular does it promise to become that one may ere long hear of numerous similar installations. Built to gratify a hobby of a junior executive of the concern conducting the plant, the organ makes such an appeal to the workmen and the office force that in time organs might become standard equipment for up-to-date manufacturing plants, as an inducement to men to seek employment where the concord of sweet sounds refreshes them in the midst of their work.

This organ, in its unique location, is in the factory of the Illinois Duster and Brush Company, on the northwest side of Chicago, near the tracks of the Chicago & North Western Railway and in the midst of a manufacturing district. All the planning and most of the work was done by John Hohenadel, son of the head of the company, aided by organ men. As Mr. Hohenadel explains it, he was eager to have an organ, and there was not room in his parents' home; so he conceived the idea of having it in the factory. Here he plays it himself, or makes use of a library of rolls, or hears it played by visiting organists. Late in February the Illinois Chapter of the A.G.O. was invited to the factory and held an enthusiastic console meeting in the shipping-room, afterward inspecting the instrument thoroughly.

The only instance of a somewhat similar character is in Buffalo, where the Larkin Company some years ago installed a large Möller organ in its plant and office building, where it is played daily at intervals.

The story of the organ in the Illinois Duster Company factory is as interesting as its unusual location. It was created as the fruit of four years' leisure-time labor out of parts of two Kimball organs that had stood in Chicago theaters, but had been silenced by sound "movies" and were acquired by Mr. Hohenadel for the traditional song. The first organ was a three-manual of eight ranks on ten and fifteen-inch wind pressure, blown by a seven and one-half-horsepower blower. The second was purchased to fill in missing parts of the first organ and to provide a smaller blower of three horsepower in place of the larger one. The two-manual console from the second organ went to the Indiana state prison for its organ, previously described in THE DIAPASON.

The organ is divided into two chambers and is under full expression. It is in the basement of the factory, which has a high ceiling, and where there is very little temperature change during the entire year. The console has been rearranged to conform with A.G.O. specifications and stands on the first floor, in the shipping room. An opening has been cut in the floor which provides passage for the sound.

Installation was completed this spring. As the work advanced many changes were undertaken in the way of additions and substitutions of various ranks of pipes. Nearly all of the metal pipes had been bent and flattened, so that much time had to be spent in straightening and re-voicing them. All the cables on the original organ had been cut in three places, which made necessary a great deal of tracing and soldering of wires.

The organ now has seven ranks of pipes on ten-inch wind and seven ranks on five and one-half-inch wind. Six ranks were added and three new ranks have been substituted for those in the original eight sets, making fourteen ranks in all. All of the pipe-work has been revoiced and regulated to give a balanced ensemble.

An Aeolian Duo-Art player has been procured by Mr. Hohenadel and he has a library of rolls that enables him to hear standard organ works played by some of the best organists.

The stop specification of the organ as it stands, to which Mr. Hohenadel expects to make extensive additions as time goes on, is as follows:

GREAT.

Flute (from Swell), 16 ft., 61 notes.
Contra Viole, 16 ft., 73 pipes.
Open Diapason, 8 ft., 85 pipes.
Stopped Diapason (from Swell), 8 ft., 61 notes.
Concert Flute, 8 ft., 85 notes.
Doppel Flöte (from Swell), 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Stopped Diapason (from Swell), 4 ft., 61 notes.
Forest Flute, 4 ft., 73 notes.
Flute Harmonic (from Swell), 4 ft., 61 notes.
Nazard, 2⅔ ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
Trombone (from Swell), 16 ft., 73 notes.
Trumpet (from Swell), 8 ft., 61 notes.
Orchestral Oboe (synthetic), 8 ft.
Clarion (from Swell), 4 ft., 61 notes.

SWELL.

Stopped Flute (T.C.), 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Stopped Diapason, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 notes.

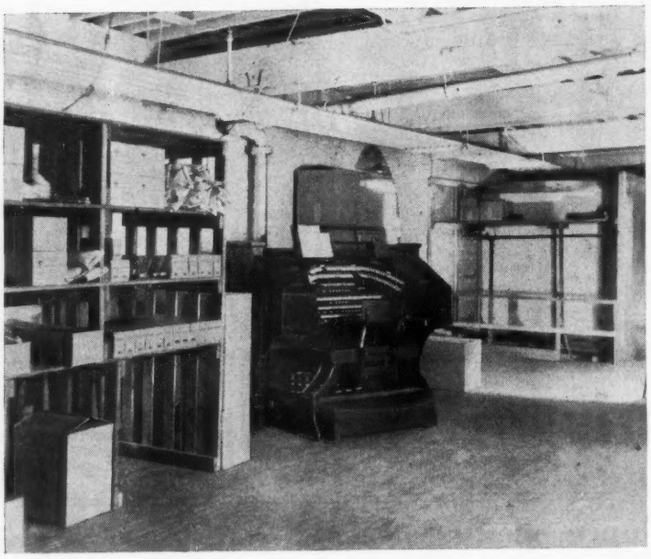
CHOIR.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 notes.
Concert Flute, 8 ft., 85 pipes.
Flute Celeste (T.C.), 8 ft., 61 pipes.
Doppel Flöte (from Swell), 8 ft., 61 notes.
Violin, 8 ft., 73 pipes.
Violin Celeste, 8 ft., 73 pipes.
Forest Flute, 4 ft., 73 pipes.
Flute Celeste, 4 ft., 49 pipes.
Doppel Flöte (from Swell), 4 ft., 61 notes.
Violin, 4 ft., 61 pipes.
Violin Celeste, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.

PEDAL.

Acoustic Bass, 32 ft., 32 notes.
Contra Bass, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 notes.
Open Diapason, 8 ft., 32 notes.
Stopped Diapason, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Trumpet, 8 ft., 32 notes
Clarion, 4 ft., 32 notes.

ORGAN IN CHICAGO FACTORY DREAM OF OWNER'S SON



IN THE PICTURE is shown the console of the organ installed in the factory of the Illinois Duster Company, Chicago, and described on this page. At the right of the console is a shaft through which the tone comes up from the pipes, which are placed on the floor below. At the left is shown a part of the factory shipping room, with stocks of goods ready for shipment.

MR. AND MRS. JACOBS' CHOIR CLINIC AT NORWICH, CONN.

Aug. 4 to 9 are the dates set for the seventh annual choirmasters' clinic to be conducted by Arthur Leslie Jacobs and Ruth Krehbiel Jacobs. The school, which originated in Worcester, Mass., is to be held this year in Norwich, Conn. The schedule of classes is planned to meet the practical and immediate problems of the individual choirmaster.

Mr. and Mrs. Jacobs, who did pioneer work in the field of volunteer choirs in New England, are now at the First Congregational Church of Los Angeles. Mr. Jacobs' church and choir have been selected to exemplify church music at the biennial of the National Federation of Music Clubs in June. Mrs. Jacobs' book "The Successful Children's Choir" has found wide use among choirmasters and in college music classes.

The choirmasters' clinic is planned expressly for the choirmaster with much ambition, but with less time and money. The daily schedule of classes includes conducting, vocal problems, pronunciation and tone, children's choirs, rehearsal methods and choir organization. Registration is limited to assure a maximum of individual attention.

Well-Planned Service at Somerset, Pa.

A well-planned Palm Sunday musical program, entitled a "Life of Christ service," was presented at 6 o'clock on the evening of April 6 at St. Paul's Evangelical and Reformed Church, Somerset, Pa. Choral numbers were sung by the festival and chapel choirs under the direction of Mrs. Stella G. Roth, director of the choirs of St. Paul's, while organ numbers were played by Mrs. Roth and Mary Stoker Meyer, organist of the church. Mrs. Roth's selections included: "Hymn of Glory," Yon; "Fairest Lord Jesus," Edmundson; "Marriage in Cana of Galilee" and "Hosanna," Weinberger; "Lamentation," Guilmant, and "At the Foot of the Cross," Malling. Mrs. Meyer played: Solemn Prelude, Noble; "Ave Maria," Arkadelt-Liszt; Pastorale, Guilmant; "The March of the Wise Men," Harvey Gaul; "The Sea of Galilee," Deane Shure; "Come, Sweet Death," Bach; "Jubilate Amen," Kinder.

WA-LI-RO BOY CHOIR FESTIVAL JUNE 1 TO 8 IN OHIO CITIES

The fourth annual boy choir festival under the auspices of Wa-Li-Ro, the summer choir school and camp at Put-in-Bay, Ohio, will be held June 1 at Trinity Cathedral, Cleveland, and repeated June 8 at St. John's Church, Youngstown, Ohio.

These boy choir festivals, sponsored by the School of English Church Music, London, were introduced in America by Sir Sydney Nicholson three years ago at St. James' Church, Painesville, where he directed a group of about a hundred boys and men. Wa-Li-Ro has continued them. Ten parishes are cooperating in the two services and about 300 boys and men will sing.

The music is all American and composed especially for this festival by John Gordon Seely of Trinity Church, Toledo; Thomas Harborne of Christ Church Cathedral, Lexington; Walter Hirst of Christ Church, Warren, Ohio, and Kingsley Ganson of Christ Church, Cleveland. The churches sending their choirs to one or both of the services are: Christ Church, St. Alban's and Ascension, Cleveland; Christ Church, Hudson; Grace Church, Mansfield; St. John's, Youngstown; Christ, Warren; Grace, Willoughby; St. Christopher's-by-the-River, Gates Mills, and St. James', Painesville. Organists and directors working with the choirs are Frank E. Fuller, Walter Hirst, Kingsley Ganson, Stephen E. Cool, Jacques Remsberg, Edward Mason, Mrs. Dean Eckert, Florence Boddy, J. Lewis Smith, Laurence Jenkins and Paul Allen Beymer.

The Rt. Rev. Beverly D. Tucker, Bishop of Ohio, will speak at the cathedral and the Rev. John Gass at St. John's. Laurence Jenkins will direct the choirs at the cathedral, with Jacques Remsberg and Paul Allen Beymer at the organ. At Youngstown Frank E. Fuller will direct the choirs, with Walter Hirst and Paul Allen Beymer at the organ.

Camp Wa-Li-Ro, directed by Laurence Jenkins and Paul Allen Beymer, opens for the season June 23. The week of July 7 a special choirmaster's conference specializing on boy choirs will be conducted by Dr. Healey Willan of Toronto and Beecher Aldrich of Detroit. The resident choir of boys is used for demonstrations.

Death of Joseph A. Campbell.

Joseph A. Campbell, a retired organist and teacher of music, died at his home in Brooklyn May 3. Mr. Campbell was born in Brooklyn seventy-five years ago and was graduated from St. Francis Xavier College in Manhattan. He taught music at Erasmus High School, the Eastern District High School and the Boys' High School. He was organist at Our Lady of Good Council Catholic Church for twenty-five years and had also been organist of St. Anthony's Church, St. Ambrose's and St. Gregory's. A sister, Mrs. Margaret A. Disher, survives.

PLAN NOW TO ATTEND THE
CHRISTIANSEN
CHORAL SCHOOL
F. Melius Christiansen, *Director*
(TWO SUMMER SESSIONS)
For Complete Information Write
NEIL A. KJOS, Mgr., 14 W. Lake St., Chicago, Ill.

Harry E. Cooper
MUS.D., F.A.G.O.
Concert Organist
Professor of Organ, Meredith College
Organist and Choirmaster, Christ Church
RALEIGH, NORTH CAROLINA

News of the American Guild of Organists—Continued

Florida State Meeting Is Held in Tampa in May; Marked by Good Program

The Florida Chapter held its fourteenth annual state convention in Tampa May 12 and 13. All sessions were held at the First Christian Church.

The business session opened Monday with an address of welcome by the Rev. A. H. Wilson and the introduction of the state dean by Mrs. George Hayman, regent of the Tampa branch. The election of officers for the coming year resulted as follows:

Dean—Mrs. Charlotte Pratt Weeks, St. Petersburg.

Sub-dean—Mrs. Agnes Green Bishop, Jacksonville.

Secretary—Miss Helen McClellan, St. Petersburg.

Treasurer—Mrs. Florence Willard, Orlando.

Registrar—Mrs. George Hayman, Tampa.

Librarian—Dr. Nella Crandall, Tampa.

Auditors—Miss Eunice Davis, Bartow, and A. E. R. Jones, Orlando.

Members of the executive board to serve three years—Herman F. Siewert, Orlando; Mrs. Nella Wells Durand, Tampa, and Mrs. Louisa Cauthen Entenza, Jacksonville.

Mrs. Nella Wells Durand, organizer of the Tampa branch and co-organizer of the Florida Chapter, was requested by radio station WDAE (Columbia network) to give a short history of the chapter and to interview the state dean, Mrs. Charlotte Pratt Weeks, and the state recitalist for the convention, Paul Allwardt, in a fifteen-minute broadcast.

The Guild service started at 4 o'clock at the First Christian Church. Eddie Ford, solo organist, proved with his classical numbers that he is not only a capable theater organist but proficient in recital. The lovely solo "Light of Life," sung by Leslie Brown, tenor, was thoroughly enjoyed by the audience, as were four selections by the Plant High School glee clubs and *a cappella* choir under the direction of Benjamin E. Green. This glee club was a first division winner in the Florida state musical festival. Nella A. Crandall was the accompanist for this program.

A Spanish banquet was held at the Columbia restaurant in Ybor City. The Columbia Orchestra played and three dancers entertained the guests.

The chapter was fortunate in having the opportunity of hearing Paul Allwardt, professor of organ at Converse College, Spartanburg, S. C., in a scholarly and varied program. The outstanding numbers on Mr. Allwardt's list were the Prelude in C, by Boehm; "Benedictus," Couperin; Chorale Variations on "Christus ist erstanden," Ahrens; Prelude and Fugue in D, Reger, and Andante in F, Mozart. Special mention should be made of a lovely Canon written by his teacher, Dr. Dickinson. Two contralto solos, "Christ Went up unto the Hills," Hagerman, and "A Spirit Flower," Campbell-Tipton, were beautifully sung by the regent of the Tampa branch, Mrs. George Hayman.

A reception was held by the Gulf Coast branch after the recital, with Mrs. H. B. Lenfestey, the regent, in charge, in honor of the guest artists, state officers and members of the Tampa branch.

From 10 to 11 Tuesday morning the Rev. John Branscombe, pastor of the First Methodist Church, gave the preliminary talk on a subject taken from THE DIAPASON—"The Relation of the Organ Prelude to the Church Service." Mr. Branscombe covered this subject well. The subject was then thrown into an open forum, which elicited a discussion by the Rev. Harry Waller, the Rev. A. H. Wilson and Dr. J. J. Tisdall. They were followed by the organists. Three suggestions brought out by the Rev. Mr. Wilson were:

1. More reverence in the church; a five-minute period of prayerful meditation, previous to the prelude, by both minister and organist, in preparation for their duties.

2. Organists and choirs should be in their places before the prelude starts, and all music should be molded with the sermon into a symphonic whole.

3. All persons—organist, choir, ministers, ushers, and everyone connected with the church—should be made to realize that no one personality was all-important, but that each person, no matter how placed, should devote his talent and duties to the wellbeing of the church. In this connection ushers should keep doors between foyers and auditoriums closed, as too many Protestant churches are made visiting places as well as fashion reviews.

One of the best conventions ever held in Florida was closed with a luncheon at the church.

A regional convention will be held in Miami next year.

MONONA JEANETTE DURAND.

Junior Choir Festival in Utica.

The second annual junior choir festival under the auspices of the Central New York Chapter was held Tuesday evening, May 6. The First Presbyterian Church, Utica, N. Y., was the scene of a colorful procession of 225 girls and boys who sang. The church was filled with people interested in junior choirs who thrilled to the singing of the nine choirs. J. Laurence Slater, dean of the chapter, conducted, and Margarethe Briesen, Margaret Griffith and George Wald played the accompaniments. Miss Doris Brenner played the prelude—Prelude and Fugue in A minor, Bach; Chorale Preludes, "Hark, a Voice Saith" and "I Call to Thee," Bach; First Movement, Sonata in C minor, Guilmant. Then the following choirs entered the church to the processional hymn, "O Worship the King," Croft:

First Presbyterian, George Wald director.

Church of the Redeemer, Lutheran, Clara Magendanz, director.

First Methodist Church, Rome, Horace Douglas, director.

Grace Episcopal, Beatrice Slater, director.

Westminster Presbyterian, Margarethe Briesen, director.

Stone Presbyterian, Clinton, Muriel Jones, director.

New Hartford M. E., Lucretia Bothwell, director.

Trinity Episcopal. Marjorie Newlove, director.

Morial Welsh Presbyterian, Margaret Griffith, director.

A worship service followed, with a sermon by the Rev. R. R. Williams, pastor of Moriah Welsh Presbyterian Church, and these anthems were sung by the choirs: "Awake, My Soul," MacPherson; "The Shepherd," Walford Davies; "Little Lamb," Davies; "Oh Had I Jubal's Lyre," Handel; "O Lovely Peace," Handel; "The Day Is Done," Matthews. George Wald, organist and director at the First Presbyterian Church, played the Toccata in F by Widor for a postlude.

These festivals are creating much interest in junior work and several new choirs have been organized recently in this area. In appreciation of their work, Central Chapter entertained the directors at dinner May 10 at Dibble's Inn, Vernon, N. Y.

LUCRETIA BOTHWELL, Secretary.

Hymn Festival in Grand Rapids.

About 700 singers, representing a wide variety of denominations of Grand Rapids churches, took part in the most elaborate hymn festival ever attempted in that city and sponsored by the Western Michigan Chapter May 13 in the First Methodist Church. The festival, undertaken as an experiment, undoubtedly will be an annual event as a result of its unqualified success.

Dr. Lester A. Kilpatrick, chaplain of the chapter and pastor of the First Methodist Church, presided and gave short comments on the power of music and the mystery of how controlled sound vibrations can make a hero and even a saint now and then out of the most ordinary human clay. Carl E. Sennema, organist and director of music at the First Methodist Church, was the organist for the festival, providing the accompaniments as well as the directing, there being no other song leader. Preceding the entrance of the choirs Mr. Sennema played organ preludes based on hymn-tunes—Chorale Prelude on "Dundee," Mackinnon, and Fantasy on "Italian Hymn," McKinley. Then followed a beautiful and impressive processional of the vested choirs. C. Harold Einecke, minister of music at the Park Congregational Church and dean of this chapter, voiced the greetings of the chapter. At the offering Mr. Sennema played "Beside the Still Waters," by Seth Bingham.

Hymns common to all denominations were chosen, including such universal favorites as "All Hail the Power of Jesus' Name," "When I Survey the Wondrous Cross," "A Mighty Fortress Is Our God," "Faith of Our Fathers" and others as well loved. The festival was concluded with the grand finale of choirs and congregation joining in the hymn of triumph, "Onward, Christian Soldiers." Bach's Fugue in E flat was played by Mr. Sennema as a postlude.

Donald F. Nixdorf, minister of music at the East Congregational Church, and Stanley Baughman, director at Westminster Presbyterian Church, were co-chairmen for the festival.

The annual business meeting of the chapter preceded the festival and Dr. C. Harold Einecke was re-elected dean. Other officers are: Sub-dean, Carl E. Sennema; secretary, Evelyn Driesens; treasurer, Mrs. Edward P. Whitney. Mrs. Cecil Wierda Visser was elected to the executive committee and the Rev. Leonard Greenway, pastor of the Eighth Reformed Church, was elected chaplain.

In June a meeting in the form of a picnic will be held in Muskegon, with Henry Klooster in charge of arrangements, assisted by Bertha Leenstra and Mrs. Edith Kerstetter.

JEANETTE VANDER VENNEN, Secretary.

Rochester Chapter Activities.

The Rochester Chapter had no formal meeting in March or April. On Passion Sunday members of the Guild attended the afternoon service at St. Paul's Episcopal Church, where the choir, under the direction of Harold Gleason, gave a most inspiring performance of the "Passion according to St. Matthew" by Bach.

On May 4 Richard T. Gore, organist of Cornell University, played a recital at St. Paul's Church under the joint auspices of the Cornell Club of Rochester and the Rochester Chapter. A large audience was present to enjoy this fine performance and after the recital a tea was given at St. Paul's parish-house in honor of Mr. Gore.

Mr. Gore's program was as follows: Dorian Prelude on "Dies Irae," Simonds; Andantino from Sonata No. 2, Hindemith; Dirge (Passacaglia), Douglas Moore; Prelude, Fugue and Variation, Franck; Postlude, from "L'Orgue Mystique," Tournemire; "The Tumult in the Praetorium," de Maleingreau; Evensong (by request), Edward Johnston; Chorale Preludes, "By the Waters of Babylon," Karg-Elert; "O World, I Must Leave Thee," Brahms, and "O Man, Thy Grievous Sin Bemoan," Bach; Fantasy in F minor, Mozart.

Election by Ithaca Chapter.

The Ithaca Chapter held its last meeting of the season May 12 at the home of Mrs. W. C. Andrae. It was a supper meeting, followed by a short business session and election of officers. The following were reelected for the coming year: Dean, Miss Louise C. Titcomb, organist at the First Methodist Church; sub-dean, Richard T. Gore, university organist; secretary, Harold O'Daniels, organist at the First Presbyterian Church; treasurer, Mrs. Paul Thayer, State Street Methodist Church.

The remainder of the evening was spent in games and stunts. Two of the most interesting features were an "information, please" conducted by Mrs. Paul Thayer and an improvisation on a theme presented by George Driscoll, played by Dr. Conrad Rawski.

HAROLD O'DANIELS, Secretary.

Election Held in Nashville.

The Central Tennessee Chapter held its final meeting, a banquet, May 13, at the Centennial Club, Nashville, with twenty-seven members present. New officers elected are: Dean, William Haury; sub-dean, Robert Strobel; secretary, Miss Julia Harwood; treasurer, Robert Smith; registrar, Mrs. H. M. Harvey. Plans were discussed for the tri-state A.G.O. convention to be held in Nashville in October.

MRS. POLLARD PARSONS, Secretary.

Clokey's Works Mark Program that Is Climax of Louisville Season

A fitting climax to the varied activities of a successful season was the musical service sponsored by the Louisville Chapter and arranged by the New Albany members, which featured Dr. Joseph W. Clokey, the organist and composer, in a recital at the First Presbyterian Church in New Albany, Ind., May 12.

The program included Dr. Clokey's cantata "For He Is Risen," with the composer's own brilliant rendition of his "Symphonic Fantasy on 'St. Patrick's Breastplate.'" The chorus, consisting of members of the choirs of several New Albany churches, under the direction of Earl Hedden, gave an intelligent interpretation of the cantata "For He Is Risen."

The recital was presented amid the very surroundings which, in some measure, inspired the creation of many of Dr. Clokey's compositions, for, as the composer stated: "It was the installation of a new organ in my father's church that gave me my first musical ambition. I watched the workmen with something akin to the feeling one might experience in seeing a universe created." The organ to which Dr. Clokey referred is the one still in use at the First Presbyterian Church, where the recital was given and upon which he played. Dr. Clokey is dean of the school of fine arts at Miami University, Oxford, Ohio.

CHARLOTTE WATSON,
Corresponding Secretary.

Northeast Pennsylvania Festival.

The Northeastern Pennsylvania Chapter presented a church music festival Sunday afternoon, May 4, in Immanuel Baptist Church, Scranton, Pa., in observance of music week. The chorus of 150 voices included the celeste and chorister choirs of the Green Ridge Presbyterian Church, Mrs. Arthur Wake, director; the senior choir of the same church, under Mr. Wake's leadership; the junior and senior choirs of the Hickory Street Presbyterian Church, David Jenkins, director, and Frieda Nordt, organist, and the chorister and senior choirs of Immanuel Church under Mrs. Helen Bright Bryant, who conducted the anthems from the organ. Organists participating included Ruth White, A.A.G.O., of the Green Ridge Presbyterian Church, Maude Thomas of Embury Methodist Church and Thomas Curtis of Simpson Methodist Church. The Rev. W. S. LaSor, Green Ridge Presbyterian Church, and the Rev. W. D. Golightly of Immanuel Baptist Church were in charge of devotions. As the prelude Mr. Curtis played: "Rejoice, Ye Pure in Heart," Sowerby. Anthems included "O Saviour Sweet," Bach, and "Thanks Be to Thee," Handel, by the combined choirs; "O Lord Most Merciful," Franck, by the junior choirs; "Jesu, Joy of Man's Desiring," Bach, by the adult choirs, and "Now Thank We All Our God," Bach, by the combined choirs. For the postlude Miss Thomas played the Prelude and Fugue in D major, Handel. The offertory, by Miss White, was the Franck Cantabile.

THOMAS CURTIS, Registrar.

Waterloo, Iowa, Chapter

The May meeting of the Waterloo Chapter was held April 22 in the First Lutheran Church, Waterloo, Iowa. A study of Guild examinations and a short business meeting took place before the recital, which was as follows: "Piece Heroique," Franck; Springtime Sketch, Brewer, and Toccata, Fifth Symphony, Widor (Mrs. Byrdella Feely); "Clouds," Ceiga, and Toccata, Farnam (Miss Loretta Maley); Communion in G, Batiste, and Intermezzo, "L'Arlesienne" Suite, Bizet (Miss Margaret Wardle, harp, and Miss Neva Ellsworth, organ); "The Rosary," Nevin, and "The Old Refrain," Kreisler (Miss Loretta Maley, violin; Mrs. Byrdella Feely, organ); Andante Cantabile, Widor; Chorale, "Wachet auf, ruft uns die Stimme," Bach; "Resurrection Morn," Johnston, and Grand Chorus, in March Form, Guilmant (The Rev. Gerhard Bunge, A.A.G.O.).

MRS. ADELAIDE E. ALTLAND,
Secretary and Registrar.

News of the American Guild of Organists—Continued

Hartford Chapter Choirs Join Forces in Festival at New London, Conn.

The Hartford Chapter sponsored a junior choir festival at the First Congregational Church in New London April 27. Sixteen choirs, numbering 360 singers, made a very colorful entry singing "The Church's One Foundation" and "Lead On, O King Eternal." Following the invocation, prayer and words of welcome by the Rev. George Neeld the first group of anthems was sung. It included: "Ye Watchers and Ye Holy Ones," Traditional (combined choirs); "Now Thank We All Our God," Bach-Holler (Church of the Redeemer, Hartford); "Panis Angelicus," Franck (Church of the Good Shepherd, Hartford), and "O Jesus, So Sweet," Bach (combined choirs). The Allegro from the Sixth Symphony, Widor, was played as an offertory by Mrs. Olive Roberts, organist of Trinity Episcopal Church in Norwich, after which followed the second group of anthems: "Awake and Sing," Mozart-Harts (combined choirs); "I Heard the Voice of Jesus Say," Parsons, and "That Sweet Story of Old," Risher (Robert Hansen, soloist, St. Mark's, New Britain); "Lovely Appear," Gounod (Immanuel Congregational Church, Hartford); "Christ Triumphant," Yon (combined choirs). The choir recessional was the hymn "Who Is on the Lord's Side?"

As preludes to the service H. Dwight Richardson, organist of the United Congregational Church, Norwich, played the Prelude in D, Bach, and "Priere," Franck. The Sinfonia from Cantata 29, Bach-Guilmant, played by John J. McCarthy, organist of St. Mary's Church, New London, brought the service to a close.

The combined choirs were under the direction of Lyman Bunnell, organist of Immanuel Congregational Church, Hartford, and the organist and festival assistant to the program chairman was Mrs. Beatrice Fisk of the First Congregational Church, New London.

ALICE C. HANSEN, A.A.G.O.

Nita Akin San Diego Guest.

The San Diego Chapter presented Nita Akin May 5 at the First Methodist Church. Her numbers included the Bach D major Prelude and Fugue, the Adagio from Sonata 1, Mendelssohn; Liszt's Prelude and Fugue on B-A-C-H, Boellmann's "Ronde Francaise," Dupré's Fugue in G minor and Vierne's "Divertissement." Other numbers delightfully interpreted were an attractive arrangement of a "Noel Provencal" by Bedell and an "Ave Maria" by Guilmant. The majestic Fugue-Finale from the Sonata on the Ninety-fourth Psalm, Reubke, closed the program. The appreciative audience drew encores which included a delicate "French Clock," a Mozart Minuet and an inspired presentation of the tremendous Passacaglia by Bach.

The day after the recital the Guild was host to Mrs. Akin at the House of Hospitality in Balboa Park. After luncheon members accompanied the guest to the Balboa Park outdoor organ, where Royal A. Brown, official organist, demonstrated the instrument. Another event for Mrs. Akin was a reception after the recital at the home of Mrs. Margueritte Barkelew Nobles, the dean.

A business meeting was held later in the evening and officers were elected for the ensuing term. Mrs. H. P. Requa of National City was chosen dean. Other officers include: Mrs. Hazel Scofield Walton, sub-dean; Edith Gottfried, secretary; Mrs. Pearl Simpson, treasurer; Lillie High, Mrs. Louise Rector Dyer and Bertrand Chombeau, board of directors.

Central Pennsylvania Chapter.

The Central Pennsylvania Chapter presented Russell G. Wichmann of Pittsburgh in a recital at Temple Lutheran Church, Altoona, April 28. Mr. Wichmann displayed unusual technique and taste in registration in his program.

On May 15 the Harrisburg Chapter motored to Altoona for a day of combined meetings with the Central Pennsylvania Chapter. After the visitors were shown places of interest in and near Altoona, the group met in the First Presbyterian Church and were led in a discussion by Arnold S. Bowman, dean of the Harrisburg Chapter and organist of the Broadway Methodist Church, Camden, N. J. Foremost among the subjects discussed were how a chapter can be an aid to the city in which its activities are centered and how the aims and purposes of the Guild can be furthered. Following the discussions the church organist, Mrs. Lawrence M. Nugent, played the following recital: "Water Music Suite," Handel; "Dripping Spring," Clokey; "Rural Sketches," Nevin.

The next event was a dinner served at the First Baptist Church at which the pastor, the Rev. Dr. Carey S. Thomas, spoke briefly. The evening program was held in the same church and was open to the public. The Prelude and Fugue in D minor, Bach; Pastorale from First Sonata, Guilmant, and Festival Hymn ("St. Anne"), Bartlett, were played by Mrs. William Taylor. Miss Doris F. Stuart, soprano, organist and director at Trinity Methodist Church, Harrisburg, sang two solos. Mr. Bowman at the piano and Alfred Ashburn, dean of the Central Pennsylvania Chapter, played "Dreams," Wagner, and Demarest's "Fantasie." The concluding group was played by Walter H. Kelley of the Second Presbyterian Church, Altoona, and consisted of: "Chant de May," Jongen; "Donkey Dance," Elmore, and Toccata in D minor, Nevin.

Harrisburg Chapter.

The executive committee met at the home of Dean Arnold Bowman April 22. The events for the remainder of the season were announced as planned by the program committee. The chapter now has sixty-one members.

A colonial costume party was given at the home of Dr. Harry D. Rhein April 30, commemorating the first inauguration of George Washington 152 years ago. A small admission fee was charged and the proceeds were given to the fund for British war relief. All joined in singing "Songs of Long Ago," with Dean Bowman leading and Ella Mae Foreman at the piano. Miss Irene Bressler read a short sketch of the life of Francis Hopkinson (1737-1791), reputed to have been the first native American composer, whose music was used in the play.

"Thirty Minutes with Washington," a "dramatic musicale" based on the life of the first President, by H. L. Bland, was given by some of our members. The scene was the music-room in the Washington home at Mount Vernon, where Washington was entertaining neighbors and friends at a farewell party just before leaving for New York for his inauguration. Solo parts were taken by Sally Spotts and Arnold Bowman, with Dorothy Peters at the piano. Dr. Charles Rhein contributed violin music for the play. To the music of Mozart, Martha Washington and Keith Stockton danced the minuet.

After the play refreshments were served by the ladies in costume. Mrs. Maus read a letter written by an eye-witness of the inauguration. Prizes were awarded for the best costumes.

The American Organ Players' Club presented Minnie B. Lehr in a recital at Trinity Reformed Church, Pottstown, Pa., April 17. Mrs. Lehr was assisted by Harry Houdeshel, flutist, of the Harrisburg Symphony Orchestra.

A surprise party was given for Mrs. Russell Miller of Elizabethtown on her third wedding anniversary May 6. After gifts were presented refreshments and games were enjoyed by the members.

FLORENCE M. BROWN, Secretary.

Macon, Ga., Chapter Closes Season.

The Macon Chapter held the last meeting of the year May 5 at Christ Church parish-house. Mrs. Hal King, the retiring dean, presided at the supper and introduced the new officers for the coming year: Roy Domingos, dean; Mrs. Gladstone Jackson, sub-dean; Mrs. James Rousseau, recording secretary; Miss Dorothy Simmons, corresponding secretary; Miss Ruth Coblentz, treasurer. Mr. Domingos appointed a program committee to plan the work for the next year. The following will serve: Mrs. Doris Onderdonk Jelks, Mrs. Hal King and Griff Perry.

Two members of the chapter have given out-of-town recitals and were voted thanks by the other members of the chapter. Mrs. Doris Onderdonk Jelks gave a recital last month in Thompson, Ga. Mrs. James Rousseau gave a recital for the music club of Tifton, Ga.

After supper the entire group went to the Wesleyan Conservatory chapel for a recital by four members of the chapter. Mrs. Arthur Lee played the Toccata and Fugue in D minor by Bach. Mrs. James Rousseau played "Sheep May Safely Graze." Griff Perry did two numbers by Weinberger—"The Last Supper" and "Lord Jesus Walking on the Sea." Miss Ruth Coblentz concluded the program with the Toccata from the Fifth Symphony by Widor.

Members of the chapter again thanked Mrs. Hal King for the splendid work she has done during the last two years as dean and expressed their pleasure over being able to send Mrs. King to the convention in Washington as the representative of this chapter.

DOROTHY SIMMONS,
Corresponding Secretary.

Eastern New York.

The Eastern New York Chapter met for luncheon and discussion at Howard Johnson's in Albany Saturday, April 26. The topic was "Threefold Approach to Church Music." Mr. Olson and Leon Desmidt gave the point of view of the minister, Dr. Russell Carter that of the organist and Maude Welin that of the layman.

HAROLD STEVENS, Secretary.

Texarkana Chapter.

The Texarkana Chapter met May 1 at the Sacred Heart Catholic Church. After a brief business meeting a talk on "Gregorian Chanting" was given by Mrs. Martin Patterson. John D. Raffaelli sang parts of a regular mass, a Requiem and several chants, all in Gregorian style.

FRANCES MCGIBBONEY, Registrar.

I Am Your Convention

If I never existed, a group of progressive organists would bring me into existence, because every year, like the Phoenix, I am reborn. And in that rebirth I bring to all who come to me a multitude of new ideas.

I represent the fellowship of craft and the opportunity to exchange, freely and without reservation, all the good which the past year has developed. I grow each year because each year I offer practical suggestions and enrich the ear of the listener. No man ever leaves me without at least one new thought to make church music better.

To the man who meets me for conviviality I am a gathering of friends. To the man who meets me for new ideas and thoughts I am an exhibit and display of the new. To the man who meets me for the inspiration of powerful speakers and agile minds I am a long list of the best in our business. To the man who wishes to contribute to the sum total of the knowledge of our business I am an open forum for free discussion.

I bring together those who misunderstand each other so that there may no longer be misunderstanding. Where there is darkness, I bring light. Where there is distrust, I bring trust. I am encouragement to continue the good fight during the next year. I make all men who meet me conscious of the fact that one man alone does not have all the troubles of the world. All men are troubled, but through me, troubles are shared and lightened.

I furnish a happy place for the relaxation of the body and the feeding of the mind. I offer entertainment and joviality and display and discussion. I offer stimulation for mind and body. I come but once every two years, but through experience I find that the smartest men in my craft attend me and honor me and enjoy me. They find in me that which is worthwhile.

I am *your* convention.

Pasadena, Cal., Program Marked by Playing of Two New Residents of State

The April meeting of the Pasadena Chapter was held at the Pasadena Presbyterian Church April 30. After dinner, which was attended by about forty members, and a short business meeting we adjourned to the main auditorium for a program which was broadcast over KPPC. Two organists who have recently come to Pasadena—Kathryn Knapp of the Presbyterian Church and John Paul Clark of the First Methodist Church—were heard for the first time by chapter members. Both are pupils of Arthur Poister, having studied with him at Redlands University. Howard Swan, director of music at the Presbyterian Church, is also serving his first year here, although his excellent work at Occidental College is known throughout southern California. His choir sang, with good tone balance and shading, Curry's "Hymnus Christo," Cesar Franck's "Blessed He." and an interesting setting of "The King of Love My Shepherd Is" by Brownell Martin of Los Angeles.

Kathryn Knapp opened the program with: "We All Believe in One True God," Bach, and "Jesu, meine Freude," Karg-Elert. V. Gray Farrow, A.A.G.O., of St. Mark's Church played Handel's F major Concerto, the "Cuckoo and Nightingale," the Trumpet Tune of Purcell and a charming Bourree in B flat by Evelyn Townsend Ellison, a member of the Pasadena Chapter. John Paul Clark closed the program with: Prelude and Fugue in E minor, Bach; Gavotte, Anonymous; "Benedictus," Poister; "Now Thank We All Our God," Karg-Elert.

FLORENCE JUBB, Dean.

Richard K. Biggs Los Angeles Dean.

The Los Angeles Chapter held its annual election of officers May 5, Dean William Ripley Dorr presiding. Newly-elected officers are: Richard Keys Biggs, dean; Irene Robertson, sub-dean; W. Brownell Martin, secretary; Edward Gowan, treasurer; Alice McMichael, registrar; Louise Stone, librarian; the Rt. Rev. Robert Gooden, chaplain, and Arthur Leslie Jacobs, Leslie Spelman and William Ripley Dorr, executive committee.

After dinner members and guests adjourned to the Wilshire Boulevard Temple, B'nai B'rith, to hear a program of modern and traditional Jewish music prepared by B. Ernest Ballard, temple organist. The fine program was also enjoyed by a large group outside of our own membership.

Our final meeting of the year will be a beach picnic at Castle Rock, arranged by Edward Shippen Barnes, after which we will visit his church at Santa Monica.

COURTNEY F. ROGERS, Secretary.

Lincoln, Neb., Chapter.

The Lincoln Chapter met at the home of Professor Henry A. Koenig in Seward, Neb., May 12. His topic was "Christian Art." He explained and illustrated the development of perspective, hue and line as well as subject by the use of his masterpieces of art. He then invited the group to enjoy the beautiful treasures that fill his home, including pictures, china, books, glassware, linens, lace and portfolios of pictures both modern and by the old artists. Then Mrs. Luke and Professor Karl Haase served shortcake in the Holland dining-room.

The nominating committee reported that our dean, Miss Margaret McGregor, had been re-elected for next year. Myron Roberts was elected sub-dean, Miss Ruth Dreamer treasurer and Mrs. G. C. Hadsell, secretary.

The Lincoln Chapter met on April 29 at the home of Miss Henrietta Sanderson. Our choir directors were guests for a discussion of the relation of the two departments. Paul Le Bar, organist, talked about "directoristics," or things he considered a director could do to promote better cooperation with the organist. Julius Humans, director, spoke about "organistics," looking at the topic from his viewpoint. Mrs. Charles Rost and Miss Ann Christianson were in charge of the evening's arrangements.

MRS. G. C. HADSELL, Secretary.

News of the American Guild of Organists—Continued

Barrett Spach New Dean of Illinois Chapter; Last Meeting of Season Held

The Illinois Chapter closed its season with a dinner at the Cliffdwellers' Club rooms in the Orchestra Building, Chicago, May 12, which drew fifty members and guests. The following new officers were elected for the year:

Dean—Barrett Spach.
Sub-dean—Walter Flandorf.
Secretary—Miss Edna Bauerle.
Treasurer—Miss Alice R. Deal.
Registrar—Wilbur Held, A.A.G.O.

Members of the executive committee, to serve from 1941 to 1943—Dr. Rossetter G. Cole, Mary Ruth Craven and Emory L. Gallup.

William H. Barnes, Mus.D., the retiring dean, and other officers were praised for their services during the year and the newly-elected dean, Mr. Spach, who is organist and director at the Fourth Presbyterian Church, was called upon for a few words. Mrs. Edith Heller Karnes, the retiring secretary, and Miss Alice R. Deal, the treasurer, made reports that showed the continued activity and the good condition of the chapter, and Sub-dean Walter Flandorf spoke of the programs that marked the year.

The speaker of the evening, the Rev. Von Ogden Vogt, pastor of the First Unitarian Church, delivered a very interesting and helpful address in which he outlined the requirements in a unified service.

Chesapeake Chapter Closes Season.

The Chesapeake Chapter held the final meeting of its 1940-41 season at the First Presbyterian Church, Baltimore, May 12. Annual reports were submitted by all officers and committee chairmen and the election of officers was held, resulting as follows: Dean, Edmund S. Ender; sub-dean, Howard R. Thatcher; registrar, Miss Hattie R. Shreeve; secretary, Mrs. Mary Jane Leslie; treasurer, Mrs. Dorothy Bitterman Atlee; members of the executive committee for a term of three years, Robert Donald McDorman, Ralph H. Rexroth and Frederick D. Weaver.

Mr. Weaver, organist and choirmaster of the First Presbyterian Church, played Maurice Greene's Voluntary, Brahms' Chorale Prelude "O God, Thou Holiest," and Karg-Elert's Chorale Improvisation on "Ah, Jesus Christ, with Us Abide," on the two-manual Möller organ, of modern construction and design, in the Reid Memorial Chapel of the church. Members then went into the church auditorium, where Mr. Weaver played: "Drifting Clouds," d'Antalffy; Malling's "Christ Stilleth the Storm" and the Scherzo from Guilmant's Fifth Sonata on the four-manual Skinner organ, formerly in Grove Park Inn, Asheville, N. C. Members were privileged to try the two instruments. Refreshments followed.

RALPH REXROTH, Secretary.

Rhode Island Chapter.

The Rhode Island Chapter held its seventh Guild service in cooperation with the Rhode Island Federation of Music Clubs Sunday evening, May 4, in the Pawtucket Congregational Church. The Rev. Vernon W. Cooke is the minister and Walter M. Reneker is minister of music. The choirs were from Calvary Baptist Church, Providence, Harold F. Brown, minister of music; First Baptist, Pawtucket, Paul J. D. Baltzer; Pawtucket Congregational, Walter M. Reneker, and Providence Bible Institute, Miss Harriet Atkinson, minister of music. The prelude consisted of: "Lord God, Now Open Wide Thy Heaven" and "Once He Came in Blessing," Bach; "By the Pool of Bethesda," Shure. The postlude was the "Cortege," by Edmundson. The prelude and postlude were played by Paul J. D. Baltzer and Harold Brown and Walter Reneker accompanied the choirs. Miss Harriet Atkinson was soprano soloist.

A recital by John Fay, sub-dean of the Maine Chapter, was given April 21 in St. Stephen's Church, Providence, R. I. The program was as follows: Voluntary on the Hundredth Psalm, Purcell; Chorale Preludes, "I Call on Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; "Stella Matutina," Dallier; Scherzo, Fourth Symphony, Widor; Overture to the Occasional Oratorio, Handel; "Romance" from Fourth Symphony, Vierne; Sortie from "Messe Basse," Vierne; "Wind in the Pines" and "Canyon Walls," Clokey; "Intercession," Bingham; "Romance sans Paroles" and "Variations de Concert," Bonnet. A reception was held after the recital in the choir rooms for Mr. Fay.

MARY E. LUND, Registrar.

Vesper Service in Seattle.

During the week of May 3 to 10 the Washington State Federation of Music Clubs held its annual convention in Seattle and one of the opening concerts was a vesper service in the University Temple Sunday afternoon, May 4. Three members of the Guild appeared on this program, which took the place of the Western Washington Chapter's annual Guild service. D. Robert Smith, organist-director of the First Methodist Church, Tacoma, and professor of organ and theory at the College of Puget Sound, Tacoma, played a preludial recital which included the following: Fantasia, Bubeck-Dickinson; Madrigal, d'Antalffy; Hymn Meditation, "Dear Lord and Father of Mankind," Van Denman Thompson; "Electa ut Sol," Dallier. Harry Burdick, organist and choir director of the University Congregational Church, played an organ interlude which included: "Litania Solemne," Edmundson, and "Tristan and Isolde" Finale, Wagner. Mrs. Ada Miller of the Green Lake Methodist Church concluded the program with two numbers by Karg-Elert—"Saluto Angelico" and "Kyrie Eleison." The concert was also marked by the appearance of the Junior Gregorian Choir, a quartet from the Temple de Hirsch and the University of Washington A Cappella Choir.

After the service the Guild held a short business meeting and the following officers were elected to serve next year: Dean, Oddvar H. Winther; sub-dean, Harry Burdick; secretary, Ada H. Miller, and treasurer, Catherine E. McGarry.

The Western Washington Chapter held an evening meeting April 18 in the music building on the University of Washington campus. Professor Carl Paige Wood, dean of the school of music at the university, presented a program of selected recordings from the music library and refreshments were served. This program of recordings has become an annual feature of the chapter's program.

ADA H. MILLER, Secretary.

Northern California Dinner Meeting.

Forty-five members and guests of the Northern California Chapter enjoyed a Swedish dinner at Ebenezer Lutheran Church, San Francisco, March 25. This was the second of a series of dinner meetings to be given this spring under the direction of Dean J. Sidney Lewis, organist of Grace Cathedral. Dinner was served in smörgasbord style by dainty waitresses in Swedish costume, Mr. and Mrs. Bruce Cameron acting as our host and hostess. During the remainder of the evening we listened with great interest to a talk by William H. Adams, British vice-consul in San Francisco. Mr. Adams, who is a fellow of the Royal College of Organists, pictured briefly the life of an organist in England as it was in the days of his youth; then, in contrast, he spoke with authority on conditions in war times.

On April 22 an evening of music was given at the beautiful home of Dr. and Mrs. Charles F. Greenwood, Piedmont. Some out-of-town guests, as well as members of the Northern California Chapter living in the bay region, about thirty in all, were present to listen to an impromptu program on the two-manual Kimball organ. Those who volunteered to play were Dr. Greenwood, Warren D. Allen, organist at Stanford University, and his assistant, Herbert Nanney; Allan Bacon of the College of the Pacific, Stockton; Mr. Richards of Salt Lake City; Newton H. Pashley, organist of the First Presbyterian Church in Oakland; Frederick Freeman, A.A.G.O., of the Chapel of the Chimes in Oakland, and Miss Vivienne Westling, organist of Notre Dame des Victoires, San Francisco.

Members of our chapter were guests of the newly-formed Catholic Archdiocesan Organists' Guild at one of its meetings, at St. Monica's Church, San Francisco, May 5. The Rev. W. J. Finn, conductor of the Paulist Choir, New York City, the speaker of the evening, addressed the large group of church musicians present on the subject of "Polyphony."

Central New Jersey Chapter.

The Central New Jersey Chapter presented Mrs. Muriel Tilden Eldridge, well-known pianist of Trenton, and Frank Hensel, organist of the First Presbyterian Church, Trenton, in a piano-organ recital at that church May 4. They were assisted by Mrs. Alice Hulbert Berman, soprano and choir director of the First Church. The program was as follows: "Exultation," Powell Weaver (organ and piano); Rhapsody in G minor, Brahms, and Impromptu in F sharp, Liszt (Mrs. Eldridge); soprano solos, "Iris," Wolf, and "Joy," Wintter Watts (Mrs. Berman); Finale from Suite of Six Pieces, Franck (Mr. Hensel); Symphonic Piece, Clokey (organ and piano).

After the recital the annual business meeting was held. The following officers were elected for the year 1941-1942: Dean, Mrs. Norman Hartman, A.A.G.O.; sub-dean, Miss Jeanette Haverstick; secretary, Mrs. Leon Anderson; registrar, Mrs. Donald Ormsby; treasurer, Edward Riggs.

The chapter was invited to hold its annual picnic at the home of Mrs. Helen Cook in Yardley, Pa.

ELLA M. LEQUEAR, Registrar.

Jacksonville, Fla., Meetings.

The April meeting of the Jacksonville branch was held April 1 in the beautiful home of Mrs. Donald P. Black. Following the brief business session a program was presented by Eleanor Skelly Vierengel, lyric soprano. Luncheon was served by Mrs. Black, assisted by Mrs. William Bivans and Mrs. Turner Bishop.

The May meeting was held May 1 in the home of Mrs. L. Grady Norton and the annual election of officers took place. Those who will serve during the coming year are: Regent, Mrs. Robert Lee Hutchinson, organist of St. John's Episcopal Church; sub-regent, Mrs. William Arthur Gatlin, Main Street Baptist Church; secretary, Mrs. L. Grady Norton, Springfield Methodist Church and Jewish Temple; treasurer, Mrs. Chesley L. Bowden, Riverside Baptist Church. Mrs. Norton served luncheon at the conclusion of the meeting.

The Guild presented Claude L. Murphree, F.A.G.O., in a recital at the Riverside Baptist Church May 6 as an important event of national music week. Mr. Murphree is organist of the University of Florida in Gainesville, former dean of the Florida Chapter and former regent of the Jacksonville branch. His program included the following: Toccata in G minor, Matthews; "On Hearing the First Cuckoo in Spring," Delius; "The Primitive Organ," Yon; "Within a Chinese Garden," Stoughton; Fantasia and Fugue in G minor, Bach; Fantasy on Easter Kyries (new), Harvey B. Gaul; Arabesque and Scherzetto, Vierne; Toccata, "Tu es Petra," Mulet; "Massa's in de Cold, Cold Ground," Foster-Lemare; Finale from First Symphony, Vierne.

AGNES GREEN BISHOP.

New Tampa Branch Officers.

The May meeting of the Tampa branch was held May 1 at the First Christian Church, at which time the election of officers took place. Those elected are: Regent, Mrs. George Hayman; vice-regent, Dr. Nella A. Crandall; second vice-regent, Mrs. William Deuber; secretary and treasurer, Mrs. Nella Wells Durand; historian, Mrs. Sam Kellum; executive committee, Mrs. Lee A. Wheeler, Mrs. F. L. Tillis and Mrs. Florence Reed.

NELLA WELLS DURAND, Secretary.

Miami, Fla., Chapter.

Dr. and Mrs. D. Ward White were hosts to the Miami Chapter and their friends at a benefit bridge party April 28 for their convention fund. Mrs. White is sub-dean of the chapter. The beautiful and spacious home was a delightful setting for the party and refreshments and prizes all contributed to a successful evening.

RALPH ROTH, Secretary.

Washington Organists Take Part in Festival of Organ Music in April

A festival of organ music was held April 21, 23 and 26 by the American Guild of Organists at the Washington, D. C., Chapel of the Latter-day Saints' Church. Four resident organists, members of the chapter, were heard in the three programs, as follows: Mrs. Hester Smithey, of the National City Christian Church; Winifred Chamberlain, assistant organist of St. Gabriel's Catholic Church; Florence E. Reynolds of Brookland Methodist Church and Conrad Bernier, organist of the Catholic University of America. These recitals were offered as a community service, without tickets or collections, and served as a prelude to the national convention of the Guild in Washington June 23 to 27. E. William Brackett, organist of St. John's Church, Georgetown, heads the recital committee, and has been aided in this year's plans by Mrs. Ruth Farmer Vanderlip, dean of the D. C. Chapter.

At least one American composer appeared in each program and Washington's own dean of composers, R. Deane Shure, took his place in the series.

The monthly meeting of the District of Columbia Chapter was held May 5 in Calvary Methodist Church, through the courtesy of Louis Potter, F.A.G.O., organist. The opening recital on the newly-completed three-manual Aeolian-Skinner organ by Dr. Rollo F. Maitland, F.A.G.O., of Philadelphia was the feature of the evening and Dr. Maitland's artistry was never more beautifully displayed. Helen Ware, distinguished violinist, assisted, and added much to the enjoyment of the program.

After the recital a brief business session was held, presided over by the dean, Ruth Farmer Vanderlip, A. A. G. O., CHM. Aside from routine business the annual election of officers was the only matter of importance presented.

Officers declared elected for the year 1941-1942 are:

Dean—Ruth Farmer Vanderlip, A.A.G.O., CHM.
Sub-dean—Jean Slater Appel, A.A.G.O., CHM.
Secretary—Katharine S. Fowler.
Treasurer—Henry W. Starr.
Registrar—Sherman J. Kreuzburg.
Auditors—Everett W. Leonard and Mrs. Carl J. Rasmussen.
Executive Committee—Donald M. Gillette, Maud G. Sewall, F.A.G.O., and Hester Smithey.

MRS. JOHN MILTON SYLVESTER, Registrar.

Tour of Organs in New Jersey.

The Metropolitan New Jersey Chapter held its April meeting April 21 in the form of a tour of interesting churches and organs that had not previously been visited. W. Norman Grayson was in charge. The group started with the Methodist Church in Orange. Mr. Grayson is the organist and has a two-manual Estey rebuilt by Möller. Einar Olsen, in charge of installations for Möller, who has studied and worked with Richard Whitelegg for twelve years, was present to explain and answer questions in regard to the instrument. Three sets of pipes were added—an oboe, a flute and a two-rank mixture. Mr. Grayson played the Prelude to "Parsifal," and in listening to his performance one would hardly believe that he had only a two-manual instrument at his disposal. He also played the Pastorale from the Sonata in D minor by Guilmant.

The next church visited was the Brick Presbyterian of East Orange. James Philipson is the organist. The church has an electronic reed organ with an echo. Edward Luberoff, from the John Wanamaker store in New York, gave an explanation of the instrument and Miss Joyce Rickard, Wanamaker organist, played several selections.

The last church on the schedule was Grace Episcopal, Orange. Arthur Laubenstein is organist. In his absence Mr. Grayson played two selections. The large instrument was built by Arpard E. Fazakas, who was present.

CLARENCE ROBINSON, Registrar.

News of the American Guild of Organists—Continued

T. Tertius Noble Conducts at Annual Service Held in Garden City Cathedral

The annual service of the Long Island Chapter was held Sunday, May 4, at 4 p. m. in the Cathedral of the Incarnation, Garden City. Dr. T. Tertius Noble was guest conductor and had under his direction choirs from St. John's Church, Huntington; the First Methodist Church, Baldwin; the Church of the Advent, Westbury; the Community Church of East Williston, and the cathedral, Garden City.

Jean Pasquet played Holloway's "Suite Ancienne" for the prelude and G. Everett Miller, dean of the chapter, played the Chorale Improvisation on "O for a Closer Walk with God," by Leon Verrees, for the postlude. Maurice Garabrant accompanied the choir throughout the service, including the anthems "O Brightness of the Immortal Father's Face," by Andrews; "Rise Up, O Men of God," by Noble; "The Lord Is My Light," Parker, and "Lord, Keep Us Safe," Noble.

A word of cordial welcome and appreciation was given by Dean Robertshaw to the Guild members, all the choirs and Dr. Noble.

ELEANOR SMITH WOODWORTH, Secretary.

Two-Choir Festival in Boston.

The 150th public service of the Massachusetts Chapter was held May 7 in the form of a two-choir festival in Trinity Church, Boston. The participants were the choirs of Emmanuel Church, Dr. Thompson Stone, director, and of Trinity Church, Dr. Francis W. Snow, director.

George Hunsche, assistant organist at Emmanuel, opened the service with a sparkling performance of the "St. Anne" Fugue of Bach. His playing was rapid but throughout showed clarity and a careful selection of color. Dr. Snow concluded the service with Bach's seldom-heard Fantasie in G major. His playing of this selection was brilliant and careful, particularly in the long contrapuntal passage in the middle.

The program of choral numbers extended in range from mid-Victorian to contemporary American and included the present English and Russian schools. Outside of these groups two pieces of Byrd and Vittoria were a foil to composers of less permanence.

The work of both Dr. Stone and Dr. Snow is well known and the careful interpretation of every number deserves special praise, as well as the exceptionally fine tone of the large boy choirs.

The annual meeting and election of officers was held at St. Paul's Church, Brookline, May 12. A dinner was provided by the women of the church. New officers for the year are: Homer Humphrey, dean; William Burbank, sub-dean; Elwood Gaskill, treasurer; Gardner Evans, secretary. A tribute was paid to Maurice Kirkpatrick, organist at the Church of the Covenant, Boston, for his fine work as treasurer. Mr. Kirkpatrick is resigning after several years of faithful service. The chapter was fortunate in securing Clifton Furness, director of academic education at the New England Conservatory of Music, who spoke briefly but interestingly on the subject "Walt Whitman and Music."

The closing event of this season's activities took place in the First Lutheran Church, Worcester, where a two-choir festival service was held May 19. The church was host to the choir of Gloria Dei Lutheran Church, Providence, R. I. Richard Klausli opened the service with a Praeludium (seldom heard) of Kodaly and the great hymn of praise, "Credo in Unum Deum," by Everett Titcomb. Mr. Klausli is director of music at the Union Church, Boston. The offertory was played by Clarence Helsing, organist of Gloria Dei Church, and was a sympathetic rendition of the chorale from the Easter Symphony of Widor. Mr. Helsing substituted for William Self of All Saints', Worcester, who was indisposed. The concluding organ number was played by Donald C. Gilley, director of music at Wesley Methodist Church, Worcester, and was an interesting short sonata by a contemporary Englishman named Pitfield.

The choral numbers ranged from Bach and earlier through the contemporary English, Russian and American schools of music. They were performed with great attention to detail and diction, and did credit to these two choirs and their directors. The choirs are volunteer.

GARDNER EVANS, Secretary.

Pennsylvania Chapter.

The April dinner meeting of the Pennsylvania Chapter was highly successful. It was held on the 19th at Trinity Lutheran Church, Germantown, where William P. Washburn is organist and choirmaster. Following the dinner we were entertained by Helen Klein Bean, contralto, and Helen Scherer Simmons, reader.

A special meeting was held Saturday evening, April 26, at the First Unitarian Church, where our chapter secretary, Howard Gamble, holds forth. This meeting was an open forum for the discussion of "Organ Repertoire and Program Planning." A few members had been asked to speak on certain phases of the subject and all present were free to join in the discussion that followed each speaker. Emphasis was laid on the importance of taking into consideration in program planning the type of audience, the possibilities in the particular organ to be used and the personal technique of the organist. Robert Elmore suggested a program designed to entertain the average audience. The first half would begin with a brilliant, colorful number; then would follow possibly a piece in which chimes could be used; then a Bach number. The second half would open with a tone poem, to be followed by a melodious number, a humorous number and a grand finale. If organ recitals are to be well attended, he said, particularly by the general public, the programs must be varied and interesting; they must be easily adapted to the particular organ used, and be well played.

ADA R. PAISLEY.

Niagara Falls Annual Meeting.

The annual meeting of the Niagara Falls branch of the Buffalo Chapter was held April 22 at the First Congregational Church. The following officers were reelected: Regent, Eleanore H. Schweitzer; sub-regent, Walter McDannel; secretary, Alice Barbari; treasurer, Florence T. Smith. Mr. McDannel, who was host to the Guild at the social hour which followed the meeting, was selected to represent the group at the convention in Washington in June. Walter Berry, organ builder, gave a very interesting talk on "The Growth and Development of the Organ." The Rev. E. R. Burdick was chosen as chaplain.

ALICE BARBARI, Secretary.

Minnesota Chapter.

The Minnesota Chapter held its annual meeting in St. Paul May 12. Dean G. H. Fairclough presided at the business meeting, following a dinner at Port's tearoom. Officers for 1941-42 were elected as follows: Dean, George H. Fairclough, F.A.G.O.; sub-dean, Arthur B. Jennings, A. A. G. O.; secretary, Henry Engen; treasurer, Mrs. Leah May Stephens.

We then adjourned to Gloria Dei Lutheran Church for a recital by C. Wesley Andersen, A.A.G.O., organist and choirmaster, and an address by the pastor, the Rev. Clifford A. Nelson. With fine technique and masterly interpretation Mr. Andersen presented the following program: "Praeludium Circulaire" (Symphony 2), Widor; Adagio Cantabile, Tartini; Fantasia and Fugue in G minor, Bach; "Carillon de Westminster," Vierne; "Twilight at Fiesole," Bingham; Fugue and Chorale, Honegger; "Cortege et Litanie," Dupré; "Contrasts," Browne; "Tu es Petra," Mulet. At the conclusion of the Bach Fantasia and Fugue the Rev. Mr. Nelson delivered a scholarly address on Bach, whom he described as "the fifth Evangelist."

HENRY ENGEN, Secretary.

"Organ Prelude Clinic" in Binghamton.

The Binghamton Chapter held its April meeting in the Chenango Street Methodist Church, Binghamton, April 21. Miss Elizabeth Britton is organist and choir director at this church. The meeting was in the nature of a "prelude clinic." Accordingly each organist came prepared to play a prelude. Following the music refreshments were served in the parlors by the ladies of the church.

Following is a list of preludes and those who played:

Meditation, Morrison (Miss Esther Stone).

"Song of Triumph," Mueller (Melvin Kelley).

"Salve Regina," Rieckel (Michael Harendza).

Toccata, Frysinger (Mrs. Leroy R. Bixby).

"Song of Triumph," Bach-Diggle (Howard Tappan).

"Meditation a Ste. Clotilde," James (Albert Goldsworthy).

Prelude and Fugue in E minor, Bach (Mrs. Albert Goldsworthy).

Chorale and "Prayer" from Gothic Suite, Boellmann (Emily Williams).

"Hear My Prayer," Mendelssohn-Best (Miss Elizabeth Britton).

EMILY WILLIAMS, Secretary.

Election by York Chapter.

The May meeting of the York Chapter was held in the form of a banquet commemorating the fifth anniversary of the founding of the chapter and took place in the Y.W.C.A. dining-room May 13. Mrs. Louis Mirtz, contralto, sang several numbers and Miss Violet Souerwine, contralto, also entertained with several selections. Miss Ruth A. Hake played piano numbers and Miss Mae B. Wolf and S. Paul Lynerd played Beethoven's Sonata in D major as a duet.

The election of officers took place at this meeting and the results are as follows: Dean, Mrs. M. Edythe Wareheim; sub-dean, Mrs. Catharine M. Chronister; secretary, William G. N. Fuhrman; treasurer, Mrs. Lester S. Gillis; registrar, Miss Margaret L. Jacobs; executive committee, Miss Ruth A. Jones, Mrs. Alvin H. Souerwine, Donald M. Warner, Emory F. Ritz, Adam H. Hamme and J. Frank Frysinger.

C. Robert Ege, blind organist of Philadelphia, gave a recital in Trinity Evangelical Church May 20, at which time the following program was rendered: Chorale Improvisation, "In dulci Jubilo," Karg-Elert; Chorale Preludes, "In Thee Is Gladness" and "Christ Lay in the Bonds of Death," Bach; Fugue in G minor, Bach; Cantabile, Franck; Sketch in D flat, Schumann; "Cortege and Litany," Dupré; "Carillon," Sowerby; Melodie, Reger; Scherzo, Whitlock; Concert Overture, C. Robert Ege.

WILLIAM G. N. FUHRMAN, Secretary.

Michigan Chapter Meeting.

The May meeting of the Michigan Chapter took place May 20 with a dinner and election of officers at the Woodward Avenue Presbyterian Church. A recital was given by Maurice Douglas Pedersen, who played the following: "Lord Jesus Christ, Turn Thou to Us," Bach; Gavotte and Variations, Stanley; Prelude in G major and Suite in C major, Purcell; First Symphony (Andante and Finale), Vierne. Mr. Pedersen played with a fine feeling for color and line and his spirited performance of the Vierne Finale brought the evening to a close.

Officers elected are: Dean, Benjamin Laughton; sub-dean, Rachel Boldt MacKay; secretary, Mrs. Helen Edwards; treasurer, E. Mark Wisdom.

ALLEN B. CALLAHAN, Secretary.

Louis A. Potter, F.A.G.O.
Washington, D. C.
Organist and Conductor
Available for Recitals and Choral Festivals
Calvary Methodist Church
Columbia Road near 15th St., N.W.
Teacher of Harmony, Counterpoint and Organ at Washington Musical Institute in preparation for Degree of Bachelor of Music
Director of the Washington Choral Society

FRANK B. JORDAN
M. MUS.
Illinois Wesleyan University
Bloomington

CHARLES F. HANSEN
Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

EDGAR S. KIEFER TANNING CO.
(Hand Leather Division)
TANNERS OF
LEATHER for the PIPE ORGAN and MUSICAL INSTRUMENT TRADES
Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

FRANK VAN DUSEN
Director School of Church and Choir Music—American Conservatory
Professor of Organ, Piano and Theory—Wheaton College
Director School of Sacred Music—Presbyterian College of Christian Education
Address Kimball Hall, Chicago, Ill. *Tel.: Webster 0620*

MAURICE GARABRANT
The Cathedral of the Incarnation
Garden City, N. Y.
Organist of Adelphi College
Conductor of the Long Island Choral Society

WA-LI-RO
The BOY CHOIR CENTER
Special Conference for CHOIRMASTERS, both Men and Women, July 7-11
HEALEY WILLAN of Toronto
BEECHER ALDRICH of Detroit
and others
Address Paul Allen Beymer, 3226 Euclid Ave., Cleveland, Ohio

HERMANN A. NOTT

OUTSTANDING AS THE MUSICAL EVENT of the season in Milwauke was the performance of Bach's Mass in B minor by the Arion Musical Club Sunday afternoon, May 11, at the Milwaukee Auditorium, under the baton of Hermann A. Nott, prominent organist of the Cream City and one of the leaders in its musical life since his youth. The chorus of 200 voices was supported by an orchestra and soloists. The club had been working on the mass since 1939. This society is one of the oldest and best-known choral organizations in the Middle West. During a period of nearly seventy years it has presented most of the great oratorios of musical literature. It gives Handel's "Messiah" annually and last December turned hundreds away because of a filled auditorium. Other works given recently are Mendelssohn's "Elijah" and "St. Paul," Verdi's "Manzoni Requiem" and Elgar's "King Olaf," and last year the club sang in Beethoven's Ninth Symphony with the Chicago Symphony Orchestra.

Mr. Nott is one of the busiest musicians in Milwaukee or any other city, and a writer in a local daily newspaper recently made the observation that "probably there is no back better known to Milwaukee folk than that of the sturdy Hermann A. Nott, who can usually be found directing musicians somewhere around town." He is organist and director at the large Kenwood Methodist Church and a member of the faculty of the Wisconsin Conservatory of Music. Besides directing the Arion Club he is conductor of the Cadman Choral Club of women and the Liederkranz Chorus of fifty-five men.

Mr. Nott is a graduate of Carroll College, where he majored in mathematics and languages. He is a native Milwaukeean, the son of the Rev. Henry C. Nott, who for fifty-four years was pastor of Grace Reformed Church, until his retirement a year ago. The elder Nott, himself an organist, was Hermann's first teacher and now is happy to serve under his son's direction. The pastor and his picturesque beard are prominent in the Arion chorus. When Hermann was 13, and just ready to be graduated from grammar school, he became organist of his father's church. While he was attending high school he was continuing his studies in piano, voice and organ. He was a pupil of the late Daniel Protheroe, William Boeppler and Wilhelm Middelschulte. Seven years ago he was appointed the successor to Mr. Protheroe as conductor of the Arion Club after Mr. Protheroe's death.

Give Harp and Organ Program.

A recital of harp and organ music was given Sunday evening, May 18, in the First Presbyterian Church, Ithaca, N. Y., by Miss Shirley Miller, harpist, and Harold O'Daniels, organist. The program follows: Organ Prelude and Fugue in E minor ("Cathedral"), Andante from Sonata for Solo Violin No. 3 and Fantasia in G minor, Bach; harp, Pavane, sixteenth century, and Gavotte, from "Le Temple de la Gloire," Rameau; organ, Second Sonata, Mendelssohn; harp, "En Bateau," Debussy; harp and organ, Introduction and Allegro, Ravel; organ, "Starlight" and Corale (from "A Cycle of Eight Short Pieces"), Karg-Elert, and "The Bells of St. Anne de Beaupre," Russell.

CHURCH MUSIC INSTITUTE
NORTHWESTERN UNIVERSITY
Evanston, Illinois

Sunday to Friday, inclusive
July 20 to 25, 1941

Staff of Institute:

R. Buchanan Morton
Elizabeth Jan Anderson
Frank R. McKibben
Henry Overley
Lester Groom
Walter Allen Stults
Horace Whitehouse
Don Malin
Emory L. Gallup
Reginald L. McAll
William H. Barnes
Paul M. Wukasch

Write for program to
Oliver S. Beltz, Chairman
School of Music
Evanston, Illinois

John Finley Williamson, Mus.D., LL.D.
President
WESTMINSTER CHOIR COLLEGE
announces
Summer Sessions
for
Organists, Choirmasters and Supervisors, and SUMMER CAMPS *for* High School and Junior College Students
Dr. Alexander McCurdy, head of the Organ Department of Westminster Choir College, will teach organ in both Summer Sessions.

OCCIDENTAL COLLEGE
Los Angeles, California
June 30-July 18, 1941

MOUNT HERMON SCHOOL
Northfield, Massachusetts
July 22-August 10, 1941

Address all Inquiries to
J. F. Williamson, WESTMINSTER CHOIR COLLEGE
Princeton, N. J.

MARTIN W. BUSH, F.A.G.O.
First Central Congregational Church
Head Music Dep't, University of Omaha, Nebr.

ALBERT RIEMENSCHNEIDER
DIRECTOR OF MUSIC
Baldwin-Wallace College, Berea, Ohio
Recitals, Master Classes, Instruction, Coaching
Address 10001 Edgewater Drive, Cleveland, Ohio

HORACE M. HOLLISTER
M.S.M.
Associate Organist
Director of Young People's Choirs
MADISON AVENUE PRESBYTERIAN CHURCH
New York City

LESLIE P. SPELMAN
University of Redlands
REDLANDS CALIFORNIA

CLARENCE DICKINSON
Concert Organist
Organist and Director of Music, The Brick Church and Union Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.
1140 Park Avenue, New York

HENRY OVERLEY
Head of Music Department, Kalamazoo College
Organist-Choirmaster, St. Luke's Church

ST. LUKE'S CHORISTERS
Long Beach, California
William Ripley Dorr, Director
Current and forthcoming motion picture releases:
"Men of Boys' Town"—"New Wine"—"Dr. Jekyll and Mr. Hyde"

BOY CHOIRS
Paul Allen Beymer
3226 Euclid Ave., CLEVELAND
Director Camp Wa-Li-Ro

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lasell Junior College — The Union Church of Waban
ORGAN THEORY PIANO

PEARSON
RECITALS
Address—Eastman School of Music
Rochester, New York

HAROLD TOWER
Organist and Choirmaster
Trinity Methodist Church
GRAND RAPIDS, MICHIGAN

Seth Bingham
Associate Professor of Music (Composition), Columbia University
ORGANIST AND CHOIRMASTER
Madison Avenue Presbyterian Church
921 Madison Ave., New York

RALPH A. HARRIS
M.S.M., F.A.G.O., Chm.
Conductor—St. Paul's Choristers
BROOKLYN, NEW YORK

ALL SAINTS' CHURCH
WILLIAM SELF
WORCESTER, MASS.

HUGH McAMIS
ALL SAINTS' CHURCH
GREAT NECK, LONG ISLAND

Catharine Crozier
RECITALS
Eastman School of Music
ROCHESTER, N. Y.

ROBERT ELMORE
Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consummate Powers"
Musical Courier, New York

ALFRED M. GREENFIELD
ORGANIST - COMPOSER
CONDUCTOR
NEW YORK UNIVERSITY
University College

ELDON HASSE
First Congregational Church, Oak Park, Ill.
SHERWOOD MUSIC SCHOOL, CHICAGO

HAROLD WELLS
GILBERT
BOY CHOIR TRAINING
HEADMASTER OF
ST. PETER'S CHOIR SCHOOL
319 Lombard St., Philadelphia

Wm. W. Carruth
ORGANIST
Mills College, California

ZEUCH
BOSTON

WALTER N. HEWITT
A.A.G.O. (CHM)
Prospect Presbyterian Church
Maplewood, N. J.

PALMER CHRISTIAN
University of Michigan
Ann Arbor
Mgt. Bernard R. La Berge, Inc.
2 West 46th St., New York

Chinese Church Choirs Unite to Give Concert Despite War's Alarms

By BLISS WIANT

Ever since the occupation of North China it has become apparent that group singing under able direction in the middle schools and colleges could be easily commandeered for political purposes, especially if the leader were a Chinese. As a result, that type of musical expression has almost disappeared in the schools.

But in the case of church choirs there has been no interference of any kind, as this is a purely religious expression and therefore not available for political propaganda. The function of the choirs has been broadened to include not only that of providing special music for the church services, but also to give vent to this desire among students for group singing.

In response to this need and in order to strengthen the ties that bind together the "singers in the House of the Lord" into one large fellowship of service, the idea of a combined concert was presented last spring to the leaders of the various groups in Peking. There was instant response and plans were laid for such a concert.

The first requisite was suitable music. Some of the choirs were newly-organized, whereas others had had years of experience. There seemed to be nothing suitable in Chinese of a high order and yet not too difficult for the united group to sing. Consequently a small group of people began the preparation of the material; they spent three months on this one task and by the opening of the fall session in 1940 a book called "Yenching Choir Selections" had been printed. Included in this new book were easy, but very effective, selections from the rich musical literature of the church, beginning with the earliest authentic music of Christendom (plainchant) and ending with the latest experiments in the use of Chinese melodies for the church.

These new books were just off the press when the first rehearsal of the combined choirs took place the first week in October. It was a thrilling event—150 singers gathered from the four corners of the city, including the Methodist, American Board, Episcopal, Presbyterian, Peking Union Medical College, Chinese Independent Christian Church choirs and the Yenching Choir from outside the city.

The nine numbers which this combination was to present in concert at the end of November were sung through, and with what success! No one ever dreamed that such singing could be possible at the very first rehearsal. All plans were laid at this time so that everyone was fully informed of the details of the whole undertaking; instant enthusiastic response was the result.

There were four joint rehearsals. Each participating choir was to prepare one number as a solo number on the program, making sixteen numbers in all. The final rehearsal was to be on the afternoon of the concert, at which final rehearsal students from all over the city were to come to listen, at reduced rates. Unfortunately the Yenching contingent, which included the conductor, was delayed by the closing of the city gates. It was that very day that a high Japanese official was assassinated in the city and the search for the assassin began that afternoon. But even that tragedy did not stop the progress of the event, for with "extra special" permission the Yenching Choir went sailing through heavily guarded gates, but arrived an hour too late for the final rehearsal.

The concert was well attended. Never before in the history of North China missionary effort had such an event taken place, and as far as we know, never before in the history of Protestant missions in China has such a concert, so conceived and so executed, taken place. There were 180 singers, who sang nine numbers, together with which the seven special numbers by each participating choir made sixteen numbers on the program.

Financially it was also a great success, for every dollar invested for current expense was paid back; in addition every choir received twenty-five copies of the anthem book without any expenditure whatsoever.

Thus passed into history an event which we hope will inspire others in the days to come.

BLISS WIANT

BLISS WIANT is professor of music and head of the department of music in Yenching University, Peking, China. His wife, Mildred Artz Wiant, is a coloratura soprano and studied with Gertrude Tingley and Mme. Marie Sundelius, former prima donna of the Metropolitan Opera. Both Mr. and Mrs. Wiant are graduates of Ohio Wesleyan University in 1920 and are the only married couple ever to have been sent out by a mission board to teach music alone. They went out in 1923 under the Methodist Board to Yenching University, where they have been ever since. Mr. Wiant received his master of arts degree from Boston University and did graduate work also at Harvard.

Mr. Wiant's work has been in several fields, as follows:

1. Development of choral music among Chinese students. This has been gradual and reached a climax in 1928 with the first production of "The Messiah" ever given by Chinese students. Last Christmas these forces gave it for the thirteenth consecutive year. They have sung other works, such as Haydn's "Creation," Bach's "Ascension Oratorio" and Brahms' "Requiem."

2. Development of interest in the use of Chinese music in the church as well as in concert. Students have been trained in composition and in experimentation with composition using Chinese melodies as a medium.

3. Production of hymnals which use both Western and Chinese music, notably "Hymns for the People," issued in 1931, which contained nothing but Chinese tunes and original hymns by Dean Chao Tzu-ch'en. Then came "Hymns of Universal Praise," edited by Mr. Wiant. He also wrote harmonies and accompaniments for the sixty Chinese tunes in that hymnal.

4. Production of new choir material and organization of the combined choirs concert—a concert unique in the annals of Christian missions in China.

Mr. and Mrs. Wiant are at present in the United States on leave.

SUMMER CHOIR SCHOOL
Immanuel Congregational Church
Hartford, Connecticut
Alexander McCurdy, Mus. D. Lyman Bunnell, F.W.C.C.
Classes in organ, choir organization, vocal methods, choral conducting, junior choirs
August 25 to 30, 1941
For bulletin write to Mrs. Raymond Case, Secretary, 10 Woodland St., Hartford, Connecticut

"I recommend Chimes and Harp on all present-day organs"

—Frank B. Jordan
Dean of the School of Music
Illinois Wesleyan University
Bloomington, Ill.

"I have enjoyed the excellent Deagan pipe organ percussions for many years. Deagan quality and workmanship have always been a standard of perfection.

"The public enjoys chimes or harp in a pipe organ and I would even go so far as to say that chimes and harp properly played have brought many fine friends to the shrine of pipe organ music. I recommend the installation of chimes and harp on all present day instruments."

Chimes, Harp and Vibraharp complete the musical resources of your organ—provide effects of thrilling beauty attainable in no other way. Consult your organ builder.

J. C. DEAGAN INC.
DEAGAN BUILDING • CHICAGO
Organ Percussions

FOR FORTY YEARS THE FIRM OF

HILLGREEN, LANE & COMPANY

ALLIANCE, OHIO

Has been building Organs and has achieved a reputation for fair dealing and artistic Organ production.

Inquiries Solicited

NEW ORGAN IN CAPITAL BY AEOLIAN-SKINNER

CALVARY METHODIST DESIGN

Washington Specification Provides for Additions to Make Tonal Scheme Complete—Recital Is Given by Rollo Maitland.

The three-manual organ built by the Aeolian-Skinner Company for Calvary Methodist Church, Washington, D. C., was dedicated May 4, as announced in THE DIAPASON last month, and the following day Louis Potter, organist and choirmaster of the church, gave an opening recital. The specification of the new instrument, as far as completed, which provides for the addition of several tonal elements at a later date, is as follows:

GREAT.

Quintade, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Grave Mixture, 2 rks., 122 pipes.
Trumpet (Swell), 8 ft., 73 notes.
Chimes, 25 bells.

SWELL.

Rohrflöte (extension), 16 ft., 12 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 122 pipes.
Gemshorn, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

CHOIR.

Viola, 8 ft., 73 pipes.
Nason Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Cor d'Nuit, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL.

Bourdon, 32 ft., 5 pipes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintade (Great), 16 ft., 32 notes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Spitzprincipal, 8 ft., 32 pipes.
Quintade (Great), 8 ft., 32 notes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Principal, 4 ft., 32 pipes.
Posaune (Trumpet ext.), 16 ft., 12 pipes.
Chimes.

Proposed additions prepared for in console include:

Great—Fourniture, 4 rks., 244 pipes.
Swell—Diapason, 8 ft., 73 pipes; Flute Triangulaire, 4 ft., 73 pipes; Vox Humana, 8 ft., 73 pipes.
Choir—Tuba, 8 ft., 73 pipes.
Pedal—Trombone (Tuba ext.), 16 ft., 12 pipes.

Dr. Rollo F. Maitland, F.A.G.O., played the dedicatory recital on the new organ May 5 before an audience that filled the sanctuary and overflowed into the adjoining assembly room. Helen Ware, violinist, and wife of the first manager of the National Symphony Orchestra, was assisting artist, giving Vieuxtemps' Concerto for Violin, in D minor, with Dr. Maitland accompanying at the organ. Louis Potter, F.A.G.O., organist and minister of music of Calvary Church, assisted the pastor, the Rev. Dr. G. Orris Robinson, as master of ceremonies.

Dr. Maitland's program was as follows: Chorale Prelude, "All Glory, Laud and Honor," Adagio in A minor and Passacaglia and Fugue in C minor, Bach; Chorale Prelude on the Welsh Hymntune "Rhosymedre," Vaughan Williams; Barcarolle, Wolstenholme; "Romance," Lemare; "Morceau de Concert," Hollins; "The Bells of St. Anne de Beaupre," Russell; Allegretto, Parker; "Legend," Thatcher; "Carillon de Chateau Thierry," Bingham; Improvisations on a theme by Louis Potter and on familiar hymn-tunes.

Parker to Give Taylor's Cantata.

The chorus choir of Central Methodist Church, Utica, N. Y., under the direction of Frank Parker, will feature Deems Taylor's cantata "The Chambered Nautilus" at a special musical service Sunday night, June 8. This American choral work, to the inspiring poem by Oliver Wendell Holmes, is scored for full chorus and accompaniment of piano and organ. Ruth MacDonald will be at the organ and Mrs. Frank Parker at the piano. The senior choir and the junior choir of the church each will be heard also in a group of three anthems.

NOTED MEN TO LECTURE AND PLAY AT WELLESLEY, MASS.

The Wellesley Conference Music School, to be held at Wellesley College June 23 to July 2, has engaged the services of the following prominent men as lecturers:

Wallace Goodrich, director of the New England Conservatory of Music. Subject: "The Education of the Church Musician."

Duncan McKenzie, educational director. "Choir Repertory."

Albert F. Robinson, director of the Albany diocesan choir festivals. "Choir Festivals, Their Organization and Direction."

W. Judson Rand, choirmaster of Christ Church, Cambridge, Mass. "The Technique of the Boy Choir Rehearsal Room" (assisted by boy choristers from Christ Church).

The Rev. T. Huntington Chapell, St. Paul's Church, Dedham, Mass. "Church Music from the Point of View of the Rector."

Russell Carter, supervisor of music for the New York State Education Department. "Metrical Versions of the Psalms."

Lawrence Apgar, musical director of the Concord Conference. "Late Tudor Church Music."

The Rev. W. E. Soule, senior master, St. Edmund's School, Stockbridge, Mass. "The Amateur Organist."

Organ recitalists to be heard are: E. Power Biggs, Virgil Fox, W. Judson Rand, Jr., Francis W. Snow, Clarence Snyder and Clarence Watters. All the recitals except that by Mr. Rand will be given in the Wellesley College Chapel. Mr. Rand will play for the school at Christ Church and at the Germanic Museum, Cambridge.

There will be a recital of choral music—plainchant and polyphony—sung by St. John's Schola Cantorum, under the direction of Everett Titcomb, especially for the music school, at the Monastery Church of St. Mary and St. John in Cambridge. This is to provide an opportunity for the school to hear liturgical music sung in an ideal setting. The Monastery Church is one of the most famous Romanesque churches in this country and was designed by the distinguished architect Ralph Adams Cram.

All of these lectures and recitals are in addition to the announced courses in choral worship, voice training and organ playing by Mr. Titcomb, dean of the school, and by Grace Leslie and George Faxon.

RECITALS MARK SEASON IN HISTORIC BRUTON CHURCH

With Iona Burrows Jones, organist and director, at the console, Bruton Parish Church at Williamsburg, Va., has continued throughout the season its organ recitals dedicated to Peter Pelham, who was organist of this historic parish from 1755 to 1802. On April 29 there was a program of choral and organ music in which the "choral children" and the church choir took part. Mrs. Jones played these selections: Fifth Concerto, Handel; Short Prelude and Fugue, Boyce; Variations, Handel; "Fancy," Green, the last number played, quite appropriately, on the Samuel Green organ, a replica of the church's original instrument, described in THE DIAPASON at the time of its construction.

May 1 Dr. Marshall Bidwell of Pittsburgh gave a recital for which he selected the following program: Introduction and Allegro from First Sonata, Guilmant; Gavotte from "Iphigenia," Gluck; "The Bells of Arcadia" and "The Awakening," Couperin; "The Hen," Rameau; Passacaglia and Fugue in C minor, Bach; Allegro from Trio-Sonata No. 1, Bach; An Old Irish Air, arranged by Clokey; Scherzo from Second Symphony, Vierne; "May Night," Palmgren; "A Highland Lullaby," Hailing; Toccata, "Thou Art the Rock," Mulet.

Mrs. Jones gave a recital of eighteenth century music March 25, with the assistance of Wilhelmina Walter, soprano; March 11 there was a program of piano and organ music, and April 1 "Eighteenth Century Organs and Their Music" was the subject and Mrs. Jones played: Larghetto-Allegro, Concerto No. 5, Handel; Variations in D minor, Handel; "The Fifers," d'Andrieu; Two Hymns (as recorded for the barrel organ), "All Hail the Power of Jesus' Name," Miles Lane, and "Behold Us, Lord," Bedford; Introduction and Toccata, Walond.

NITA AKIN

Triumphs Again

A Few Flashes from Her Recent Western Tour:

AKIN BRILLIANT IN RECITAL

"Applauded to the echo repeatedly, Nita Akin played one of the musical season's choicest concerts last night. From the moment she first laid fingers on the keys this Artist had her audience *en rapport* with her and kept it so until the final chord of the evening."

Leroy V. Brant, San Jose Mercury, May 2, 1941.

AKIN CONCERT WINS PLAUDITS

"Nita Akin proved that an organ program can be made of genuine concert standard.

"The Liszt Prelude and Fugue received a powerful and dramatic performance. * * *

"The performer who, with all her femininity, invests her work, when necessary, with masculine power. * * *

"There was reverence and profound devotion in the Fugue Finale of the Reubke Sonata, which the organist built up to a brilliant climax". * * *

Sally Brown Moody, San Diego Union, May 6, 1941.

GUEST ORGANIST "OUTSTANDING"

"Nita Akin more than held her own with distinguished predecessors—The Bach Prelude and Fugue in D major showed a masterly conveyance, power, and energy within to the audience.

"AUDIENCE SPELLBOUND—In the Guilmant Ave Maria a pensive atmosphere was transmitted to the audience and they were loath to break the spell by applause.

"Pedal pyrotechnics were held in utter amazement by the audience."

Bill Ramsey, Stockton Pacific, May 1, 1941.

"An Artist with Imagination"

Concert Management: Bernard R. La Berge, Inc., 2 West 46th Street, New York City, N. Y.

THE DIAPASON

ESTABLISHED IN 1909.

(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

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

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 *Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison* 3149.

Subscription price, $1.50 *a year, in advance. Single copies,* 15 *cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.*

Advertising rates on application.

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

CHICAGO, JUNE 1, 1941.

"Music Tells What a Church Is"

It is the custom in one large Chicago parish—the Evangelical Lutheran Church of St. Luke, with a membership well above 2,000 communicants—for the chief organist to make an annual report of his stewardship. This is a good way for the organist to take the congregation into his confidence and to promote mutual understanding—an invaluable help. In his report for the year, published in the March issue of *St. Luke's Messenger*, Herbert Bruening, educational and musical leader of the church, who presides over its choirs and organ and is principal of its large parochial school, enunciates a doctrine to which every church and organist might well subscribe: "What a church sings is the very core of its faith and life; and what kind of music a congregation hears determines the musical taste and level of its membership."

With the cooperation of a thoroughly sympathetic pastor, the Rev. Adalbert R. Kretzmann, and "in harmony with this approach to public worship, our church musicians try to find and present music that is really worship music," says Mr. Bruening. "They recognize the fact that all music which is fitting (for a church service) is good music, though not all good music is fitting (for a church service)."

Mr. Bruening goes on to recount the activities of the various choral groups of the church, one of them the children's choir directed by Paul M. Wukasch, whose public appearances and radio programs have earned for it a reputation as one of the finest choirs of school children of which any church can boast. He also gives a record of the services played by the church's organists during the year, showing a total of 237, of which Mr. Bruening played 151.

In closing the interesting account the organist of St. Luke's summarizes his aims and faith in this motto: "Only by hearing good church music on every possible occasion can our members hope to raise their level of understanding and appreciation of the really good."

Organists Relatively Happy

If you may have been led to believe that the organist's life is one beset by difficulties and injustices, just take a look at the tribulations of our fellow artists, the night club and theater musicians. Glancing at the prosperous publication that represents these orchestra leaders, players and singers, one's eyes fall upon an item showing that in one short week the manager of a popular band was tried by nearly as many troubles as were the lot of Job. First, one of his leading singers suddenly quit; second, his wife started suit for divorce and demanded $500 a week alimony; thirdly, the government demanded of him more than $80,000 in income tax payments alleged to be past due, which led to assertions that the alleged debtor had given the money to his manager several years ago to pay these taxes, but that the latter apparently had forgotten to settle with Uncle Sam. Mortified, chagrined, humiliated, broken in spirit, our unfortunate musician walked out on his own show in a large theater, whereupon the management would not pay him for full time; and now the lawyers have some more work. After all, no church musician of whom we know ever is called upon to pay the government $80,000 and his wife $500 a week.

Help for Those Who Have Lost All

An appeal by Frederick G. Shinn, secretary of the Royal College of Organists, which is made through the press of England, reveals a shocking story of the ravages caused by Nazi air raids. Mr. Shinn makes an appeal to the more fortunate fellows of those who have suffered loss of property and positions in the bombings, asking them to contribute music that they may use. In the course of his letter Mr. Shinn draws this picture of the situation as it affects the church musicians of Britain:

> The wanton destruction of so many churches is one of the most deplorable results of recent enemy action both in London and the provinces. There is one result of this which might easily escape the notice of all but those actually affected. Not only have the majority of organists of these churches lost their posts and the emoluments, but they have also lost their library of organ music, a most valuable and indispensable personal possession, which they have gradually built up over a period of years and at considerable cost. My council feel that it may be possible for other organists, who have been more fortunate, to give some valuable and timely help to those who have suffered in this way.

Many American organists also no doubt will heed the plea of the Royal College of Organists as soon as it becomes possible. To this end it might be well to establish a clearing-house to receive music and to arrange for its shipment and distribution in an effort to do our part to rehabilitate a profession that has suffered along with the rest of the people of England in the barbarous destruction of life and property across the ocean.

Wanted in New Orleans

Down in New Orleans there is a "columnist" who watches over the "want ads" in the *Times-Picayune* and is not averse to a little humor now and then in dealing with the subject. We are indebted to Frank Collins, Jr., of the University of Louisiana faculty, for a copy of the New Orleans newspaper in which the commentator, whose picture adorns her column, though she remains anonymous, takes note of the recent "advance" in organ music. A man—or perhaps a woman—who has his or her own electronic organ is ambitious to foster a heaven-given talent in the most congenial environment. Let us quote from the conductor of the column "Up and Down the Street" and the "ad":

> Organ playing is not confined to church any more since boogie-woogie, razzmatazz, jumping jive and other musical hysteria have made a jitterbug of the once sacrosant instrument. Comes now one organist who deposes and says:
>
> "Have my own Hammond organ and transportation. I want management or interest in cocktail lounge. Will accept temporary position in lounge, large dining-room, weddings or private parties, anywhere in Southwest."
>
> T-480 can give further enlightenment to those who like a bit of Franck with their frankfurters.

Note is made also of an advertisement for a soloist wanted by a New Orleans church. "Musicianship is desirable," adds the "ad." But as long as this is merely "desirable" and not a requirement it is not so tough.

Since we are great believers in advertising, we hope that the gentleman—or lady—with the Hammond has found a nice air-conditioned cocktail lounge with a refined and discriminating clientele as a place to cultivate his—or her—talent and to induce a reasonable amount of thirst; also that the church has discovered a soloist with musicianship.

Letters to the Editor

Light on the Problem.

New York, April 21, 1941.—Dear Mr. Gruenstein: I have read your editorial "A Possible Remedy" in the issue of April 1 with a great deal of interest.

It would be very difficult to get the governing bodies of the churches to legislate on the status and tenure of organists, as the control of music is in the hands of the individual churches. Any legislation would merely have the value of a recommendation.

In the Episcopal Church the rector has full authority to appoint the organist—the music committee is a courtesy to the vestry. No bishop or house of bishops would interfere with a rector's vested rights. In the Presbyterian Church the pastor and session are concerned with all spiritual matters, which include music—trustees are put on the music committee as a concession to the board having control of finances.

In the church bodies where the congregation is the unit no convention would exercise authority, such matters as music being left wholly to the congregations.

However, any discussion of the matter would be helpful, and it might be possible to bring it before these church bodies. We might find friends at court, or they might be willing to listen to an accredited representative.

As a whole I do not think the situation is serious. For every church unfair to an organist there are hundreds that treat him with every consideration.

In enforcing our code we have not a legal leg to stand on. We cannot deny to churches the right to change organists. All we can ask is that the hardship of such a change should be reduced to a minimum by adequate notice. We cannot support inefficiency or organists in difficulties of their own making, but even in such cases due notice should be given.

As to pensions, they could be won only after a long, hard fight. There are certain wealthy church corporations in New York that pay pensions, but not many.

The present woefully inadequate pay of most organists does not offer a base for a fair pension. Pay cuts have been the rule. The churches are not to blame, as during recent years they have had to cut expenses all along the line in order to survive. A pension system, to be a success, must be on an actuarial basis, with contributions from both employer and employe. There should be a general fund for each church body; otherwise there would be no security for the organist if he changed positions from one body to another.

I find that most churches have respect for the Guild, and it should be possible for us to create such a public sentiment that no church or organist would be inclined to act in opposition to it. How can this be accomplished? By keeping everlastingly at it—by writing about it and talking about it.

Sincerely yours,
SAMUEL A. BALDWIN.

Corrected by Mr. Steuterman.

Memphis, Tenn., May 5, 1941.—Dear Mr. Gruenstein: Thanks for the paragraph about our rendition of Bach's "St. Matthew Passion" in the May issue of THE DIAPASON. * * * However, may I correct several inaccuracies? I did not arrange the work for a divided choir. It was composed for two choirs. I did divide my choir of fifty-four voices into two choirs of twenty-eight and twenty-six voices respectively. I did not regroup my choir to provide a ripieno choir of twenty voices. I had an outside group of twenty girls from the Whitehaven High School Choir sing the ripieno over the opening chorus. I was not at the organ. My brother, Harry J. Steuterman, presided there. I conducted. I did, however, rearrange the orchestra parts from the score for *one* orchestra. It was composed for two orchestras. The orchestra, though small, added immeasurably to the beauty of the rendition. Would you have space in your June issue to make the above corrections? I would not have anyone think I was tampering with this magnificent work.

Yours truly,
A. STEUTERMAN.

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

TWENTY-FIVE YEARS AGO THE following items of interest were recorded in the issue of June 1, 1916—

The Lafayette Avenue Presbyterian Church of Brooklyn on May 21 held an anniversary service to mark the completion by Dr. John Hyatt Brewer of thirty-five years as its organist. Dr. David Gregg, president of Western Theological Seminary, preached the sermon. The next evening a dinner in honor of Dr. and Mrs. Brewer was held.

Dean Walter J. Clemson was elected for his sixth consecutive term as dean of the New England Chapter, A.G.O.

Clarence Eddy played the first of a series of five recitals under the auspices of the Northern California Chapter at the First Presbyterian Church of Oakland May 7.

Dr. Charles E. Clemens of Cleveland gave a brilliant recital for the Illinois Chapter at St. James' Methodist Church, Chicago, May 8.

TEN YEARS AGO NEWS OF THE organ world as presented in THE DIAPASON, issue of June 1, 1931, included the following:

May was a month of conventions. The Pennsylvania Council of the National Association of Organists held its annual convention at Norristown May 3, 4 and 5. Among the recitalists were Charles A. H. Pearson, Carl Weinrich and Edward Rechlin. The fifteenth annual rally of the New Jersey Council of the N.A.O. took place at Camden May 19 and Catharine Morgan, F.A.G.O., was the principal recitalist. The fifth annual Ohio A.G.O. covnention was held in Toledo May 12. Those who played included Edwin Arthur Kraft, Arthur Croley, Thomas H. Webber and Bruce H. Davis. Missouri organists held their convention April 27 at Columbia and those of Texas met May 12 in Fort Worth. The fifth tri-state convention of Southern Guild chapters took place May 8 and 9 in Memphis, Tenn.

A radio audience on May 9 heard a unique recital over a nation-wide Columbia Broadcasting System hookup, three Estey pipe organs and a reed organ being played in the New York Estey studios.

The four-manual Kimball organ in the new edifice of the First Plymouth Congregational Church of Lincoln, Neb., was dedicated April 12, with Wilbur Chenoweth, organist of the church, at the console.

SPIRITUALS MAKE UP SERVICE AT ST. GEORGE'S IN NEW YORK

The eighteenth annual service of Negro spirituals took place at St. George's Episcopal Church, New York City, May 11 at 4 o'clock. Harry T. Burleigh, famous composer of spirituals and a member of St. George's choir for forty-seven years, and Carol Brice, also of the choir, sang as solos spirituals of their own race. Another soloist was Ernest McChesney of the Chicago Opera Company. Also participating in the program was the adult choir of sixty voices and the junior choir of the church. The program, directed by George W. Kemmer, the organist, included traditional Negro melodies harmonized and arranged by Mr. Burleigh, Hall Johnson, Nathaniel Dett and Mr. Kemmer. This service, which concluded the Sunday afternoon musical services at St. George's until fall, was marked by an address by the Rev. Elmore McNeill McKee, rector of St. George's. The program was repeated Sunday afternoon, May 18, in St. Philip's Episcopal Church, Harlem, for the benefit of the 125th anniversary fund of that church.

Activities of Carl Weinrich.

Nine of Carl Weinrich's advanced pupils at Wellesley College gave a recital May 21, playing compositions by Buxtehude, Bach, Brahms and Franck. On June 1 Mr. Weinrich will give the last organ recital of the season at Vassar, the program to include first performances of works by Alfred Greenfield and Hubert Lamb. During the summer Mr. Weinrich will teach organ privately in New York City.

THE FREE LANCE

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

June 1 is a real date! In 1723 our idol, the great J.S.B., was inducted on June 1 as cantor of the Thomasschule, Leipzig. And on June 1, 1834, Eben Tourjee of Rhode Island was born; he inaugurated the class system of music teaching in the United States, and, in 1867, the New England Conservatory of Music in Boston. (Look up your copy of Elizabeth Moore's "An Almanac for Music-Lovers" for other June 1 anniversaries, and while you are at it, look up Aug. 25, 1870, for a humorous anti-Wagner sally.)

All American organists under 25 might well take notice that everybody's friend, William Churchill Hammond, on Feb. 9 entered on his fifty-seventh year of service at the Second Congregational Church, Holyoke, Mass. To drop into the vernacular, how come? I name four things that I think explain: (1) A born organist; (2) a naturally sociable, breezy, democratic temperament; (3) intense study of his instrument, carried on through his entire career; (4) a catholicity of taste, sadly lacking in many of our concert players, giving direction to his career as a recitalist.

It always interests me—and I imagine that it interests you—to see what space in their advertisements in the daily press churches give to music or to the performers thereof. As I write, in front of me is a page of the *Boston Daily Globe* featuring forty-five "ads" of Boston churches; every notice gives the name of the preacher, often with the title of sermon or address. I find definite references to music in five churches only: Dudley Street Baptist Church, "7:30 p. m. special music, Florence G. Young and adult vested choir"; Ruggles Street Baptist Church, "7 p. m., The Coming of Christ. Music by F. Stanley Reis and the senior choir"; Christ Church, the Old North, Salem street, "solo for bass, 'Lord, Thou Art My Refuge'"; Old South Church, "Carl McKinley, Mus.D., organist and choirmaster"; First Church in Boston, "choir. William E. Zeuch, organist and director." Many churches print the names of their organists and the names of the choir on the weekly church calendar; special references to the music are always appreciated by the music director and his associates.

The new "Year Book and Directory" of the A.G.O. has been distributed and proves to be an attractive, well-printed booklet of 164 pages, twenty-four of these being advertisements. No one unacquainted with the work of getting out a book like this can have an idea of the exacting labor involved. Headquarters deserves praise. Pages 1 to 34 contain lists of general officers, diploma holders; also historical matter; pages 35 to 140 give the Guild membership (postoffice address after each name), grouped according to chapters. To find an address you must know to what chapter the person whose address is desired belongs. With considerable diffidence I would like to suggest that many people will find this method of listing the membership of limited use. For quick reference would it be well to discontinue the chapter groupings, to give each chapter a number, to alphabetize the membership with chapter number and address?

It might be worth while to see what a body of British musicians, in many respects similar to our A.G.O., used for a membership list; I refer to the Incorporated Society of Musicians (I.S.M.). I have a copy of the "Handbook and Register of Members" for 1938; at that time the I.S.M. had about 3,600 members, distributed among fifty-eight "centers." A list of center members not only gave the postoffice address but stated all professional qualifications (degrees and certificates), specifying posts as church organists, conductors, music teachers or solo performers, etc., etc. This list took 127 pages. The entire membership was also alphabetized, giving the center affiliation; this took twenty-three pages more. The price of this handbook was 2s 6d, in 1938 about 60 cents.

If the A.G.O. goes to the labor and expense of printing and distributing a year-book, why not consider giving it more value than inheres in a mere list of members with addresses? I have never seen a statement as to the price of an edition of, say, 4,000 copies, but it must be considerable; and that suggests the query: Why should it be given away to the membership?

A new word to me—you probably know it—is "whimsey-whamsey." Rather jolly, isn't it? I found it in the *Radio Times*. I quote:

> An angry correspondent takes me to task for saying that César Franck's Symphony in D minor possessed imperfections. * * * I was told that the work possessed a transcendental significance, and in the finale the fluttering of angels' wings is plainly audible. I confess that in the finale I imagine that I see Franck seated firmly on a merry-go-round, held enraptured with the strains of the steam organ. But I am quite sure that Franck no more intended to depict a ride on a merry-go-round than he did the fluttering of angels' wings. Unfortunately my correspondent is not alone in allowing his sense of musical values to be influenced by petty whimsey-whamsey. Many people find it difficult, if not impossible, to listen to music that is unrelated to a definite literary or emotional program. Consequently, if there are no indications of pictorial ideas or "soul states" in the music, a suitable program is invented according to each individual listener's reaction to the music.

It ought to be added that this class of concert-goers—that is, the class that makes pictures as long as the music lasts—is much larger than is often supposed. In what other way can you account for the splendid support big works like the Beethoven Ninth Symphony or the Bach Passacaglia receive? The audience on such occasions is made up largely of people of more literary or artistic culture than musical; we know that their appreciation of the music is not the musician's appreciation. If people are willing to pay large prices for the best seats (or any seats) to hear music that is above them and have their own way of enjoying the music, for heaven's sake don't bother them.

Having heard Harris spoken of as one of the leaders in the American school of the moment, Mrs. Macdougall and I attended the Koussevitzky concert when Harris' Suite on Folk-tunes was played; this was in six parts, "When Johnny Comes Marching Home" being the subject of part 1. That's a mighty good tune and deserves the best of treatment, but the harmonization tripped me up at every point: every harmonic promise broken! I told Mrs. Mac that despite the sound and fury of the movement (it gave me a headache) I fancied the good old accompaniment, as we ordinarily hear the tune, was effective by contrast.

Put against my unsympathetic comment a letter writen by an old friend of mine: "X * * * may be going modern for commercial reasons, but I am too far away from Z * * * to know the true inwardness of matters. I am not against modern music—it ought to have its chance to be heard, and some of it will probably survive; but I am not at home in it. I rather like the revival of the old ecclesiastical idioms in our anthems, and perhaps X * * * is merely reproducing the effect of the old organum. At least it has the merit of keeping the secular at a distance."

PREMIERES OF WORKS OF ELMORE MARK MONTH OF MAY

Robert Elmore, the Philadelphia organist, has come to the fore so much as a composer that his fame in this field threatens to dim even his growing reputation as a recital organist. On May 11 his song, "Ere the Night Pass," had its first performance with orchestra when Eleanor Gifford, contralto, sang it with the Pennsylvania Symphony Orchestra, Guglielmo Sabatini, conductor. "Ere the Night Pass" has been sung many times with piano accompaniment and Mr. Elmore has just finished the orchestration. June 8 Frank Black will give the first performance of Mr. Elmore's suite for string orchestra. "Three Colors," with the NBC String Symphony over the Red network. May 26 the Girard Trust Company Glee Club of Philadelphia, Robert Reed, director, gave the first performance of an arrangement just completed by Mr. Elmore of "The Arkansaw Traveler" for male chorus and four-hand piano.

As for the organ, Mr. Elmore has played for the A.G.O. in Princeton, at Reading and Sunbury, Pa., as well as in Philadelphia in the last month.

The creation of fine works of art, musical and otherwise, is due to two factors—first, to those who desire and support them; second, to those to whom commercialism is secondary to the urge to create beauty. Without these two factors the fine things would soon disappear.

The Ernest M. Skinner & Son Co., Inc.
Organ Hall
Methuen - Mass.

Builders of the organ in the National Cathedral in Washington. "The finest organ in the world."

Recognition

THE widespread and favorable recognition which has been accorded the small Reuter Organs is most noteworthy. Not only is this recognition being expressed in the form of spoken and written comment, but it is manifesting itself in the definite form of **order after order** being placed with us for these organs.

Such recognition is inevitable, for these instruments, just like the larger Reuter Organs, are clearly the finest of all.

The Reuter Organ Company
LAWRENCE, KANSAS
Builders of Fine Pipe Organs Exclusively

French Organ Music of the Twentieth Century

[The following study of the work of composers of French organ music of the present century has been prepared for THE DIAPASON *by Miss Evelyn Merrell from material contained in two chapters of a thesis written by her in partial fulfillment of the requirements for the degree of master of arts at Mills College in 1940.]*

By EVELYN MERRELL

This study of contemporary French organ music is based primarily on the works, representative from the point of view of form and harmony, of three French and two Belgian composers:

Charles Tournemire (1870-1939).
Henri Mulet (1878-).
Marcel Dupré (1886-).
Paul de Maleingreau (1887-).
Flor Peeters (1903-).

Each composer, with the exception of Mr. Tournemire, is at present a church organist. Mr. Tournemire succeeded César Franck as organist of Sainte Clotilde, Paris, and remained there until his death in the early part of November, 1939.

In general the works of these composers are ecclesiastical in character; they are, however, equally appropriate for the concert program and for the church service. The expression of art which proceeds from the church can be infinitely varied, although there are persons who, unconsciously or otherwise, place a sharp line of division between that which is "sacred" and that which is "secular."

One characteristic of twentieth century French organ music is that it is a synthesis of the traditional and the experimental, making frequent use of medieval plainsong in harmonic settings. It is this factor of eclecticism in modern French organ music which particularly interests me and which, in my opinion, distinguishes organ composition in France today from that in England, Germany, Italy and America.

In 1919 the H. W. Gray Company, New York, published a book written by Harvey Grace, distinguished English musician and organist: "French Organ Music: Past and Present." In justification of his work and interest in this subject Mr. Grace makes the following comments:

> The old French organ composers have been lost sight of for various reasons. Not only had they no musical sun [Bach] from whose rays they could borrow some gleams, but their association with the organ is frequently overshadowed by their excellences in other departments of the art. Take, for example, the Couperins, who may be called the Bachs of France, ten of them, including Marie Antoinette, daughter of François I, having acted as organists. This François left a collection of organ pieces, and no doubt other members of the family composed for their instrument. But owing to the great fame of François II (called "Le Grand"), both as composer for and performer on the harpsichord, the name to modern ears has no connection with the organ. Three other excellent old French organ composers—Metru, Roberday and Gigault—are known, if at all, chiefly by reason of their having taught Lully. * * * The organ music of these old composers is known to very few, not having had the advantage of publication in handy form. The monumental edition of Guilmant and Pirro ("Archives de Maîtres de l'Orgue") is more suitable for the library than the organ loft, its very completeness being a drawback for practical purposes.

Mr. Grace begins his survey of French organ music with a description of the works of Jean Titelouze (1563-1633), the first French organ composer of significance. Forty-five additional French composers are included chronologically. [At least three of the most important composers were Belgian: Cesar Franck, Nicholas Jacques Lemmens and Joseph Jongen.] Mr. Grace's study is based on a brief but scholarly analysis of individual works of each of these composers. A discussion of the music of the five composers to be considered in the present study was not included in Mr. Grace's survey of French organ music.

In addition to the five men who are considered leaders in the contemporary French and Belgian schools of organ composition, there are two other groups of composers who have made and who are continuing to make distinctive contributions to music for the organ:

1. A group of composers have distinguished themselves in fields of composition other than that of organ music; the names of these composers and representative organ works by them which are significant are:

Albert Roussel (1869-1937)—Prelude and Fughetta, Op. 41.

Jean-Jules-Amable Roger-Ducasse (1873-)—Pastorale.

Arthur Honegger (1892-)—Two Pieces: 1. Fugue. 2. Chorale.

Both Roussel and Honegger were influenced at an early age by an organist. Albert Roussel studied harmony, counterpoint and fugue principally with Eugene Gigout and composition with Vincent d'Indy. Arthur Honegger (of Swiss parentage and nationality, but identified with the modern French school) began his study of music at the age of 13 with the organist Robert Charles Martin of Le Havre; furthermore, it is said that, although Honegger has been influenced particularly by the works of Debussy, Florent Schmitt and Schönberg, he admires Johann Sebastian Bach above all other composers.

The organ compositions of these three composers indicate an interest in and understanding of the organ as an instrument on the part of composers who are not primarily organists, and this same interest is becoming more and more apparent in countries other than France. At the present time, for example, compositions which are both characteristic of the composer and organistic in style are being contributed to organ literature by Paul Hindemith of Germany, Ralph Vaughan Williams of England and Roger Sessions of America.

2. There is a group of young French composers who, in addition to following noticeably in the footsteps of the five leading composers of French and Belgian organ composition today, are asserting their own individuality with great seriousness. Four of the most promising composers of this group are: Maurice Duruflé, pupil of Marcel Dupré; Daniel Lesur (1908-), pupil of Charles Tournemire; Gaston Litaize (1909-) and Olivier Messiaen (1908-), pupil of Marcel Dupré. Olivier Messiaen also studied composition with Paul Dukas.

In 1936 Mr. Messiaen, with three other composers—Yves Baudrier, Daniel Lesur and André Jolivet—founded the group known as "La Jeune France." According to Gilbert Chase, the preamble to the manifesto of this group states that "since the conditions of modern life are daily becoming harder, more mechanical and more impersonal, it is the duty of music to bring to its hearers its spiritual strength and its unselfish reactions." ["'La Jeune France' Shows Creative Activity," *Musical America, July,* 1937.]

Analysis of Music

This general discussion of the form, melody, rhythm, harmony and other musical features of contemporary French organ music is based upon an examination of the compositions listed below. Only those works which are original solo compositions for the organ have been selected; the subject of transcriptions of other instrumental music for the organ, and the practical as well as the aesthetic problems involved, will not be included in this study.

MARCEL DUPRÉ.

"Trois Préludes et Fugues," Op. 7.
Fifteen Versets for Organ, Op. 18.
"Cortège et Litanie," Op. 19, No. 2.
"Variations sur un Noël," Op. 20.
"Deuxième Symphonie," Op. 26.
"Seven Pieces," Op. 27.
"Le Chemin de la Croix," Op. 29.
"Poème Héroique," Op. 33.

PAUL DE MALEINGREAU.

"Opus Sacrum," Op. 10.
"Epitaphe," 1914-1918: "Triptyque pour Orgue," Op. 16.
"Symphonie de Noël," Op. 19.
"Symphonie de la Passion," Op. 20.
"Opus Sacrum," Op. 22.
"Triptyque pour la Noël," Op. 23.
"Symphonie de l'Agneau Mystique," Op. 24.
"Préludes a l'Introit," Op. 25: Nos. 1 and 2.

HENRI MULET.

"Méditation Religieuse," Op. 1.
"Carillon-Sortie," Op. 8.
"Esquisses Byzantines" ("Dix Pièces pour Grand-Orgue"), Op. 10.

FLOR PEETERS.

Four Improvisations, Op. 6.
"Fantaisie Symphonique," Op. 13.
"Toccata, Fugue et Hymne sur Ave Maris Stella," Op. 28.
"Dix Chorals pour Grand Orgue," Op. 39.

CHARLES TOURNEMIRE.

Triple Choral, Op. 41.
"L'Orgue Mystique," Op. 55-57: Nos. 3, 18, 35 and 44.
"Sept Chorals-Poèmes," Op. 67: Nos. 1, 3, 6 and 7.
"Suite Evocatrice," Op. 74.

Form

French organ music of the twentieth century is one indication of the fact that, regardless of developments or revolutionary changes in music, the element of form must be basic; in contemporary music it may be achieved without strict adherence to such classical structures as the fugue, minuet or sonata form. In general, form may be said to represent consistency of aesthetic purpose and discernment on the part of the composer, but the underlying continuity that form effects does not necessarily imply a readily apprehended arrangement of constituent elements according to a simple sectional treatment such as A-B-A.

In the music under discussion form is attained primarily by means of a balance of particular points of deviation or asymmetrical qualities. The result suggests forms like the fantasia, prelude, rhapsody and toccata, which have been among the vehicles best suited to organ composition since the middle of the seventeenth century. The etude characterizes a large number of works of Tournemire in Chopin's sense of the term, namely, a study in any one of many phases of technique. The list of compositions examined for this study includes the following forms: the suite, fugue, theme with variations and symphony.

The suite in this instance does not represent the conventional grouping of dances as it did in the seventeenth and eighteenth centuries. In the "Suite Evocatrice" of Tournemire the five movements are in sectional form, the sections marked by means of contrasts in harmonic development and effective registration. "L'Orgue Mystique" of Tournemire is a suite in a broader sense. It is a series of fifty-one compositions, or "offices," appropriate for the liturgical year in the Roman Catholic church and grouped in three cycles: "Cycle de Noël" (Numbers 1-11), "Cycle de Pâques" (Numbers 12-25) and "Cycle après la Pentecôte (Numbers 26-51). Each of the fifty-one compositions includes within itself a series of five movements: Prelude for the introit, offertory, elevation, communion and terminal piece or postlude; each of the five movements is sectional in form.

"Le Chemin de la Croix" by Dupré is a suite of fourteen compositions which one is tempted to call cyclical; actually, however, it is not a single musical motive, but a single psychological mood of profound solemnity that recurs throughout the whole. Detailed and skillful use of rhythmic motives is basic to the structural continuity of the whole, but the melodic material is similar in two movements only—numbers 8 to 14.

The three tonal fugues in "Trois Préludes et Fugues" of Dupré and the real fugue in "Toccata, Fugue et Hymne" of Peeters are not fugues in the strict classical sense of the term, but may be said to be partly fugal in form, with a fusion of harmony and counterpoint in the section corresponding to the stretto or coda.

The use of the word "symphony" in connection with the compositions of Dupré and de Maleingreau is an expansion of the interpretation initiated by César Franck and continued by Charles Marie Widor and Louis Vierne—compositions of three to five movements characterized by massive architectonic qualities, prominence of coloristic effects and distinctive virtuosity. The "Symphonie de Noël" of de Maleingreau is cyclic in form; the fourth and final movement contains the medieval plainsong themes of the preceding movements and is dominated in particular by the theme "Puer natus est."

Two examples of the theme-with-variations form are "Variations sur un Noël" of Dupré and Choral, Op. 39, No. 10, of Peeters. Harmonic dissonance and contrapuntal devices are combined with expert workmanship and artistry. From the standpoint of contrapuntal skill and compactness, the compositions of Dupré and Peeters are noticeably influenced by the tradition of organ composition of the first half of the eighteenth century.

Form in contemporary French organ music is of a highly complex and subtly organic nature. Clear examples of the first-movement or sonata form, minuet or scherzo, and rondo do not occur in this music; however, certain details characteristic of these forms—such as thematic development and contrasts in melody, rhythm and harmony—occur with emphasis on one or several in combination in forms of a larger and indefinite nature.

Sectional form is a constructive principle underlying many contemporary French organ works; the plan allows freedom in imaginative scope within variations of simple binary and ternary form—especially in the compositions of Mulet, Dupré and Peeters. It is extended to the grouping of at least five apparently independent sections in one work, as in compositions of Tournemire and de Maleingreau. Examples of sectional form in which only one principal theme or idea is developed may be found chiefly in the compositions of these same two composers.

Thematic material and phrasing will be considered under the subjects of melody and rhythm, respectively.

[To be continued.]

HONOLULU CHURCH TO HAVE THREE-MANUAL BY AUSTIN

Austin Organs, Inc., are about to ship to Hawaii a three-manual organ built at their Hartford factory for St. Clement's Episcopal Church in Honolulu. The great on this instrument will be enclosed with the choir. The console, detached, is of the stopkey pattern. The wind pressure will be five inches. The following stoplist shows the resources of the organ:

GREAT ORGAN.

Contra Melodia, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Melodia (from Contra Melodia), 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 3 rks. (15-19-22; 12-15-19; 8-12-15), 183 pipes.

SWELL ORGAN.

Geigen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Contra Oboe, 16 ft., 73 pipes.
Oboe (from Contra Oboe), 8 ft., 12 pipes.
Trumpet, 8 ft., 73 pipes.

CHOIR ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 73 pipes.
Nasard (from Dulciana), 2⅔ ft., 7 pipes.
Dulciana Fifteenth (from Dulciana), 2 ft., 5 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Octave (extended Open), 8 ft., 12 pipes.
Lieblich Gedeckt (from Great), 16 ft., 32 notes.
Lieblich Flute (from Great), 8 ft., 32 notes.
Contra Dulciana (extended Dulciana), 16 ft., 12 pipes.
Contra Oboe (from Swell), 16 ft., 32 notes.

DANIEL A. HIRSCHLER OPENS REUTER ORGAN IN KANSAS

The dedicatory recital on a three-manual Reuter organ in the First Presbyterian Church of Arkansas City, Kan., took place May 4 and Dr. Daniel A. Hirschler, dean of the school of music of the College of Emporia, was at the console and gave a program to demonstrate the tonal resources of the new instrument. Dr. Hirschler played: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Bedeck Thyself, O My Soul," Brahms; Sonata No. 1, Guilmant; Suite from "Water Music," Handel; "Ariel," Bonnet; "Clair de Lune," Karg-Elert; Fountain Reverie, Fletcher; "Echo Bells," Brewer; Hymn ("Siloam"), Walter G. Reynolds; Toccata, Widor. The stop specification of the organ was published in THE DIAPASON Aug. 1, 1940.

Gerecke's Choir in Concert.

Arthur R. Gerecke's senior choir of thirty voices at Ebenezer Evangelical and Reformed Church, St. Louis, Mo., gave its spring concert of sacred and secular music Sunday evening, May 18. Mr. Gerecke was at the organ and had the assistance at the piano of Margaret Riesinger, a young musician who has been making a reputation in Missouri by her work. The organ selection of the evening was Clokey's "Mountain Sketches." The choir sang compositions from Palestrina to Victor Herbert, to the delight of a large congregation. Mr. Gerecke is serving his eighteenth year at Ebenezer Church and in addition to his senior choir has a junior choir of twenty-four voices.

Herbert S. Sammond Honored by Church on 20th Anniversary

Herbert Stavely Sammond was honored by the Middle Collegiate Church of New York City May 7 on the completion of his twentieth year as its organist. A festival of music was held under his direction, followed by a reception in the parish-house. Many of his organist friends gathered to offer their congratulations. Singers were present from the Morning Choral of Brooklyn and the Flushing Oratorio Society, including three who had sung under Mr. Sammond in the Clinton Avenue Congregational Church of Brooklyn, where he was for fourteen years previous to his going to the Middle Church. In addition the vocal union and the young people's choir of the church took part in a fine and well-varied musical program. George W. Volkel, F. A.G.O., played the organ accompaniments for several of the anthems.

After two organ movements by Handel, the choral program began with Holst's setting of "Let All Mortal Flesh," and among the following numbers were Tschaikowsky's "Praise Ye the Name of the Lord," for women's voices, which revealed the excellent quality of the Morning Choral, the "Ave Maria" of Brahms and three numbers for the young people, which included Richard K. Biggs' "Father in Heaven." The Morning Choral then sang the well-known "Jesus, Joy of Man's Desiring" of Bach and Levenson's gay "Let There Be Music Where I Live."

Mr. Sammond was well represented as a composer. His setting of the Twenty-third Psalm and the familiar "Lord, We Pray, in Mercy Lead Us," to the music of "Finlandia," were effectively given. Later he played his own organ "Supplication" and a robust and tuneful "Meditation" for organ and violin. Mr. Sammond also wrote the Festival Amen which followed the benediction. He then played as a postlude Faulkes' Fantasia in E minor, after which "All Hail the Power of Jesus' Name" was sung as the recessional with real fire and spirit right up to the last line.

The people of Middle Collegiate Church have maintained a great tradition for their singing. Their Sunday-school music has been notable for the last half century and in the changed conditions of the last twenty years Mr. Sammond has preserved the spirit of song throughout the church.

That Herbert Sammond has a warm place in the affections of his church was well shown at the reception which followed the festival. The pastor, the Rev. Ernest R. Palen, voiced the congratulations and appreciation of the whole church and a well-filled pocketbook was presented to Mr. Sammond on behalf of its people.

Herbert Sammond has been an active organist since he was 15 years old. His work with young people has commanded special attention. His young people's choir won a silver cup in the contests sponsored by the New York State Federation of Music Clubs this season and a year ago one of Mr. Sammond's pupils, a girl of 16, won the highest rating in the state as a coloratura soprano. These young people are largely Ukranians born on the east side of New York. Mr. Sammond founded the Morning Choral twenty years ago and has conducted it with eminent success through the years. Walter Damrosch made use of this organization on three occasions for concert performances of the "Parsifal" music.

HERBERT S. SAMMOND

E. POWER BIGGS WILL PLAY AND TEACH AT TANGLEWOOD

The trustees of the Boston Symphony Orchestra announce the second season of the Berkshire Music Center, under the direction of Serge Koussevitzky, at Tanglewood, Lenox, Mass., from July 7 to Aug. 17. For the opening concert of the festival on July 31 E. Power Biggs has been engaged as organ soloist, playing the Tenth Concerto of Handel on the new organ designed by G. Donald Harrison. While the emphasis of the music center is on orchestral and ensemble playing, the organ is represented on the faculty and there is opportunity for organ study under Mr. Biggs.

Tanglewood, the extensive estate which was presented by Mrs. Gorham Brooks to the Boston Symphony Orchestra, holds artistic associations as well as natural beauty. Tanglewood has become a gathering point in the summer of the musically minded from every state in the Union and from Canada. The festival performances in 1941 are expected to have an attendance of more than 70,000. The audiences are especially notable for the large number of persons prominent in the musical world.

Festival at Denison University.

The opening event of musical festival week at Denison University, Granville, Ohio, was a piano and organ recital Sunday afternoon, May 4, by William H. Barnes and Edith McMillan Barnes. Dr. Barnes was at the organ and Mrs. Barnes at the piano. May 7 Bach's "St. Matthew Passion" was sung by the festival chorus, the chapel choir and choruses from the high school and grade schools of Granville, with Karl Eschman and Arthur Huff conducting and Brayton Stark at the organ.

SUMMY'S CORNER

Recent Publications for Mixed Voices

No. 1370 O Lamb of God—*Franck/Gillette* ..... .15
No. 1371 A Prayer (In These Troubled Times)—*Magney* (A Cappella) ..... .10
No. 1372 Breathe on Me, Breath of God—*Gillette* ..... .10
No. 1373 O Love Divine That Stooped to Share—*Gillette* ... .10
No. 1374 O Lord, Thou Art Our Father—*Dieterich* (A Cappella ..... .10
No. 1375 Eternal God—*Dieterich* (A Cappella) ..... .10
No. 1376 The Christian's Prayer of Praise—*Prosser* ..... .15
No. 1380 Christ the Life of All the Living—*Bach/Lundquist* (A Cappella) ..... .10
No. 1381 The Miracle on the Mount—*Sifler* ..... .16
No. 1382 For a World That Has Lost Its Way—*Dieterich* (A Cappella) ..... .12

CLAYTON F. SUMMY CO.

321 S. Wabash Avenue Chicago, Illinois — **19 West 44th Street New York, N. Y.**

AUSTIN ORGANS, INC.

Organ Architects and Builders

HARTFORD, CONN.

REPRESENTED BY

J. E. Austin, Riverview Drive, Suffolk, Va.
Calvin Brown, 4539 North Richmond St., Chicago, Ill.
Herbert Brown, 522 Fifth Ave., New York, N. Y.
P. S. Fanjoy, P. O. Box 159, Winston-Salem, N. C.
Ernst Giesecke, P. O. Box 234, Honolulu, Hawaii.
J. B. Jamison, Los Gatos, California.
Kansas City Organ Service & Supply Co., 4113 Pennsylvania, Kansas City, Mo.
Shewring Organ Service, 15400 Lydian Ave., Cleveland, Ohio.
Roy E. Staples, P. O. Box 161, Atlanta, Georgia.
J. J. Toronto, 34 "A" St., Salt Lake City, Utah.
C. J. Whittaker, 5321 Eighth Ave. N. E., Seattle, Washington.
Samuel R. Warren, 172 Connecticut Ave., West Haven, Conn.

MAYLAND

Elite Organ Percussions

WITH OR WITHOUT

Electric Actions

Electric Controlled Tubular Chimes

THE STANDARD SINCE 1866

SEND FOR CATALOGUE

R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

Richard Ross

Concert Organist

Church of the Holy Nativity — Baltimore, Md.

Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing

De Paul University School of Music
64 E. Lake Street, Chicago

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College

Twenty-three Pipe Organs for Teaching and Practice

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT

For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

Mario Salvador,

A.B., Mus.M., A.A.G.O.

Organist—Choirmaster—St. Louis Cathedral

St. Louis — *Organ Recitalist* — Missouri

FRANK ASPER

Mus. D., F. A. G. O.

Salt Lake Tabernacle

ADOLPH STEUTERMAN

F. A. G. O.

Recitals — **Calvary Church, Memphis** — *Lessons*

Canadian College of Organists

OFFICERS OF THE C. C. O.

President—Paul Ambrose, Hamilton, Ont.

Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.

Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.

Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.

Headquarters—14 Elm street, Toronto, Ont.

Montreal Center Festival Service.

The concluding event in the present season's activities of the Montreal Center was a festival service in the Church of St. Andrew and St. Paul April 29. The choirs of the following churches took part: Church of St. Andrew and St. Paul, Presbyterian; St. James' United Church, First Baptist Church, St. George's Church, Anglican, and Trinity Memorial Church, Anglican. A printed order of service evidenced great care, scholarship and reverence in preparation. No names of musicians taking part appeared in print, in keeping with the character of the event, which was primarily an act of worship and devotion.

The service opened with two Bach chorale preludes—"All Glory Be to God on High" and "O Lamb of God, Unspotted." The choirs entered the church singing "Aurelia." The service was conducted by the Rev. George H. Donald, D.D., pastor of the Church of St. Andrew and St. Paul. After the invocation an introit anthem, "O That I Knew Where I Might Find Him," by Sterndale Bennett, was sung by the choirs in the west gallery. Following the Scripture lesson the Mechlin plainsong hymn "Come, Holy Ghost," was sung kneeling, after which there was a prayer of intercession and remembrance. Martin Shaw's anthem "With a Voice of Singing" was sung by the chancel choirs. The hymn "Unto the Hills Around" ("Sandon") preceded the sermon, with a descant to one of the verses, sung at the other end of the church by the west gallery choirs.

The Rev. George D. Kilpatrick, D.D., preached the sermon, which emphasized the value of music in worship. The final chorus from the "St. Matthew Passion" by Bach, followed immediately by the three-choir motet "O Praise the Lord of Heaven," by Vaughan Williams, formed the choral group preceding the offertory. Three organ numbers were played during the offertory: Voluntary in D, Adams; Larghetto, Wesley, and Prelude on the Tune "Melcombe," Parry. At the presentation of the offertory Gustav Holst's "I Vow to Thee, My Country," was rendered by the west gallery choirs, after which the national anthem was sung. The benediction was followed by Walford Davies' "God Be in My Head." The hymn "For All the Saints," to Vaughan Williams' noble tune, was used as a recessional. The closing organ voluntary was a chorale prelude by Bach, "Farewell I Gladly Give Thee."

Those participating in the rendition of the music were as follows: George M. Brewer, organist of the Church of the Messiah, who played the opening and closing organ voluntaries and the accompaniments to the Martin Shaw and Bach numbers; Phillips Motley, organist and choirmaster of the First Baptist Church, who accompanied the hymns and conducted the Martin Shaw and Walford Davies numbers; John J. Weatherseed of St. George's Church, who conducted the two choirs in the west gallery; Frederick Newnham of the Church of St. Andrew and St. Paul, who conducted the final chorus of the "St. Matthew Passion"; Hibbert Troop of St. James' United Church, who conducted the unaccompanied work by Vaughan Williams, and Arthur H. Egerton of Trinity Memorial Church, who played the offertory organ voluntaries and accompanied the Holst number.

GEORGE M. BREWER, Vice-Chairman.

Ottawa Center.

The annual meeting of the Ottawa Center was held May 3. Myron McTavish, Mus.B., F.C.C.O., was elected chairman for the year, succeeding Allanson G. Y. Brown, F.R.C.O., who presided over the meeting. Associated with the chairman for the next season will be: Dr. J. W. Bearder, F.R.C.O., honorary president; Allanson G. Y. Brown, F.R.C.O., past president; W. A. Crandall, vice-chairman; Mrs. C. L. Deakin, L. Mus., A.C.C.O., treasurer; Ernest S. Huson, corresponding secretary; H. W. Merrill, recording secretary; Miss Bessie Thomson, registrar, and Miss M. Howard, auditor. Mrs. A. G. Baker, Miss Evelyn Lane and G. T. Greene were appointed to the executive committee and Mr. McTavish, Mr. Brown and Mr. Crandall were nominated for the council of the C.C.O.

The sum of $20 was voted by the center for the lord mayor's fund of London, England, after reports had been given by Mrs. Deakin, Mr. Huson and Mr. Merrill.

Mr. McTavish outlined suggestions for the coming season.

To finish the season the Ottawa Center had a recital of the test pieces of the Canadian College of Organists May 15 in the Bell Street United Church and on Sunday, May 18, an organ and choir recital in St. Alban's Church. Details of this will appear in the next issue of THE DIAPASON.

A recital was given Sunday evening, March 30, in the First United Church by the organist, W. A. Crandall, assisted by the choir under his very capable direction. The organ selections included: Prelude and Fugue in C minor, Bach; "To a Water Lily," MacDowell; "Solvejg's Song," Grieg; Berceuse, Rogers; Capricietto, Rogers; Serenade, Federlein; Verset, Franck; "At Twilight," Stebbins; organ and choir, "A Song of Devotion," Mauro-Cottone. A choral paraphrase of Mendelssohn's Sonata in F minor had its first Ottawa performance.

On May 1 Myron McTavish, organist of First Church of Christ, Scientist, gave the following recital: Concerto in D minor, Handel; Miniature Trilogy, Coke-Jephcott; Psalm-tune Prelude, Howells; "He Broke the Age-bound Chains of Hell," Karg-Elert; Introduction, Passacaglia and Fugue in G minor, Horwood.

ERNEST S. HUSON, Corresponding Secretary.

Hamilton Center.

Members and friends of the Hamilton Center met in St. Paul's Anglican Church, Westdale, April 28. Paul Daniels, in the absence of the chairman, conducted the meeting. In his opening remarks he pointed out that we were making a break from the usual run of organ recitals and getting together for an evening that would not only be instructive but essentially social.

The first part of the meeting, led by George Veary, consisted of four anthems representing different schools of music, explained by Mr. Veary and sung by those present. The following were the anthems selected: "King of Glory, King of Peace," Bach; "The Lord Is Nigh unto All," Rimsky-Korsakoff; "Lord, We Pray Thee," Noble-Haydn; "With a Voice of Singing," Arthur Shaw.

At the business meeting which made up the second part of the program Messrs. Boyce and Walker and Miss N. Hamm were elected as a nominating committee and Mr. Boyce was appointed to audit the books.

The third part of the meeting consisted of a discussion on choir problems, led by Harold Le Noury. Many varied and enlightening opinions were expressed. Opportunity was given those present to inspect the recently completed church and Hammond organs, after which Mrs. Bodley, organist of the church, served a very nice luncheon.

HAROLD LE NOURY, Secretary.

Kitchener Center.

The Kitchener Center sponsored a concert at Knox Church, Stratford, Ont., May 13, at which this program was presented: Prelude, Fugue and Chaconne, Buxtehude; Prelude in A minor, Bach, and Fugue in G minor, Bach (Edgar V. Merkel, St. Paul's Lutheran Church, Kitchener); Aria, "On My Shepherd I Rely," Bach (Miss Florence Lawson); anthem, "Father, in Thy Mysterious Presence Kneeling," Thompson (Knox Church choir); Introduction and Allegro, Stanley; Chaconne in F major, Purcell; Toccata for the Flutes, Stanley; Fantasy on One Note, Purcell; Two Elevations, Dupré, and Cantilene from Third Symphony, Vierne (Glenn Kruspe, A.R.C.O., Zion Evangelical Church, Kitchener); quartet, "Tears for the Good and True," Parratt, and anthem, "As Pants the Hart," Spohr (soloist, Miss Grace McKellar); "The Legend of the Mountain," Karg-Elert; Toccata, Reger; Minuet, Vierne, and Fugue from Pastoral Sonata, Rheinberger (William E. France, F.C.C.O., Dublin Street United Church, Guelph).

Brantford Center.

The April meeting of the Brantford Center took place April 5 at Grace Anglican Church. Harold Jerome, organist of the Colborne Street United Church, conducted an interesting "musical quiz" and A. G. Merriman, A.R.C.O., chairman of the center and organist of Grace Church, played the First Sonata of Guilmant and two chorale preludes by H. G. Langlois.

On May 5 a meeting of the center was held at the Park Baptist Church, featuring a recital by George C. White, organist of the church. After a brief business meeting Mr. White played the following program: Sonata 1, Borowski; "Harmonies du Soir," Karg-Elert; "Song of the Basket Weaver," Russell; "In Springtime," Hollins. Refreshments were served by Mrs. George C. White and Mrs. George Cromar.

London, Ont., Center.

A meeting of the London Center was held at Wong's cafe May 14. The guest speaker was Miss E. S. Bishop, Mus.D., organist of the Adelaide Street Baptist Church. Miss Bishop spoke of the lack of realism on the part of the public in its attitude toward the musical profession and expressed hope for a greater appreciation of the value of music as a matter of real and vital importance to the community.

The Organists' Club of this center was glad to have the privilege of sponsoring a recital by Sir Ernest MacMillan, Mus. D., F.R.C.O., at St. Paul's Cathedral April 24 at which Sir Ernest played works by Mendelssohn, Bach, Handel, Franck, Widor and Hollins and the cathedral choir and boy choristers under the direction of George Lethbridge gave two *a cappella* selections.

A. ERNEST HARRIS, Secretary.

Toronto Center.

The Toronto Center held a meeting of unusual interest at St. Michael's Cathedral May 20, when the Rev. J. E. Ronan, director of music for the Catholic diocese of Toronto and in charge of the music at St. Michael's, delivered an address on liturgical music. He emphasized something which is important for all churches —that they should differentiate between music suitable for the service and sacred music; in other words, that not all sacred music is suitable for church services. The lecture was illustrated by a program rendered by the choristers of St. Michael's Schola Cantorum.

Those who are acquainted with Dr. Ronan know that he is a fine musician and that he has made excellent strides since taking over the work at St. Michael's. The school has been in existence only about four years, but he has been able to draw on the boys who have passed through the choir for his tenors and basses.

After the program a pleasant social half-hour was spent and the members had an opportunity to meet Dr. Ronan and hear more from him regarding his work.

In their program the choristers acquitted themselves well and our members were greatly impressed not only with the tone quality, but with the musicianship displayed. Their ability in this respect no doubt is explained by the fact that the boys receive a good general musical education, including the study of piano and organ.

JAMES H. SIMMS HONORED AT OMAHA BIRTHDAY PARTY

James H. Simms, organist at All Saints' Episcopal Church, Omaha, Neb., for forty-six years, was honored at a party given by the choir at the church April 25 to mark his seventy-eighth birthday. Members of the Nebraska Chapter, American Guild of Organists, of which Mr. Simms was one of the founders, were guests.

Mr. Simms comes from a family of organists. His father played at one church in England forty years. His uncle, Edward Simms, is organist at the recently bombed Coventry Cathedral. He began his organ career as a boy at the Chichester, England, Cathedral. He went to St. Paul's Episcopal Church in Council Bluffs as organist fifty-one years ago, later transferring to All Saints' in Omaha.

Lecture-Recital by Glen C. Stewart.

Glen C. Stewart, Urbana, Ill., who has studied with Professor Russell H. Miles at the University of Illinois, gave a graduation recital at the university April 24, the program consisting of chorale preludes of Johann Sebastian Bach. His lecture included excerpts from his thesis for the master of music degree entitled "A Study of the Programmatic Devices and Methods Employed by Bach in His Chorale Preludes for Organ."

ORGAN REBUILDING

The life of the average organ being about forty years, the work of rebuilding and modernizing older instruments constitutes a good share of the organ builder's business.

Following are some of the makes of organs rebuilt, electrified and restored by our firm:

Austin	Kilgen
Casavant	Lye
Canadian Pipe	Matthews
Hook & Hastings	Warren
Karn	Willis

We are glad to submit proposals and prices upon request.

FRANKLIN LEGGE ORGAN COMPANY, LTD.

Builders of Fine Organs for Churches, Residences and Auditoriums

918-20 Dufferin St., Toronto, Canada

VINCENT ELLSWORTH SLATER

Organist—Choirmaster

Presbyterian Church

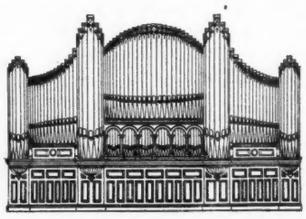
Bound Brook, N. J.

William G. Blanchard

ORGANIST

Pomona College

Claremont, California



CASAVANT FRERES, LTD.

Organ Builders

St. Hyacinthe, P. Q., Canada

REPRESENTATIVES IN U. S. A.

W. Lavallee ..... 5234 Netherland Ave., New York City

J. A. Hebert ..... 3815 Carter Ave., Detroit, Mich.

R. G. Morel ..... 154 Park Ave., Arlington, Mass.

Arthur R. Temple ..... 3955 West Lake St., Chicago, Ill.

Richard K. Biggs ..... 6657 Sunset Blvd., Hollywood, Cal.

CHURCH MUSIC TOPIC AT CAPITAL MEETING

CONFERENCE IN CATHEDRAL

Becket Gibbs and Leo Sowerby Deliver Lectures—Washington Choirs Unite in Festival Service in the Evening.

By MABEL R. FROST

The second church music conference and choir festival held under the auspices of Washington Cathedral occurred April 29, the conference taking place in St. Alban's Church and the choir festival in the cathedral.

There were three lecture sessions of the conference. At the morning session the topic "Principles and Practice of Hymnal Revision" was led by Canon Winfred Douglas, chairman of the Commission on Revision of the Hymnal of the Episcopal Church. Canon Douglas gave an exhaustive review of the principles pursued in the recent hymnal revision and the course of reasoning by which they were formulated. Numerous experiences of the commission were related and correct methods of approach and rendition were interspersed for the benefit of the class, consisting of many prominent church music leaders both local and out-of-town. Examples of various periods of hymnody were illustrated in class singing led by Dr. Douglas and accompanied by Paul Callaway.

Dr. Becket Gibbs of Union Theological Seminary addressed the first afternoon session and it would be difficult to imagine a more comprehensive treatment of the subject of "Plainsong" in one two-hour lecture. After stating its many aliases and its origin, Dr. Gibbs proceeded to define the place of "planesong" in the church service and the approved historic and modern manner of presentation. He reviewed the various services beginning with matins, pointing out the importance of each and particularly establishing the place of congregational singing in liturgy.

For the final lecture of the conference Dr. Leo Sowerby was presented in a masterly address entitled "Ideals in Church Music," in which he pleaded for the elimination of everything unsuited to divine worship. In presenting the case for modern music, Dr. Sowerby made the argument that, if it is worthy, it should be performed today—not tomorrow. Choir music, he said, should not be dull and need not be mournful; neither is it devised for the entertainment of the people. It should embody praise, worship, prayer or thanksgiving.

The festival service in the evening was given by the combined mixed-voice choirs of St. Margaret's Church, Dr. Charlotte Klein, organist and choirmaster; Epiphany Church, Adolf Torovsky, and Covenant-First Presbyterian Church, Theodore Schaefer, and the male choir of Washington Cathedral, Paul Callaway, organist and choirmaster. A wealth of fine new and old choral writing was presented under the inspiring leadership of Dr. Sowerby, with Paul Callaway at the organ. The list included: "Behold, the Tabernacle of God" (*a cappella*), Healey Willan; "Psalm 141," G. J. Bennett; Magnificat and Nunc Dimittis in D minor, Walmisley; "Justorum Animae" (sung in Latin), Byrd; "Now There Lightens upon Us," Sowerby; "Glory and Honor and Laud" (*a cappella*), Charles Wood; "In the Year that King Uzziah Died," David McK. Williams; Offertory Hymn ("Tallis' Canon"), with free organ accompaniment by Sowerby; Te Deum in D minor, Sowerby. The cathedral choir sang the psalm and responses.

May 15 was the date of the festival of combined boys' and men's choirs at the cathedral, with Dr. T. Tertius Noble officiating as conductor and Paul Callaway giving magnificent support at the organ. Here was presented surpassingly beautiful music, ancient and modern, beautifully intoned, accompanied and unaccompanied. Participating choirs and their organists and choirmasters were: St. John's Church, Georgetown, E. William Brackett; Church of St. Stephen and the Incarnation, Sherman J. Kreuzburg; Chapel of the Holy Comforter, Alice Elliot, organist, and Sherman Kreuzburg, choirmaster, and Washington Cathedral, Paul Callaway. Edwin C. Steffe of the cathedral choir sustained the baritone solo parts throughout. The program: "Psalm 114," Tonus Peregrinus; Magnificat and Nunc Dimittis in D, Sowerby; "In Ecclesiis," Gabrieli; "Hosanna to the Son of David," Weelkes; "Ave Verum Corpus," Byrd; "I Will Exalt Thee," Tye; Four Mystical Songs, Vaughan Williams.

EIGHT HYMNS RESTORED TO EPISCOPAL CHURCH HYMNAL

Eight of the 181 hymns dropped from the hymnal of the Protestant Episcopal Church by resolution at the general convention last year have been restored, it was announced at the close of a conference of the joint commission on the revision of the hymnal in New York. Some had been cut out at the request of members of the joint commission and others because of appeals from lay members.

The hymns that have been restored are: "Breast the Wave, Christian," "Brightly Gleams Our Banner," "Forward Be Our Watchword," "God of the Prophets, Bless the Prophets' Sons," "Look, Ye Saints, the Sight Is Glorious," "Saviour, Teach Me Day by Day," "Lord, With Glowing Heart I Praise Thee," and "Golden Harps Are Sounding."

VAN DUSEN CLUB GUESTS AT BARNES HOME IN EVANSTON

The evening of April 22 was spent by members of the Van Dusen Organ Club at the home of Dr. and Mrs. William H. Barnes in Evanston. Dr. Barnes gave a lecture on the baroque organ and cited examples among European organs. Dr. Emory L. Gallup supplemented these remarks with his own experience with French organs. Dr. and Mrs. Barnes demonstrated some of the many possibilities of the organ by playing a Concerto for Strings and Cembalo by Bach and gave a lovely interpretation of "The Afternoon of a Faun," by Debussy. Winston Johnson played a Bach chorale, "Herzlich thut mich verlangen," and the Finale from Widor's Sixth Symphony. Wilbur Held further demonstrated the quality and tone color of the organ in the Barnes home by playing the Prelude and Fugue in D major by Bach and the "Clair de Lune" by Karg-Elert. Dr. Barnes also favored the group with a recording of the Handel Fifth Concerto as played by Farnam and recorded by him shortly before his death. The refreshments were a delight to eye as well as palate, and made the evening one long to be remembered.

The club presented three of its members in a vesper recital on Sunday, April 20, at the First Methodist Church in Elgin. The club also gave its annual recital at Grace Episcopal Church May 6. In Elgin the players were Ruth Brooks, Kenneth Parrott and Vivian Martin. The Grace Church program was played by Kenneth Parrott, Florence Haglund, Wayne Balch and Ruth Brooks.

Choirs Sing in New Honegger Work.

The "choeur des enfants" for the American premiere of Honegger's "Nicolas de Flue" on May 8 in Carnegie Hall was provided by the choir of the Fort George Presbyterian Church of New York City, under the direction of Mary Arabella Coale, with the assistance of the choirs of St. Mary's-in-the-Garden, Grace Leeds Darnell, director, and of the Church of the Blessed Sacrament, Warren A. Foley, director. The concert was broadcast over a world-wide hook-up.

LESLIE B. SPELMAN'S CLASS IN ORGAN AT REDLANDS, CAL.

THIS PICTURE SHOWS Leslie P. Spelman of the University of Redlands in California with his present class of twenty-one organ pupils. All of these embryo artists worked under the direction of Mr. Spelman during the first and second semesters of this year. Eight of them have regular church positions and two teach in a junior college. Three of them—Arnold Ayllon, Bette Paine and Glenn Daun—are giving recitals this spring.

Mr. Spelman is to be one of the recitalists at the convention of the American Guild of Organists in Washington this month.

Ruth Barrett Arno

The First Church of Christ, Scientist
BOSTON

ARTHUR HOWES

St. John's Church
Washington

Two Important Organ Numbers

NEGRO PORTRAITURE, 75c
A worthy successor to "O Zion"

ANDANTE AND PASTORELLA, 50c
A lovely melodic gem.
—THE DIAPASON.

Cornell Music Publishing Company
Altadena, Calif.
2970 Maiden Lane

HOMER WHITFORD
Mus. B., F.A.G.O.
Organist and Choirmaster, First Congregational Church, Cambridge, Mass.
Director of Music, McLean Hospital, Waverly
Conductor, Woman's Club Chorus, Belmont

WILLIAM H. BARNES
MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF
"THE CONTEMPORARY AMERICAN ORGAN" (THREE EDITIONS)

1112 SOUTH WABASH AVENUE
CHICAGO

Champion Electric Suctorians for Pumping Reed Organs
Built for Service Priced to Sell
Successful in Each
STANDARD SIZE $37.50 F.O.B.
Junior Suctorian, ample up to six sets of reeds, $27.50
Pipe Organ Service Company
3318 Sprague Street Omaha, Nebr.

WILBUR HELD
First Congregational Church
Des Plaines, Ill.

Russell Hancock **MILES** M. Mus.
Associate Professor of Music
University of Illinois
School of Music
at Urbana

Edward Eigenschenk
American Conservatory, Chicago
Loras College, Dubuque, Iowa
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

DUDLEY WARNER FITCH
St. Paul's Cathedral, Los Angeles
RECITALS-RECORDINGS-INSTRUCTION
California Representative for Pilcher Organs

JOHN GROTH
Broadway Tabernacle Church
New York City

Walter Flandorf
CHICAGO

LEON VERREES
HEAD OF THE ORGAN DEPARTMENT
SYRACUSE UNIVERSITY

CLINTON REED, A.A.G.O.
St. James' Church
Elmhurst, L. I., N. Y.
Lessons - - - - - - Recitals
Management
Willard Matthews, N. Y. C.

Programs of Organ Recitals of the Month

Russell G. Wichmann, Pittsburgh, Pa.—Mr. Wichmann gave a recital for the Central Pennsylvania Chapter, A.G.O., at Temple Lutheran Church, Altoona, Pa., April 28. Mr. Wichmann's offerings consisted of: "Psalm XIX," Marcello; Chorale Preludes, "My Heart Is Filled with Longing," Kuhnau; "Praise to the Lord, the Almighty," Walther, and "Have Mercy, O Lord," Bach; Cathedral Prelude and Fugue, Bach; "Toccata et Hymne," Peeters; "Priere," Jongen; Scherzetto in F sharp minor, Vierne; Sonata in G, Robert Russell Bennett; "Mr. Ben Jonson's Pleasure," Milford; "Harmonies du Soir," Karg-Elert; Toccata, Sowerby.

H. Frank Bozyan, New Haven, Conn.—Professor Bozyan played the last recital of the season on the Newberry organ in Woolsey Hall at Yale University April 20. His offerings consisted of the following works: Variations on a French Song, Scheidt; Prelude and Fugue in F major, Buxtehude; "When We Are in Deepest Need," Bach; Fantasie in C major, Franck; Scherzando, Pierne; Chorale, "Hodie mecum eris in Paradiso" (from "Poemes d'Orgue"), Tournemire; "Grand Choeur Dialogue," Gigout.

Professor Bozyan's program Sunday afternoon, April 6, was made up as follows: "Allemande" ("Tabulatura Nova"), Scheidt; Two Fugues, Pachelbel; Chorale Prelude, "Aus tiefer Noth," Bach; Tenth Concerto, Handel; "Epitaphe," Vierne; "Prudentes Virgines," Chausson; "Les Mages" and "Dieu Parmi Nous," Messiaen.

Paul Callaway, Washington, D. C.—Mr. Callaway, organist of the National Cathedral, was heard in a recital in Hill Auditorium at the University of Michigan, Ann Arbor, April 23, playing a program made up as follows: Chaconne in C minor, Buxtehude; Trio-Sonata, No. 1, Bach; Toccata in F major, Bach; Chorale in E major, Franck; Toccata on a Chorale from "L'Orgue Mystique," Tournemire; Chorale Prelude on "St. Flavian," Bingham; Symphony No. 2, Dupré.

G. Darlington Richards, F.A.G.O., New York City—In an Easter evening recital at St. James' Episcopal Church, of which he is organist and choirmaster, Mr. Richards played these compositions: Festive March and Offertory on "O Filii et Filiae," Loret; Prelude on a Theme of Schumann and Prelude on a Theme of Praetorius, Edmundson; "A Highland Pastorale," Hailing.

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs, organist of the Church of the Blessed Sacrament, was heard at the University of California at Los Angeles April 25 in the following program: "Carillon," Vierne; Andante (First Sonata), Borowski; Air, Bach; Communion, Purvis; "Alleluia," Biggs; "Salve Mater," Biggs; Toccata, Boellmann.

Mr. Biggs played these compositions in a recital at the First Methodist Church of Inglewood, Cal., March 19: "Carillon," Biggs; "Sunset," Biggs; "Marche Champetre," Boex; Andante (Sonata 1), Borowski; "In Summer," Stebbins; Scherzo, Rogers; "Ave Maria," Schubert; "Benediction Nuptiale," Saint-Saens; "Menuetto Antico," Yon; Toccata, Boellmann.

Rowland W. Dunham, F.A.G.O., Boulder, Colo.—Mr. Dunham, dean of the school of music of the University of Colorado, gave a recital for the Rocky Mountain Chapter, A.G.O., at St. Paul's Lutheran Church, Denver, May 18. His program consisted of the following works: Allegro Serioso, Sonata 1, Mendelssohn; "O Mensch, bewein' Dein Sünde gross," Bach; Allegro, Trio-Sonata 1, Bach; "Marche Religieuse," Guilmant; "Meditation a Ste. Clotilde," James; Canon in F sharp, Jadassohn; Cantilena, Foote; Finale, Symphony 1, Vierne.

Erwin Esslinger, Fort Smith, Ark.—Mr. Esslinger, organist of the First Lutheran Church of Fort Smith, was heard in a recital at St. Stephen's Lutheran Church, St. Louis, April 27, on which occasion he played: Fanfare, Lemmens; "Piece Heroique," Franck; "Vision," Rheinberger; Toccata in F, Widor; Finale, Sixth Sonata, Mendelssohn; "Agnus Dei" (Chorale Prelude), Stelzer; "Gethsemane," Malling; "In Thee Is Gladness," Bach; Prelude and Fugue in D major, Bach.

Charles F. Boehm, Corona, L. I., N. Y.—At Emanuel Lutheran Church, where Mr. Boehm has been organist and choirmaster since 1938, a recital was given to a filled church Sunday, May 4. Assisting in the program was Philip J. Winterbauer, baritone soloist of St. John's Lutheran Church, Richmond Hill. Mr. Boehm's program was made up of the following selections: Allegro and Andante, First Sonata, Borowski; "Jesu, Joy of Man's Desiring," Bach; "Ronde Francaise," Boellmann; Gigue Fugue, Bach; "Toward Evening" (MS.), Kennedy; Chorale, "Salvation unto Us Has Come," Kirnberger; "Marche Champetre," Boex; "An Easter Spring Song" and Prelude-Pastorale on "Fairest Lord Jesus," Edmundson; "Within a Chinese Garden," Stoughton; Finale, Symphony 1, Vierne.

Mae Marshall, Joplin, Mo.—Mrs. Marshall was presented by the Joplin Organists' Guild in a recital at the Scottish Rite Temple Sunday afternoon, May 4, and her program was as follows: Toccata and Fugue in D minor, Bach; "Rondeau" ("The Cuckoo"), d'Aquin; An Old Irish Air ("The Little Red Lark"), Clokey; "The Thrush," Lemare; Spring Song, Hollins; Chorale in A minor, Franck; Bible Poems ("Abide with Us," "Jesus Walking on the Sea" and "Hear, O Israel"), Weinberger; "Swing Low, Sweet Chariot," transcribed by Diton; "Sunset and Evening Bells," Federlein; Largo, Handel-Lemare; Fifth Sonata, first movement, Guilmant.

Mark Davis, Easton, Pa.—In a recital at Trinity Episcopal Church May 13 Mr. Davis played: First Sonata, Borowski; Roulade, Bingham; First Sonata, Hindemith; "Air a la Bouree," Handel; Prelude and Sarabande, Corelli; "In Paradisum," Dubois; "Come, Sweet Death," Bach; Scherzo in G minor, Bossi.

John K. Zorian, F.A.G.O., A.R.C.O., Williamsport, Pa.—Mr. Zorian, organist of Christ Episcopal Church, played this program in a recital at St. Stephen's Episcopal Church, Olean, N. Y., on the evening of April 30: Suite from "Water Music," Handel; "Sheep May Safely Graze," Bach; Fugue in D major, Bach; Barcarolle from Fourth Concerto, Sterndale Bennett; Caprice, Guilmant; Chorale in A minor, Franck; "To a Wild Rose" and "To a Water-Lily," MacDowell; Serenade, Schubert; "L'Organo Primitivo," Yon; Finale from Fourth Symphony, Widor.

This recital marked the opening of the Austin three-manual organ, the specification of which was published in the April issue of THE DIAPASON.

For the final recital of a series played April 12 at his own church in Williamsport Mr. Zorian selected the following program: Overture to "Samson," Handel; Prelude in D minor, Clerambault; Minuet and Gigue, Rameau; Adagio from "Moonlight Sonata," Beethoven; Caprice, Guilmant; "Marche de Fete," Busser.

Robert Yates Evans, Rochester, N. Y.—Mr. Evans, a graduate student at the Eastman School of Music, played the following program in a recital at the First Baptist Church of Sherman, Tex., for the Bomar Cramer Music Club April 21: Christmas Chorale on "From Heaven to Earth I Come," Pachelbel; Six Chorale Preludes from "The Little Organ Book," Bach; Toccata in D minor (Dorian), Bach; Voluntary on "Old Hundredth," Purcell; Pastorale from First Sonata, Guilmant; "Ronde Francaise," Boellmann, "Chant de May," Jongen; Scherzo from Fourth Symphony, Widor; "Carillon," Sowerby; "Gargoyles," from Second Symphony, Edmundson.

David B. Schaub, Middlebury Vt.—Mr. Schaub, a graduate student in the department of music at Harvard University and a pupil of E. Power Biggs at the Longy School of Music, gave a recital for the department of music of Middlebury College May 11 and his program was made up of these works: Toccata in F major, "Come, Redeemer of Our Race," "Christ Came to Jordan" and Fantasia and Fugue in C minor, Bach; Chorale in A minor, Pastorale and "Piece Heroique," Franck.

David S. Alkins, Boston, Mass.—In a series of Lenten recitals at the Federated Church, Ashburnham, Mass., where he is organist and music director, Mr. Alkins included the following: "March of the Israelites," from "Eli," Costa; "I Know That My Redeemer Liveth," Handel; "Melodie Petite" (MS.), D. S. Alkins; "Supplication," Beethoven; "O Isis and Osiris," Mozart; Prelude and Fugue in A minor, Bach; Trio No. 3, Rheinberger; Bourree in G, Handel; "Prayer," from "Finlandia," Sibelius; Prelude and Fugue in G minor, Bach; Allegro, Andante Religioso and Allegretto, Fourth Sonata, Mendelssohn; Canzona in D minor, Bach; Chorale, "Christ lag in Todesbanden," Bach; Adagio from "Paradise and the Peri," Schumann; Theme from Seventeenth Century German Melody (MS.), Alkins.

Kathleen Holland Forbes, A.A.G.O., Cleveland, Ohio—Mrs. Forbes was heard in a recital May 5 on the new Wicks organ installed just before Easter in St. James' A.M.E. Church. Her selections included the following: Prelude in C major, Bach; Largo, Handel; Caprice, Guilmant; "Les Cloches du Soir," Saint-Saens; "Swing Low, Sweet Chariot," Diton; "Thou Art the Rock," Mulet.

Reed Jerome, Buffalo, N. Y. — Mr. Jerome, organist of Trinity Church, Buffalo, gave a recital on the new Austin organ at St. Stephen's Episcopal Church, Olean, N. Y., May 6, playing: Toccata, de Mereaux; Chorale Preludes, "In Thee Is Gladness" and "O Sacred Head," Bach; Toccata, Adagio and Fugue in C, Bach; "A Gothic Prelude," DeLamarter; "Gymnopedie" No. 3, Satie; "The Swan," Saint-Saens; Largo from "Xerxes," Handel; Berceuse, Vierne; Finale from Eighth Symphony, Widor.

Oliver Herbert, Jersey City, N. J.—At the Old Bergen Reformed Church the evening services have been preceded by short recitals by Mr. Herbert and his offerings recently have been the following:

April 20—Prelude in E flat, "St. Anne," Bach; Berceuse, Korestshenko; Chorale in D minor, Andriessen; Reverie, Dickinson.

April 27—Allegro Maestoso, "Storm King" Symphony, Dickinson; "The Little Shepherd," Debussy; "Song without Words," Guilmant; Toccata in D minor, Mailly.

Homer Whitford, F.A.G.O., Cambridge, Mass.—The sixth annual spring recital at the First Church in Cambridge, Congregational, was played by Mr. Whitford May 20, with the assistance of Clarice Leamon, pianist, and Gertrude Grayson, soprano. The program included: Toccata, Pachelbel; Pastorale, Corelli; "Anna Magdalena's March," Bach; Symphony from "Solomon," Handel; Five Chorale Paraphrases ("Adeste Fideles," "Ein feste Burg," "St. Kevin," "Gardiner" and "Nun danket Alle Gott"), Whitford; Symphonic Piece (organ and piano), Clokey.

Frederick M. Barnes, Los Angeles, Cal.—Mr. Barnes, assistant organist of the First Congregational Church, played the following numbers in a vesper recital at the church May 11: Toccata and Fugue in D minor, Sinfonia, "Lord, for Thee My Spirit Longs," and Gigue Fugue, Bach; "Two Bright Seraphim," Da Vittoria; Andante Sostenuto from Gothic Symphony, Widor; Variations and Fugue on a Theme of Purcell, Bonset; "Weep, O Mine Eyes," John Wilbye; "Now Is the Month of Maying," Thomas Morley; Prelude and Fugue in G minor, Dupré.

John Rowe Workman, Princeton, N. J.—A recital by Mr. Workman on the afternoon of April 26 was a feature of the meeting of the Mediaeval Academy of America in Princeton. The recital was played on the large Skinner organ in the Princeton University Chapel and the program was as follows: Concerto in F major, Handel; "Soeur Monique," Couperin; Chorale Preludes, "Komm, süsser Tod," "Ich ruf' zu Dir" and "Wachet auf, ruft uns die Stimme," Bach; Arioso ("Israel in Egypt"), Handel; Fugue in G minor (the Lesser), Bach; "Priere a Notre Dame" ("Suite Gothique"), Boellmann; Adagio, Bach; "Water Music" Suite, Handel.

Marcella Brownson, Plainfield, Ill.—Miss Brownson, assisted by Elizabeth Mosiman, contralto, gave a recital on the afternoon of May 8 on a new Schaeffer organ in the Immaculate Conception Chapel of the College of St. Francis at Joliet, Ill. Miss Brownson's program was made up as follows: Fantasia in G minor, Bach; "Soeur Monique," Couperin; "Drink to Me Only with Thine Eyes," Miles; "Jubilate Deo," Silver; "Harmonies du Soir," Karg-Elert; Allegro from Sixth Symphony, Widor.

John M. Klein, Columbus, Ohio—In a recital for the Columbus Boy Choir School in observance of music week Mr. Klein played this program May 5 and 6: Sarabande and Giga, Zipoli; Gavotte and Variations, Stanley; Tambourin and Minuet, Gluck; Pastorale and Toccata, Reger; "Pale Moon through Evening Mist," Klein; Chorale Preludes, "Christ Lay in Bonds of Death" and "In Thee Is Joy," Bach; Toccata and Fugue in D minor, Bach; "Dreams," McAmis; "In Moonlight," Kinder; Toccata from Fifth Symphony, Widor.

Mr. Klein gave the dedicatory recital on a three-manual organ built by M. P. Möller, Inc., in the First Presbyterian Church of Jackson, Ohio, May 7.

Marcus Naylor, Warren, Pa.—In a Sunday afternoon recital at the First Presbyterian Church May 4 Mr. Naylor played: Concert Overture in A, Maitland; "Priere et Berceuse," Guilmant; Allegro from Second Symphony, Vierne; Chorale Prelude, "All Men Are Mortal," and Fugue in E flat major, Bach; Allegro Moderato, from Sixth Concerto, Handel; "The Bells of Lourdes," Gaul; Fanfare in D major, Lemmens; Prelude in E minor, Chopin; "Grand Choeur" in A major, Salome.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's offerings in his recital at the Joslyn Memorial Sunday afternoon, April 27, were these: Allegro from Concerto in B flat, Handel; Gavotte, Beethoven; "Sheep May Safely Graze," Bach; Trumpet Tune and Air, Purcell; Spring Song, Mendelssohn; "Chanty," Whitlock; "Angelus," Lemare; "Marche Heroique," Saint-Saens.

Wallace Gray, Lowell, Mass.—Mr. Gray played the following program in a recital at All Souls' Church Sunday evening, May 11: Trumpet Voluntary, Purcell; Prelude and Fugue in E minor (Cathedral), Bach; Gavotte, Martini; "Piece Heroique," Franck; "Romance without Words," Bonnet; "Ave Maria," from "Cathedral Windows," Karg-Elert; Londonderry Air, arranged by Sanders; Scherzo from Sonata in E minor, Rogers; "Chanson," Barnes; Finale from First Symphony, Vierne.

Charles Edman, Monte Vista, Colo.—Mr. Edman, for thirty-three years organist and director at the First Presbyterian Church, played these compositions in a recital at his church Sunday afternoon, March 30: Largo from "Xerxes," Handel; "Sortie," Franck; "Springtide," Grieg; "Gethsemane," Malling; Largo from "New World" Symphony, Dvorak; Berceuse, Paul Juon; Finale from "Concerto Gregoriano," Yon.

Kathryn Hill Rawls, A.A.G.O., Fort Sam Houston, Tex.—Mrs. Rawls gave a recital at Christ Episcopal Church, San Antonio, Sunday afternoon, April 27, playing the following program: Allegro Vivace (Variations), from Fifth Symphony, Widor; "The Little Bells of Our Lady of Lourdes," Harvey Gaul; Vesper Processional, Gaul; "L'Organo Primitivo," Yon; "The Curfew," Horsman; Fountain Reverie and Festival Toccata, Fletcher.

A program of American music was played by Mrs. Rawls March 26 in a recital at St. Mark's Episcopal Church, when her offerings consisted of the following: Allegro ma non Troppo and Andante, First Sonata, Borowski; Toccata on "O Filii et Filiae," Farnam; "Jesus, King of Gentleness," Jean Phillips; "Canyon Walls" ("Mountain Sketches"), Clokey; "San Jacinto Morning" ("Southwestern Sketches"), Nearing; "The Squirrel," Weaver; "Dreams," McAmis; Prelude and Toccata, Berwald; "Redset," Edmundson; "The Bells of St. Anne de Beaupre," Russell; "To an American Soldier," Van Denman Thompson; "Hymn of Glory," Yon.

Dudley Warner Fitch, Los Angeles, Cal.—For his monthly recital at St. Paul's Cathedral, given May 19, Mr. Fitch selected this program: Pastoral Sonata, Rheinberger; "A Watteau Picture," Wolf-Ferrari; "Chant de Bonheur," "Maytime" and Andantino in D flat, Lemare; "Gavotte Moderne," Tours; "In Summer," Stebbins; "March des Rogations," Gigout; Three Sketches from Nature, Clokey; "Chelsea Fayre," Goss Custard; "Distant Chimes," Snow; "Night Song," Elmore; Concert Fantasia in F minor, Bird.

Thomas E. Webber, Jr., Memphis, Tenn.—In a recital May 6 for the Jonesboro Music Clubs at the First Baptist Church of that city Mr. Webber played: Concert Prelude and Fugue, Faulkes; Sarabande, Bach; "The Fifers," d'Andrieu; Intermezzo, Sixth Symphony, Widor; "Ave Maria," Schubert; Minuet in D, Mozart; Theme and Variations, Thiele; "Landscape in the Mist," Karg-Elert; Overture to "Oberon," Weber; "The Primitive Organ," Yon; Londonderry Air, arranged by Lemare; Toccata from Fifth Symphony, Widor.

Programs of Organ Recitals of the Month

Ralph Douglass, New York City—In a recital April 25 at the Madison Avenue Baptist Church Mr. Douglass played these works: Prelude and Fugue on "Victimae Paschali Laudes," Bimboni; "Hora Mystica," Bossi; "Twilight at Fiesole" ("Harmonies of Florence"), Bingham; "Up the Saguenay" ("St. Lawrence Sketches"), Russell; Scherzetto, Vierne; Elevation, Dupré; Toccata in C minor, Fleuret.

Thomas Curtis, Scranton, Pa.—Mr. Curtis, assisted by Sara Frantz Woodling, contralto, gave a recital in the Hamilton Square Church, in Monroe County, Sunday evening, May 11, and the organ selections were the following: Prelude, Clerambault; Chorale Prelude, "O Sacred Head," Kuhnau; Prelude in D major, Bach; Humoresque, Yon; "Pilgrims' Chorus," Wagner.

Pietro A. Yon, New York City—Mr. Yon played a program of compositions of Ferdinand de la Tombelle May 18 for the low mass at St. Patrick's Cathedral and May 11 he played compositions of Ravanello. The latter program included: "Hymn of Glory"; Adagio; Pastorale; "Preghiera"; Fughetta. The program of compositions of de la Tombelle was made up of the following: Prelude in D minor; Adagio; Pastorale; "Marche Pontificale."

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch was assisted by Mrs. Stearns Belden, pianist, and Edgar A. Haage, baritone, in a recital at the First Presbyterian Church Sunday afternoon, May 4. The program included: Toccata on "Ave Maris Stella," Dupré; Fantasie for Flutes, Sowerby; Adagio, Sixth Symphony, Widor; "The French Clock," Bornschein; Prelude and Fugue in G minor, Buxtehude; "Variations Symphoniques" (piano and organ), Franck.

Frederic T. Egener, London, Ont.—For his twilight recital at the Cronyn Memorial Church April 19 Dr. Egener selected this program: Sonata No. 11, in D minor, Rheinberger; Prelude to "Lohengrin," Wagner; "Water Music" Suite, Handel; Spring Song, Macfarlane; "Easter Morning on Mount Rubidoux," Gaul; Andante in D, Hollins; "Christus Resurrexit," Ravanello.

Dubert Dennis, Oklahoma City, Okla.—Mr. Dennis gave a recital May 10 for the MacDowell Club of Ada, Okla., in the Christian Church of that city and his program was as follows: Little Prelude and Fugue in D minor, Bach; "Come, Sweet Death," Bach; Canon in B minor, Schumann; Pastorale, Franck; organ, piano and violin, "Total Eclipse" ("Samson"), Handel, and "Panis Angelicus," Franck; organ and violin, "Ave Maria," Kahn; Echo Caprice, Mueller; Waltz in A, Brahms; "Grandfather's Wooden Leg," Clokey; Fantasia and Fugue on "Bach," Liszt. Mrs. Dorothy Stubbs, pianist, and Miss Helen Collins, violinist, assisted Mr. Dennis.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus' recitals at the University of California at Los Angeles were marked by the following programs among others in May:

May 2—"The Master Hath a Garden," Diggle; "Episode," Copland; "Carillon," Sowerby; Chorale in B minor, Franck; Overture to "Oberon," Weber.

May 4—Fugue in G minor, Bach; "Ave Maria," Reger; "Carillon," Sowerby; Two Chorale Preludes, Brahms; Variations on a Theme by Purcell, Bonset; "Pilgrims' Chorus," Wagner; Prelude to "Tristan and Isolde," Wagner.

Dr. McManus played the following program May 16: Adagio from First Organ Sonata, Mendelssohn; "Elsa's Dream" and "Lohengrin's Reproof to Elsa," from "Lohengrin," Wagner; "In Paradisum," Mulet; Fantasie in C major, Prelude and Fugue in E minor and Prelude and Fugue in G major, Bach.

Royal A. Brown, San Diego, Cal.—Mr. Brown's recital at Balboa Park, on the large Austin outdoor organ in the Spreckels Pavilion, Sunday afternoon, April 27, was marked by the performance of this program: Overture to "Raymond," Thomas; "Le Dernier Sourire," Heinrich A. Wollenhaupt; "Somewhere a Voice Is Calling," Tate; "Invitation to the Dance," Weber; Madrigal in D major, Simonetti; "Flight of the Bumble-bee," Rimsky-Korsakoff; Prelude in C sharp minor, Rachmaninoff; "Elsa's Procession to the Cathedral" ("Lohengrin"), Wagner; Serenata, Moszkowski; Minuet from "Divertimento" No. 17, Mozart; Coronation March ("Le Prophete"), Meyerbeer; Andante from "Orfeo," Gluck.

Mr. Brown played these numbers April 30: Concert Allegro (Sonata, Op. 45), Thayer; "Ave Maria," Bach-Gounod; "In Paradisum" and "Fiat Lux," Dubois; Chorale, "The Old Year Now Has Passed Away," Bach; Chorale, "In Thee Is Gladness," Bach; Fanfare, Lemmens; "Westminster Chimes," Vierne; "Danse Macabre," Saint-Saens; "Arabian Dance" and "Miriliton Dance," from "Nutcracker" Suite, Tschaikowsky; Toccata from Fifth Symphony, Widor.

Among the programs in May were the following:

May 1—Toccata and Fugue in D minor, Bach; "The Last Smile," Wollenhaupt; "Suite Gothique," Boellmann; "Chanson Triste" and "Humoresque," Tschaikowsky; "In a Chinese Temple Garden," Ketelbey; "An Indian Serenade," Vibbard; "The Wedding of the Winds," Hall; "Cornelius" March, Mendelssohn.

May 14—Fugue in D major, Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; Chorale Prelude on "Rejoice Now, All Ye Christians," Bach; Overture to "Maritana," Wallace; Evensong, Martin; "The Silver Strand," Bush; Spanish Fantasy, "Madrilena," Wachs; "The Little Bells of Our Lady of Lourdes" and "Vesper Processional," Gaul; Scherzo in E minor, Grieg; "Joyous Sortie," Franck.

Miriam Natilee Marston, Burlington, Vt.—Miss Marston, instructor in piano and organ at the University of Vermont, played the following program in a recital at Ira Allen Chapel Sunday evening, May 4: Prelude and Fugue in C minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Cantilena from Sonata No. 11, Rheinberger; Three "Monologues," Op. 162, Rheinberger; Sonata No. 4, in B flat, Mendelssohn; "Romance" in D (dedicated to Miss Marston), Jores; "Dreams," Stoughton; Allegro Vivace and Finale from Symphony 1, Vierne.

Robert Noehren, Buffalo, N. Y.—Mr. Noehren gave a recital May 27 at St. John's Church and his program was made up as follows: Prelude and Fugue in G major, Bach; Trio-Sonata No. 4, in E minor, Bach; Partita on the Chorale "Jesu, meine Freude," Walther; Prelude, Fugue and Variation, Franck; "Veni Emmanuel," Herbert Fromm (1941); Chromatic Study on "Bach," Walter Piston (1940); Toccata, Sowerby.

Parvin Titus, F.A.G.O., Cincinnati, Ohio—The last of a series of recitals on the large new organ in the First Baptist Church of Jackson, Miss., was played by Mr. Titus, organist and choirmaster of Christ Church, Cincinnati. He presented these compositions May 20: Two Pieces on the Second Tone, Boyvin; "Dialogue," Clerambault; Prelude and Fugue in A minor, "Have Mercy, Lord, on Me," and "Rejoice Now, Ye Christians," Bach; Sonata in the Style of Handel, Wolstenholme; Prelude on "Now Sinks the Sun," Simonds; "Harmonies du Soir," Karg-Elert; Scherzo in E, Gigout; "Up the Saguenay," Russell; "Jagged Peaks in the Moonlight," Clokey; Finale, "Grande Piece Symphonique," Franck.

Mabel Zehner, Mansfield, Ohio—Miss Zehner played these numbers in a recital at the First Presbyterian Church Sunday afternoon, April 27: Prelude, Sarabande and Fugue, Jennings; Gavotte, Martini; Toccata from Fifth Symphony, Widor; "Melody for the Bells of Berghall Church," Sibelius; "In Springtime," Kinder; "Canyon Walls," Clokey; "Clair de Lune," Debussy; "Sunshine" Toccata, Swinnen.

Louise Seybold, Mansfield, Ohio—Miss Seybold was heard at the First Presbyterian Church Sunday afternoon, May 4, in the following compositions: "Suite Gothique," Boellmann; "Come, Sweet Death," Bach; Concert Variations, Bonnet; "Evening Bells and Cradle Song," Macfarlane; "The Primitive Organ," Yon; Finale, First Symphony, Vierne.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd played these compositions in his recital at Grace Church May 15: Concert Overture, Thomas Adams; Prelude to "The Blessed Damozel," Debussy; "Andantino in Modo di Canzona," from Symphony 4, Tschaikowsky; "Elves," Rowley; "Symonds Yat" from the Suite "Scenes on the Wye," F. H. Wood.

Vera Melone Conrad, Harrisonburg, Va.—Mrs. Conrad gave the dedicatory recital on a Reuter organ in the Church of the Brethren at Bridgewater, Va., May 18 and played this program: Prelude to Act 3, "Lohengrin," Wagner; Two Chorale Preludes on "In dulci Jubilo," Bach; "Noel," Mulet; "In Summer," Stebbins; Sketch in D flat, Schumann; Serenade, Schubert; Triumphal March from "Naaman," Costa.

James S. Constantine, A.A.G.O., Charlottesville, Va.—Mr. Constantine presented the following program in St. Paul's Memorial Church at the University of Virginia on the afternoon of May 11: Concerto 1, in G minor, Handel; "The Woods So Wild," Byrd; Prelude and Fugue in D major, Bach; "Skyland," Vardell; Second Symphony, Widor.

Laurence Dilsner, Red Bank, N. J.—In a recital at Trinity Episcopal Church Sunday evening, April 6, Mr. Dilsner played: Cathedral Prelude and Fugue, Bach; Fugue on the Kyrie, Couperin; "Suite Gothique," Boellmann; "My Inmost Heart Doth Yearn," Brahms; Gavotte, Gluck; Berceuse, Jarnefelt; Chorale Prelude on "A Mighty Fortress," Bach.

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

May 4—Chorale Prelude on a Palestrina Theme, Sowerby.

May 11—"Capriccio alla Sonata," Op. 230, Fumagalli.

May 18—Prelude on the Benediction, Sowerby.

May 25—Variations on an Original Theme, Hesse; "Epilogue," Willan.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, gave a recital for the Jacksonville branch of the A.G.O. in the Riverside Church of that city May 6 and played these selections: Toccata in G minor, H. A. Matthews; "On Hearing the First Cuckoo in Spring," Delius; "The Primitive Organ," Yon; "Within a Chinese Garden," Stoughton; Fantasia and Fugue in G minor, Bach; Fantasy on Easter Kyries, Gaul; Arabesque and Scherzetto, Vierne; Toccata, "Tu es Petra," Mulet; "Massa's in de Cold, Cold Ground," Foster-Lemare; Finale from First Symphony, Vierne.

Walter A. Eichinger, Seattle, Wash.—Mr. Eichinger played this program at the University Temple under the auspices of the University of Washington April 30: "Jesu, Joy of Man's Desiring," Bach; Fugue in E flat, Bach; Arioso, Bach; Chorale in A minor, Franck; Canzonetta, Carl Paige Wood; "Harmonies du Soir," Bedell; Toccata in D minor, Reger; "Mists," Gerald Kechley; "Andantino Pastorale con Moto Assai," McKay; Canon in B minor, Schumann; "Westminster Carillon," Vierne.

John Huston, Dallas, Tex.—In a recital Sunday afternoon, May 18, at the Highland Park Methodist Church Mr. Huston played: Trumpet Tune and Two Airs, Purcell; "Come, Sweet Death," Bach; "Chant de May," Jongen; Prelude to "Parsifal," Wagner; "Menuet Reverchon," Wiesemann; "Donkey Dance," Elmore; Sonata, "The Ninety-fourth Psalm," Reubke.

Harold L. Turner, Bloomington, Ill.—Mr. Turner played the following program in a recital at the Second United Brethren Church April 27: Fugue in G minor (the Lesser), Bach; Arioso in A, Bach; Chorale in A minor, Franck; Meditation, Turner; "The Squirrel," Weaver; Pastorale, Guilmant; Third Sonata, Rogers; "The Bells of St. Anne de Beaupre," Russell; American Rhapsody, Yon.

B Minor Mass in Utica.

Sunday, May 4, found Grace Church at Utica, N. Y., filled to hear the singing of the Bach B minor Mass under the baton of J. Laurence Slater, organist and choirmaster of the church. Soloists from New York and instrumentalists from Syracuse assisted the choir. George Wald, organist and director at the First Presbyterian Church, was at the console and played excellent accompaniments. The solo instruments were: Violin, Eugene Gantner; flute, Henry Hambrecht; oboe, George Abeel.

CHORAL WORKS for FESTIVAL PROGRAMS
with orchestra accompaniments

MRS. H. H. A. BEACH	The Canticle of the Sun (Text by St. Francis of Assisi)	SATB	.75
	Festival Jubilate	SATB	.60
	Mass in E flat	SATB	1.00
	The Chambered Nautilus (Holmes)	SSAA	.75
	The Sea Fairies (Tennyson)	SSAA	.75
	The Rose of Avontown	SSAA	.65
W. BERWALD	From Old Japan	SSA	.60
	The Fairies Revel	SSAA	.50
GENA BRANSCOMBE	The Dancer of Fjaard	SSA	.60
G. W. CHADWICK	The Pilgrims (Mrs. Hemans)	SATB	.75
	Lovely Rosabelle	SATB	.60
	Ecce jam noctis (Lo, now night's shadows)	TTBB	.35
F. A. CHALLINOR	A Psalm of Life (Longfellow)	SATB	.75
H. CLOUGH-LEIGHTER	The Righteous Branch (Christmas)	SATB	1.00
	Across the Fields to Anne	SSAA	.75
ROSSETTER G. COLE	The Rock of Liberty	SATB	1.00
MABEL DANIELS	Exultate Deo (With full orchestra or brass ensemble)	SATB	.35
	A Holiday Fantasy	SATB	.35
	Songs of Elfland	SSA	
	I. The Fairy Road. II. The Fairy Ring (With flute, harp and strings)	each	.35
ARTHUR FOOTE	The Wreck of the Hesperus (Longfellow)	SATB	.60
	The Farewell of Hiawatha (Longfellow)	TTBB	.60
J. LAMONT GALBRAITH	Dream Visions	SSAA	.50
HENRY HADLEY	The Princess of Ys	SSAA	.60
	The Princess of Ys	SATB	.75
	Lelawala (A legend of Niagara)	SATB	.60
E. S. HOSMER	The Man without a Country (Based on the story by Edward Everett Hale)	SATB	1.00
WALTER HOWE	Ode to Youth	SATB	.75
MARGARET RUTHVEN LANG	The Heavenly Noel (With piano, harp, organ and string quartet)	SSAA	.25
W. J. MARSH	Praise and Thanksgiving (Psalm 107)	SATB	.75
F. W. PEACE	Darkness and Dawn (Easter)	SATB	.75
F. N. SHACKLEY	A Song of Praise	SATB	.75
CHARLES VILLIERS STANFORD	Fairy Day (Allingham)	SATB	.60

Write for lists of shorter choruses for mixed, men's or women's voices with orchestra accompaniments

THE ARTHUR P. SCHMIDT CO. Boston, 120 Boylston St.

THE HYMN SOCIETY OF AMERICA, INC.

President—Henry Wilder Foote, S. T. D., Belmont, Mass.

Vice-Presidents—William C. Covert, D. D., William W. Reid, Paul C. Warren, D. D.

Corresponding Secretary—Stephen Ayers, S. T. M., Box 423, Manhasset, N. Y.

Recording Secretary and Chairman Executive Committee—The Rev. Deane Edwards, 297 Fourth avenue, New York.

Librarian—William W. Rockwell, D. Th., New York.

Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

At Grand Rapids, Mich., two important hymn festivals were held recently. East Congregational Church, where Donald F. Nixdorf is organist, presented its second annual festival Sunday morning, April 27. This service was planned "with the hope that it will help each one to better understand and appreciate the church hymnal. Although it is used so commonly and often, it is rarely thought of as a treasury of the world's best music and finest literature. You hold in your hands the history of the religious emotions of mankind over a period of centuries."

Ten hymns of the nineteenth century by English and American writers were followed by three most appropriate hymns of today. At least three of the texts were quite unfamiliar. Three choirs—chancel, vesper and descant—were employed in the treatment of the hymns. We note with interest the words "silent processional of the choirs," followed by the call to worship and the opening hymn. Also one hymn, "Beneath the Shadow of the Cross," was to be sung "in silence."

On Tuesday, May 13, the Western Michigan Chapter of the Guild held a large hymn festival in the First Methodist Church of Grand Rapids. There were present 700 singers, representing thirty-eight choirs, while the total attendance was 1,500. [A full account of this service is published in the A.G.O. pages.]

The House of Hope Presbyterian Church, St. Paul, Minn., where R. Buchanan Morton presides at the organ, was host for a fine hymn festival Sunday evening, April 27. It was sponsored by the Twin City Choirmasters' Association. Choirs from seventeen churches were present. The H. W. Gray Company reprinted twenty hymns especially for the occasion in a substantial leaflet. All these hymns were taken from the Episcopal and Presbyterian Hymnals; they illustrated the three Persons of the Trinity.

The splendid spirit of this service is well indicated in the following, taken from a letter: "The congregation sang heartily, and from reports we believe they felt as though they were a part of the great choir of voices that was really leading them. Mr. Morton accompanied the hymns on the organ; otherwise there was no direction. The whole festival was in reality *a service.*" Here two phrases indicate the high character of the festival. The people felt that they were truly a part of the choir body, and the service was an act of worship. This can be the goal of all those who are preparing hymn festivals. We are glad to notice that there are plans for repeating the service in Minneapolis next fall.

The same Sunday evening the fourth annual festival of choirs under the auspices of the Boston Area Council of Churches was held at Emmanuel Church of that city with thirty-two choirs participating. Three hymns dating from 1620 to 1640 were used, followed by several of our own times, including Allen Eastman Cross' beautiful "Many Seas to Make the Ocean," a hymn for the Americas! Among the conferences held the following day were sessions on the conduct of worship by the Rev. Deane Edwards, and on ways of improving congregational singing by Dr. Carl Pfatteicher.

The Hymn Society will be represented at the round-table on hymn singing and selection at the convention of the A.G.O. at Washington, and it is hoped that many of the deans of chapters will answer an inquiry which will reach them the early part of June, asking about their experiences in promoting congregational singing.

At the fine service of choral and instrumental music composed by candidates for the master's degree in sacred music at Union Theological Seminary, held Sunday evening, May 18, we were struck with the large number of anthems that had poetic texts with verses in more or less uniform metrical pattern. Out of sixteen choral numbers ten used texts in metrical form. The treatment of these was, of course, very varied, but there was an underlying continuity of rhythms and recurring themes in keeping with the lyric form of the text. This coincides with the tremendous development of carol anthems, especially in the last twenty years. In other words, composers are increasingly seeking desirable lyric poems for their anthem texts. In addition, we find many writers using familiar tunes, developing them with well-varied treatment to form most effective anthems.

REGINALD L. MCALL.

LOS ANGELES NEWS NOTES WITH COMMENT ON EVENTS

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., May 16.—After spending the past six months here, Charles Taylor Ives has returned to Montclair, N. J., his old home. During his stay here he made many friends and we shall miss him for himself and for his interesting stories about the early days of the Guild, of which he was a founder.

Congratulations to Ernest Ballard on the fine program of Jewish music he gave for the Guild at the Wilshire Temple early in the month. The quartet sang well and Mr. Ballard did a fine job at the organ. His recitals at the Temple every Wednesday from 12 to 1 are well worth attending.

W. Brownell Martin, organist of the First Congregational Church, has been called to military service and will go to camp early in June. He will be succeeded by Frederick M. Barnes, who has been his assistant at the First Church.

Francis A. Mackay, for the last twenty-four years organist and choirmaster of St. Paul's Cathedral, Detroit, is making his home in Los Angeles for the present.

Arthur Leslie Jacobs, the dynamic minister of music, has arranged a festival of modern music for the last part of the month, which will certainly have all the long-hairs in attendance. Given strength I shall be on hand and will report next month.

Clarence Mader gave a first-rate recital at the Blessed Sacrament Church in Hollywood the latter part of April. Mr. Mader can always be counted on to give a brilliant performance, but with the magnificent Casavant organ to work with he outdid himself. The church should have been packed—perhaps it will be when W. Brownell Martin plays there in the near future.

I was amazed the other evening when sitting over my hot toddy to hear over the radio the recital given by the Pasadena-Valley Chapter of the A.G.O. from the First Presbyterian Church of Pasadena. The recitalists were Kathryn Knapp, John E. P. Clark and V. Gray Farrow. The organ came over very well, but as luck would have it a cipher developed and I had to finish my drink with some low-down jazz music instead of the uplifting tones of the Pasadena organ.

There will be a summer session of the Williamson Choir College at Occidental College in Los Angeles from June 30 to July 18. Alexander McCurdy will be on hand for those wishing organ lessons and it is hoped that he will give two or three recitals for the public, as he is a great favorite here.

MUSIC WEEK IN TRENTON, N. J., MARKED BY FINE PROGRAMS

Music week activities in Trenton, N. J., began Sunday, May 4, with George I. Tilton, organist of the Third Presbyterian Church, as chairman of the music week committee. The first program was a piano recital at the Trenton Conservatory of Music. Featured were original compositions by two students of the conservatory, Miss Elizabeth Rogers and Wallace Pancoast. On Sunday evening a choral festival was held in the First Baptist Church, with the Council of Churches, the Trenton Choir Association and the Central Chapter, A.G.O., cooperating. J. Harry Reid, First Baptist choirmaster, conducted the fifteen choirs. Mr. Tilton, organist and choirmaster of the Third Presbyterian Church, played the service. Mrs. Ruth Burgner, organist of St. Paul's Methodist Church, played the prelude, Mrs. Edith G. Meyers, organist of Westminster Presbyterian Church, the offertory and Herbert Ralph Ward, organist and master of choristers of Trinity Cathedral, the postlude.

On Monday evening the Trenton Business and Professional Women's Club arranged the program.

The festivities ended with a program in the Third Presbyterian Church Sunday evening, May 11. Mr. Tilton directed the choirs and played the service. Charles E. Sommers directed the glee club and Martin Mayer the orchestra.

Bach Festival at Bethlehem, Pa.

Intensive work was done by the famous Bethlehem, Pa., Bach Choir in mastering the works of Johann Sebastian Bach presented at the thirty-fourth Bach festival in the Packer Memorial Church at Lehigh University May 16 and 17. The well-trained chorus of 230 voices sang seven of Bach's cantatas on Friday and the Mass in B minor for the thirty-fourth time in its entirety on Saturday. The choristers were prepared by Dr. Ifor Jones, the conductor, the successor of the late Dr. J. Fred Wolle, who founded the Bach Choir in 1898, conducted the first festival in 1900 and for thirty-three years remained director, until his death in 1933. Members of the Philadelphia Orchestra assisted the choir. Dr. T. Edgar Shields was at the organ, a position he has filled at every Bach festival except the first one, in 1900, when Dr. Wolle directed from the console. Gretchen Newhard Iobst is the accompanist to the choir. The Moravian Trombone Choir announced the sessions from the church belfry.

Students of the organ department of the American Conservatory of Music gave a recital on the new organ in Kimball Hall, Chicago, Saturday afternoon, May 24. Those who took part were: Robert Rayfield, Rose Borling, Vivian Martin, Evaline Doeing, Victor Mattfeld, Marion Churchill, Miriam Clapp, Wilbur Held and Paul Manz.

Such Consistently Fine Tone Quality with MAAS CHIMES

The Organist, Choirmaster or any layman who believes that Chimes, as a musical instrument, are all about alike—has an amazing pleasant surprise ahead when he hears the newest improved features on Maas Cathedral Chimes.

Today's Maas installation is a revelation in clear toned responsiveness and operating simplicity. All actions are cleverly cushioned in rubber mountings—the Sostenuto gives added expression. Those who have already played it consider this newest Maas product a brilliant performing unit.

See and hear Maas Chimes

Designed and built by

MAAS ORGAN CO.
3011 Casitas Ave.
LOS ANGELES, CAL.

MAAS Cathedral CHIMES

RECITALS

ARTHUR JENNINGS
University of Minnesota
Minneapolis

"No matter how difficult the music, no matter how difficult the pedals, Mr. Jennings made everything seem simple and natural."
—Johan S. Egilsrud in Minneapolis Tribune, March 11, 1941.

AFTER the CONVENTION

Spend 5 weeks in Philadelphia improving your Service Playing, etc., with

Rollo F. Maitland

Mus. D., F.A.G.O. (Chm.)

2129 Chestnut St.

HAROLD GLEASON
EASTMAN SCHOOL OF MUSIC
of the
UNIVERSITY OF ROCHESTER
New York

WE SPECIALIZE

in Parts and Supplies

- for repairing, modernizing,
- and enlarging pipe organs.
- Insist upon our products.

ORGAN SUPPLY CORPORATION

540-550 East 2nd Street — Erie, Penna.

PILCHER RECEIVES ORDERS FOR THREE-MANUAL ORGANS

The three-manual and echo organ in the Citadel Square Baptist Church, Charleston, S. C., where Vernon Weston is organist and choir director, is to be replaced with a modern Pilcher organ, using many of the pipes of the present organ and the windchests of the echo organ, all other parts being new. This instrument will be completed in the fall.

The Pilcher Company has begun installation of a three-manual in the First Baptist Church, Wilmington, N. C., where Mrs. George L. Walker, Jr., is choir director and Mrs. Lila Head organist. The old organ in this church was a good Hook & Hastings and a number of the pipes are being used in the new instrument, which is to be placed in new chambers being prepared by the church, above and on each side of the choir and the baptistry.

Robert Crone of the Pilcher Company, with the help and assistance of Professor Luther T. Spayde, head of the music department of Central College, Fayette, Mo., has completed the specification, and the contract has been awarded the Pilcher Company for an organ to be placed in the First Methodist Church, Sikeston, Mo.

Immanual Baptist Church in Louisville recently awarded to the Pilcher Company the contract for an entirely new instrument to be installed in the church during the late summer.

Gives Verdi "Requiem" Three Times.

John Harms, the New York organist, conducted three performances of Verdi's "Requiem" in May. The first took place May 13, when the Neighborhood Chorus sang the work at the Church of the Divine Paternity, with Andrew Tietjen at the organ. The second performance occurred May 20, when the Interfaith Choral Society of Long Island was directed by Mr. Harms at the Lawrence High School. The third time the "Requiem" was presented was May 27 at Grace Episcopal Church, Plainfield, N. J., by the choirs of men and boys, augmented by a mixed chorus. In every instance the entire work was sung. Mr. Tietjen played also for the Plainfield concert.

Choir Pulpit GOWNS

Choral and Graduation Apparel. Fine materials, beautiful work, pleasingly low prices. State your needs. Catalog and samples on request. DeMoulin Bros. & Co. 1143 S. 4th St., Greenville, Ill.

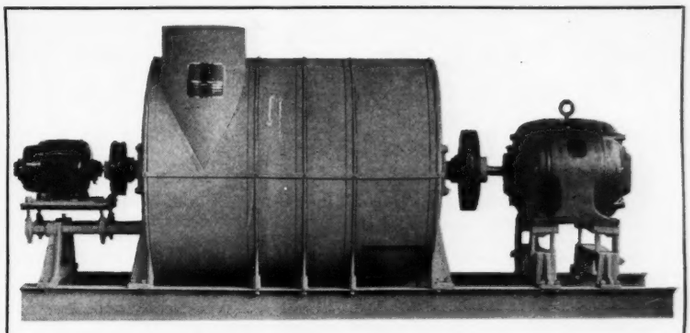
CLARIBEL G. THOMSON
Organist
First Presbyterian Church
Ardmore, Pa.

EVERETT TITCOMB
Director, Composer, Lecturer
39 Huntington Avenue
Boston, Mass.

RUSSELL G. WICHMANN
M. S. M.
Organist and Director of Music
Shadyside Presbyterian Church
Organist, University of Pittsburgh
Pittsburgh, Pennsylvania

ALBIN D. McDERMOTT
Church of the Holy Name
New York
Recitals — Instruction

RICHARD PURVIS
Organist
St. James's Church
Philadelphia



All-Metal Blowers

Almost thirty-six years of continuous production of the famous KINETIC ORGAN BLOWER, and the experience gained thereby, has been woven into the development of the ALL-METAL KINETIC BLOWER.

All the features required by the most exacting specifications of organ builders have been considered and perfected in the new KINETIC.

Prices and information on request.

KINETIC BLOWERS
Hagerstown, Maryland
"The original organ blower"

THE PRACTICE ORGAN

Perfect Staccato Response
3¼-Ounce Manual Touch
All Measurements A.G.O. Standard
Less Than Four Feet Square
Weighs Less Than 500 Pounds
Operating Cost Less Than ½c Per Hour

Price, $425 F. O. B. Brattleboro

Write For Descriptive Circular

ESTEY ORGAN CORPORATION
BRATTLEBORO VERMONT

Reverberation and Sound; What Science Reveals on Subject

Garden City, N. Y., April 15, 1941.—Editor of THE DIAPASON: In replying to Mr. Brungardt's article on sound in the February issue of THE DIAPASON, it seems expedient to give a review of the development of this subject, because of the time elapsed.

During the early part of 1940 J. B. Jamison wrote a long series of articles on "Principles of Ensemble: A Study of the Tonal Architecture of the Organ." In one of these articles on resonance he made the statement that there is no such thing as a building amplifying sound and in general he enunciated certain principles of tonal design of organs.

Subsequently, A. O. Brungardt took exception in the August, 1940, issue of THE DIAPASON, and in the fall mailed to organists a pamphlet, "Reverberation and the Organ," giving details. In this pamphlet he tried to show how reverberation amplifies sound, and he tried to make up his own laws in regard to characteristics of acoustical materials.

In the January issue of THE DIAPASON the writer pointed out some of the errors in the above pamphlet and in the February issue Mr. Brungardt replied, still showing a disregard of all the principles involved. This article is a more detailed answer to both the pamphlet and the February article.

The pamphlet attempts to show how reverberation amplifies sound. Apparently the word "amplify" is loosely used to mean the growth or build-up of sound in an enclosure. Strictly the process of amplification increases the energy of a phenomenon by the addition of more energy. Obviously the boundaries of a room cannot add or contribute sound energy any more than they can contribute heat energy. The only effect they have is to retard the energy losses and to conserve the energy, be it heat or sound.

Actually I have found no engineer or scientist who has any understanding that the word "amplify" means the growth of sound. This is an important distinction to the engineer and scientist in analyzing problems of this nature. To show that the statement "reverberation amplifies sound" can create a false conception of the facts, consider it by itself without reference to the pamphlet. In the steady state, a sound source which produces an intensity level of 80 *db* very close to the source may produce at some listening point in the room a level of 85 or 90 *db*. This is impossible, as can be proved from the laws involved and by actual measurement. Also, in the pamphlet "sound intensity" is incorrectly used for "total sound energy." Sound, as the ear detects it, is not the total sound energy in an enclosure, for obviously the ear cannot be in all places at once. The loudness of a sound is determined by the sound intensity or the amount of sound energy flowing through a small area per second, usually taken as the square centimeter per second. In his February article Mr. Brungardt also uses "energy value" to mean "sound intensity level." If one calls white black and red green, how can he expect to convey correct information?

In the February article he accuses me of looking at the subject from the objective and physical point of view only. Actually I have also considered the subjective and listening point of view. The maximum energy in a bass drum sound is between 250 and 500 cycles. This, compared with very high frequencies, can be heard at distances many times farther away than the high frequencies which die out within a few hundred feet. The subjective is further borne out in the following: A reverberant room conserves sound energy more than a dead room and thereby produces a higher sound intensity. The higher intensity emphasizes the fundamental in musical tone, especially for sounds below 1,000 cycles, for the reason that as sound intensity is increased the ear hears the low frequencies better and therefore their loudness relation to frequencies above 1,000 cycles is increased. And therefore the conclusion reached in the pamphlet that parallel coefficients of absorption do not affect the quality is not true when considered from the subjective point of view.

The pamphlet also attempts to formulate for all acoustic materials a law that the higher the sound absorption coefficients at low frequencies the higher, relatively, are the absorption coefficients at high frequencies.

As regards the characteristics of absorption coefficients, I was fully aware of their capriciousness before reading the pamphlet "Reverberation and the Organ," and therefore was all the more surprised at the conclusions reached. An examination of over 350 sets of coefficients reveals only a comparatively few showing higher ratios of high to low frequency coefficients for higher low frequency coefficients. There are too many exceptions to formulate a law (in science a law works 100 per cent of the time), or even to use the law for general application. My objection is to the choice of only those materials which follow his proposed rule to prove the rule. *This is not science.* Moreover, there is disagreement between measurements made in different laboratories, and corrections must be made in applying these coefficients to practical problems because the values do not apply accurately on large surfaces.

About the only generality which can be made is that the absorption decreases for the low frequencies. But there are exceptions to this, and therefore it cannot be stated as a law. It may be used as a general characteristic, however. And without taking any other factors into consideration, Mr. Brungardt in his pamphlet draws the conclusion that the high frequencies must be emphasized in a dead room and therefore he must be basing his judgment on the general use of such materials. As mentioned in my January article, acoustic material should not be used in this manner. It should be used to obtain a reverberation time the same at all frequencies for small auditoriums, and for large auditoriums a reverberation at low frequencies from two to three times that around 500 cycles, or C above middle C, and uniform for frequencies up to 2,000 cycles. Also, the absolute time around 500 cycles should be correct. This is proportional to the size of the room. Therefore it is not necessary to emphasize high frequencies in small, correctly designed rooms.

It is when a room is very large or reverberant that the high frequencies must be accentuated. In the first place, a large auditorium cannot have too much absorption or the general sound level will be too low. Then at frequencies above 1,000 cycles the boundary material begins to have decreased effect until at 10,000 cycles it has negligible effect. (There is plenty of audible sound energy in organ tone even up to 16,000 cycles, and if it can be made to sound pleasing and musical why not get the benefit of it?) According to Knudsen, the loss in air at 10,000 cycles may be as large as 34 *db*[1] greater than the loss for frequencies below 1,000 cycles in very large auditoriums under average conditions of humidity. This means that the direct 10,000-cycle energy of the source is reduced to 1/2,500th[2] part with respect to 1,000 cycles in the rear of the auditorium. After each reflection the 10,000-cycle energy suffers the same relative loss, so that the longest possible period of reverberation for 10,000-cycle tone, with perfect reflecting walls, cannot be greater than approximately 1.1 seconds for the same humidity as above in any kind of an auditorium. There is no kind of a room boundary which can make up this difference. Therefore the only thing to do is to design the source to have greater brilliance.

Take a couple of examples: A certain baroque organ was designed and voiced after the organs of Bach's time. However, the acoustics of the auditorium are comparatively dead and the moment the source stops all sound ceases. When sound is being emitted from the organ each component of the tone sounds out separately and there is no ensemble because there is no blend or cohesion. The result is a harsh, unpleasant tone.

Take another example: A baroque organ of similar design in a very reverberant room. The normal modes of vibration of the auditorium are extremely large in number, and in exciting these modes over the whole audible range there is a blending and mixing of the sounds, so that the harshness is lost and the sound is that of good ensemble. Just listen to the decay of sound in such an auditorium and note how the very high-pitched sounds disappear almost immediately (the very low-pitched sounds disappear next because the threshold of hearing is high for these), and the moderately low frequencies between 100 and 200 cycles last the longest. One might expect that frequencies around 1,000 to 2,000 cycles would persist the longest because the ear is most sensitive in this region. However, measured reverberation times of large auditoriums show a rapid decrease in times from about 300 cycles and for higher frequencies. Up to 2,000 cycles the absorption of the boundaries and the audience are chief contributors to this decrease. Above 2,000 cycles the air absorption takes effect and is the chief contributor at 10,000 cycles and above, as already explained. Also, at loud intensities the middle-range frequencies tend to cover up or mask the high frequencies, especially in a reverberant room; that is, the intensity of the high frequencies must be greater in the presence of lower frequencies in order to be heard. And this effect of masking is greater in a reverberant room because of the lower persistence of the moderately low frequencies. It is because high frequencies are masked by the lower ones and die away quickly that they can be over-emphasized; in fact, they must be accentuated in a large, reverberant room for clearness in the music. Also notice that after the source ceases the decay of sound from moment to moment is not regular after a smooth manner, but in decided steps with increase and decrease, so that the general decay is according to a definite manner. The result of this blending and more or less irregular decay, in which the excited normal modes of vibration of the room beat against each other, is a delightful enhancement of musical sounds.

In my January article, when I mentioned a radio studio as a poor place in which to place a baroque organ, the studio was mentioned only as an example of the acoustically dead room. Incidentally, radio studios were made thus because the present system of broadcasting is monaural—that is, the microphone or microphones listen with one ear and standing waves are very objectionable in such a system. A dead room has fewer and smaller standing waves than a live room. The first attempt to decrease these standing waves was to use plenty of sound absorption. However, this made the acoustics so poor for the performers that the tone quality suffered. Recently, by a proper combination of absorption and broken wall surfaces, which eliminate the bad standing wave patterns, it is possible to increase the reverberation time. When binaural systems (already a possibility) are used we may expect just as live studios as concert halls.

There is a further reason for accentuating the high frequencies in some cases, and that is where there is no direct path of sound from the organ to the auditorium. Sound energy becomes progressively more directional as the frequency is increased. Therefore, where an organ chamber has openings which do not allow the sound direct access to the auditorium, as in many churches, the only way for high frequencies to reach the auditorium is by reflection. With the low frequencies reaching the auditorium both by reflection and naturally spreading out, but the high frequencies only by reflection, it is necessary further to increase the high frequencies sound energy in the organ pipes.

In all this endeavor I have merely tried to give scientific proof of the physical facts which have been slowly evolved through centuries of experience. Certainly organ builders were aware of many of these factors centuries ago, at least in a qualitative manner, as evidenced by many examples. I take my hat off to them for their achievements, considering the equipment and lack of scientific knowledge with which they had to work. As a result the organ has developed to the point where it is the only instrument which covers the whole audible frequency spectrum, even exceeding the orchestra in this respect.

ALBERT R. RIENSTRA.

[1]See Pender-McIlwain "Electrical Engineer's Handbook" and works of V. O. Knudsen.

[2]Since ratios like 2,500 are harder to conceive and since *db* or decibel ratios are more nearly as the ear hears, these are commonly used in this type of work.

GRAY-NOVELLO

THE Gray ANTHEM COLLECTIONS

For Mixed Choirs (S.A.T.B.)

STANDARD ANTHEMS. Compiled by HOLLIS DANN. In 4 Volumes, each $1.50
THE BACH ANTHEM BOOK. Compiled by JOHN HOLLER ..... .50
ANTHEM BOOK FOR ADULT AND JUNIOR CHOIRS COMBINED. Compiled by JOHN HOLLER ..... .60

For Men's Choirs (T.T.B.B.)

THE CHAPEL CHOIR ANTHEM BOOK. Compiled by JOHN HOLLER ..... .60

For Women's Choirs (S.A. and S.S.A.)

THE SEMINARY CHOIR BOOK. Edited by LUCY CLARK STREET 1.25

For Junior Choirs

JUNIOR CHOIR ANTHEM BOOK I. Compiled by JOHN HOLLER. (S.S. or S.A.) ..... .50
JUNIOR CHOIR ANTHEM BOOK II. Compiled by JOHN HOLLER. (Unison) ..... .50
JUNIOR CHOIR ANTHEM BOOK III. Compiled by JOHN HOLLER. (S.A.B.) ..... .50

Just Published!

HAROLD FRIEDELL. King of Glory (S.A.T.B.) ..... .15
(1941 Prize Anthem of The American Guild of Organists)
C. S. LANG. Communion in E flat (Unison) ..... .15
GARTH EDMUNDSON. Communion in A (S.A.T.B.) ..... .25
MAURICE GARABRANT. Communion in A (S.A.T.B.) ..... .12
LEO SOWERBY. Lord to Thee We Lift (S.A.T.B.) ..... .16
ROBERT BAKER. O Lord God Unto Whom Vengeance (S.A.T.B.) ..... .15

THE H. W. GRAY CO., 159 East 48th St., NEW YORK
Agents for NOVELLO & CO., LONDON

NOVELLO-GRAY

ALFRED
WIDEMAN
Holy Name Cathedral
CHICAGO

CARL M. RELYEA

THE BIRTH OF ANTONIN DVORAK just a hundred years ago was commemorated in the Morrow Memorial Methodist Church of Maplewood, N. J., with a Dvorak centennial service on the evening of March 2 under the direction of Carl M. Relyea, organist and choirmaster. The prelude was the Largo from the "New World" Symphony and as the postlude Mr. Relyea played "On the Holy Mount," Op. 85. Dvorak's well-known "Biblical Songs" and his setting of Psalm 149 were followed by a portion of the "Stabat Mater." A large congregation was present.

Morrow Memorial is the largest Methodist church in New Jersey. The musical forces consist of a solo quartet, a senior choir of forty voices and a young people's choir of fifty-five.

While in college, and before going to the church in Maplewood, Mr. Relyea was organist of the First Parish Church, Presbyterian, in Hudson, N. Y. He still takes his choir and soloists from Morrow Memorial to the Hudson church once a year to give a program of sacred music.

Mr. Relyea, who is only 28 years old, held his first church position at the age of 15 years. He is a graduate of Columbia University and of the Institute of Musical Art in New York City and studied piano and organ with Gaston M. Dethier. While at the institute he entered Columbia, attending both institutions simultaneously. He received the bachelor of arts degree from Columbia in 1935 and was awarded the William Mason scholarship for graduate work at Columbia University in music. He received his M.A. in 1938 with a thesis on "French Organists of the Seventeenth Century."

Mr. Relyea left the North Presbyterian Church, New York City, in 1937 to become organist and choirmaster of the Morrow Memorial Church, Maplewood, N. J., He is engaged in private teaching in New York and Maplewood in addition to his church duties.

Doris Breinig Appointed.

Doris Breinig, a graduate of the Guilmant Organ School, has been appointed organist and choirmaster of Trinity Evangelical Lutheran Church, Kutztown, Pa. She will preside over a four-manual Möller organ and direct an adult mixed chorus, a girls' chapel choir and a boy choir.

LOUIS F. MOHR & COMPANY
ORGAN MAINTENANCE
2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day
Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers
An Organ Properly Maintained Means Better Music

WINSLOW
CHENEY
"One of the elect of his generation of organists." The Musical Courier, New York.
108 CLARK ST. BROOKLYN, N. Y.

W. O. TUFTS, M.S.M.
WASHINGTON, D. C.

A. B. Mus. M. F. A. G. O.
THEODORE HUNT
Centre College, Danville, Kentucky
Danville Civic Chorus
Centenary Methodist Church

HAROLD HEEREMANS
UNIVERSITY COLLEGE
NEW YORK UNIVERSITY
MEMORIAL PRESBYTERIAN CHURCH
BROOKLYN, N. Y.

LONGY SCHOOL OF MUSIC
One Follen Street, Cambridge, Mass.
Trowbridge 0956
E. POWER BIGGS
Teacher of Organ
Catalogue on Request.
Registration Sept. 1-18, 1939

FRANCIS SNOW, Mus. Doc.
TRINITY CHURCH
BOSTON
RECITALS — INSTRUCTION
IN ORGAN AND CHOIR TRAINING

FREDERICK MARRIOTT
Organist - Carillonneur
ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

HENRY F. SEIBERT
Organist and Choirmaster
Lutheran Church of the Holy Trinity
Central Park West at 65th Street
New York, N. Y.

Felix F. Schoenstein & Sons Pipe Organ Builders
SAN FRANCISCO, CALIF

Charlotte Klein
Mus. D., F.A.G.O.
St. Margaret's Church
Washington, D. C.

Ruth Harsha
Ernest Williams School of Music
Central M. E. Church
BROOKLYN, N. Y.

HAROLD C. COBB
ORGANIST
SINAI TEMPLE
CHICAGO, ILLINOIS

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist and Choirmaster
Central Congregational Church
Brooklyn, New York City

DeWitt C. Garretson
A.A.G.O.
St. Paul's Cathedral
Buffalo, N. Y.
Recitals
Management Dorothy Porter
1425 Broadway, New York City

Ernest Prang Stamm
Recital Organist
SAINT LOUIS

James Philip Johnston, F.A.G.O.
Organist and Choirmaster
Church of the Holy Innocents
Brooklyn, N. Y.

NEWELL ROBINSON
F.A.G.O., C.H.M.
Organist Choirmaster
Grace Church
Mount Airy Philadelphia, Pa.

Margaret Whitney Dow
F.A.G.O.
Florida State College for Women
Tallahassee, Fla.

FRANK A. McCARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

JOHN HARMS
Organist and Choirmaster
Grace Church, Plainfield, N. J.
Temple Israel, Lawrence, N. Y.

PIETRO YON
853 Carnegie Hall
NEW YORK CITY

C. HAROLD EINECKE
Mus. D., Mus. B., F.W.C.C.
Park (First) Congregational Church
GRAND RAPIDS, MICHIGAN

Harris S. Shaw, A.A.G.O.
Piano — Organ
Musicianship
Address: 175 Dartmouth St., Boston, Mass.

WILLIAM F. SPALDING
ORGANIST AND CHOIRMASTER
CHURCH OF THE ASCENSION
ORGANIST AND INSTRUCTOR
UNIVERSITY OF DENVER
DENVER, COLORADO

Anne Versteeg McKittrick,
F. A. G. O.—CHM.
Grace Church, Brooklyn Heights,
Brooklyn, N. Y.
Preparation for Guild Examinations
Studio: 254 Hicks Street, Brooklyn

Alexander
SCHREINER
F. A. G. O.
The Tabernacle
Salt Lake City

Claude L. Murphree
F. A. G. O.
University of Florida
GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.
Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION
7957 Marquette Ave.
CHICAGO

MARSHALL BIDWELL
Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

G. DARLINGTON RICHARDS
Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in Boy-Choir Training

Edith B. Athey
Recitals — Services
The S. H. Hines Funeral Home
Washington, D. C.

GEORGE WM. VOLKEL
Mus. Bac., F.A.G.O.
Organist and Choirmaster
EMMANUEL BAPTIST CHURCH
36 St. James Place Brooklyn, N. Y.

SCHANTZ ORGANS
Built by
A. J. Schantz, Sons & Company
ORRVILLE, O.
Builders of Fine Organs Since 1873

Telephone Harrison 2219 Church and Residence Organs
L. D. Morris Organ Company
Mechanical Experts — Designers-Builders of FINE PIPE ORGANS — Artistic Tone
410 South Michigan Blvd., Chicago, Ill.
Factory: 1039 Addison St. Telephone Lakeview 1334

Paul Callaway Gives Recital in Montreal in Casavant Series

BY GEORGE M. BREWER

The final recital in the Casavant Society series for 1940-41 was given in Trinity Memorial Church, Montreal, April 17, by Paul Callaway, organist of the Cathedral in Washington, D. C. Both as to program and rendition this was one of the most completely satisfying events of the year. Balance between old and new in organ literature, in addition to a well-thought-out registration scheme, consistent with period and composition, gave a net result that indicated sane judgment and keen aesthetic sensibility.

The program began with the Chaconne in C minor of the great Danish composer Buxtehude. As far as the organ permitted this was given an eighteenth century tonal registration plan. Bach's First Sonata and the F major Toccata were played in sane tempo and with well-chosen color contrast. Cesar Franck's Chorale in E major was shorn of any sentimentality and, by reason of this, the yearning quality of the music stood out in much bolder relief. It almost made one feel that one was listening to it for the first time. There was a convincing adherence to strict time which indicated more than ever that we were listening to a player who refused to allow detail to obtrude and becloud the architectural design of the composition. The Tournemire Toccata received a tempestuous performance, out of which emerged a certain placidity voiced by flutes woven adroitly into a masterpiece of registration. The Marcel Dupré Symphony No. 2 was a veritable *tour de force*, technically and artistically. Mr. Callaway has an impeccable sense of "timing." To him a pause is of vital emotional value in much the same way as was a silence to Maeterlinck.

WILLIAM WOODS COLLEGE PRESENTS BIG ORGAN CLASS

William Woods College, Fulton, Mo., where Mrs. Margaret MacGregor has been in charge of the organ department during the last year, in the absence of Margaret McPherson, has continued its work with vigor. A fruit of this devotion to the instrument has been a series of senior recitals by students this spring. May 4 this program was played: Allegro con spirito from Third Sonata, Borowski (Elmarie Ann Reese); "In Moonlight," Kinder (Billee Zach Boles); "By the Brook," Boisdeffre (June Henderson Driver); Toccata in D, Becker (Mary Lou Atkinson); Suite in Miniature, DeLamarter (Mary Elizabeth Beasley); "The Song of the Basket Weaver," Russell (Mary Lou Atkinson); Festival Toccata, Fletcher (June Henderson Driver).

Edith E. Galbreath gave the following program May 1: Largo, Handel; "Ave Verum," Mozart; Prelude and Fugue in G minor, Bach; "A Shepherd's Evening Prayer," Nevin; Toccata in D minor, Nevin. Mary Creel Farris played these selections March 27: Toccata in D minor, Bach; "Prayer," Schubert; Canon, Schumann; "East Wind," Rowley; "Dreams," McAmis; Chorale and Toccata, "Suite Gothique," Boellmann.

Betty Joe Borum played this program March 20: Prelude and Fugue in D minor, Bach; Reverie, Dickinson; "The Squirrel," Weaver; "Nun danket Alle Gott," Karg-Elert. Marjorie Ann May's offerings Feb. 20 were: Sonata in E minor, Rogers; Prelude and Fugue in E minor ("The Cathedral"), Bach; Evensong, Johnston; "Agnus Dei," Bingham; Fanfare, Lemmens.

Bullis to Teach in Milwaukee.

Alverno College of Music, Milwaukee, Wis., announces that Dr. Carleton H. Bullis, professor of theory at Baldwin-Wallace Conservatory, Berea, Ohio, and author of "Harmonic Forms," will give a special course during the summer session at Alverno College. Teachers and students of harmony will thus have an opportunity to become acquainted with Dr. Bullis' approach to harmony through the integration of harmonic theory, ear training and keyboard work. Sister M. Clarissima, O.S.F., A.A.G.O., is professor of organ, chant and theory at Alverno College and Sister M. Presentia, O.S.F., is instructor in organ and theory.

JOSEPH W. CLOKEY
DEAN OF THE SCHOOL OF FINE ARTS
MIAMI UNIVERSITY
•
OXFORD, OHIO

PORTER HEAPS
RECITAL ORGANIST
Chicago

Richard Keys Biggs
Blessed Sacrament Church, Hollywood
St. Paul's Church, Los Angeles
Address:
6657 Sunset Blvd., Hollywood, Cal.

URBAN DEGER
ORGANIST
Recitals and Instruction
344 Ludlow Arcade Dayton, O.

Katharine Fowler, M. Mus.
Columbia Heights Christian Church
Washington, D. C.

JOHN A. GLASER
ORGANIST and Choirmaster
LUTH. CHURCH of OUR SAVIOR
BROOKLYN, N. Y.
LESSONS RECITALS
CHOIR CONDUCTING
Address 1218 Halsey Str.

Stanley E. Saxton
Organist of
SKIDMORE COLLEGE
Saratoga Springs, New York

W. LAWRENCE CURRY
Organist and Director of Music
BEAVER COLLEGE
Jenkintown, Pennsylvania

David Hugh Jones
Westminster Choir School
PRINCETON, NEW JERSEY

Kenneth Cutler, M. Mus.
American Conservatory
Temple Sholom
Chicago

ROSSETTER COLE
Composition and Theory. Prepares for Examination in American Guild of Organists
1625 KIMBALL BUILDING, CHICAGO

ORGOBLOS IN THE NATION'S CAPITAL

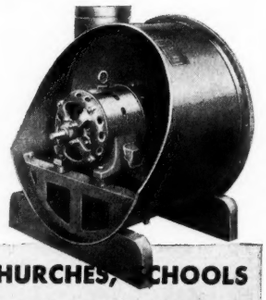
This year the A. G. O. Convention will be held in the Nation's Capital.

Organ recitals will again be a popular feature—and, as on previous occasions, the majority of the recital organs as well as the majority of the leading churches in the Convention City are equipped with Spencer Orgoblos.

The Washington Cathedral, shown above, has three Spencer Orgoblos, ranging from 2 horsepower in St. Joseph's Chapel to the 7½ and 20 horsepower units on the main organ.

The Church of the Latter Day Saints, Library of Congress and Thomas Circle Christian Church are also Spencer equipped and on the tentative schedule for recitals.

Spencer Orgoblos are distinguished by their compact, all metal construction, lack of noise and vibration, and reliability of air service without annoying surges. Ask for the bulletins on Orgoblos for your Church, School, Theatre or home.



SPENCER HARTFORD
FOR CHURCHES, SCHOOLS THEATRES AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.
CHICAGO OFFICE—53 WEST JACKSON BOULEVARD S-210-F

ZEPHYR BLOWERS
for
PIPE AND REED ORGANS
QUIET OPERATION
LONG SERVICE
SMALL SPACES
Zephyr Electric Organ Blower Company
ORRVILLE, OHIO

Simplex Electric Organ Blowers
have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.
WRITE FOR PRICES
B. F. BLOWER CO., INC.
41 THIRD STREET FOND DU LAC, WISCONSIN

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS
655 Atlantic Ave. Boston, Massachusetts

C. ALBERT SCHOLIN, M. M.
Kingshighway Presbyterian Church
ST. LOUIS

Klaus Speer, Mus.M.
Organist and Choirmaster
Christ Church and St. Michael's
Germantown, Philadelphia
Recitals Lessons

MISS BETTY MARTIN

YOUNGEST TEXAS MEMBER HEARD IN RECITAL IN DALLAS

Betty Martin, the youngest member of the Texas Chapter of the American Guild of Organists, was presented in a recital Sunday afternoon, April 27, at the City Temple in Dallas. Howard Stanton, baritone, and the youth choir of which Helen Louise Poe is sponsor, Charles Willis director and Miss Martin organist also took part in the program.

Miss Martin is the daughter of Mr. and Mrs. Roland Martin and a pupil of Miss Katherine Hammons. Hostesses and ushers at the recital were representatives of the Guild, of the Dallas Federation of Junior Music Clubs, of which Miss Martin is president, and of the Wednesday Morning Junior Club, the Schubert Juniors and the Studio Club.

The program included: Allegro from Sonata in C minor, Guilmant; Sonatina from the Cantata "God's Time Is Best," Bach; Toccata and Fugue in D minor, Bach; Minuet, W. J. Marsh; "The Primitive Organ," Yon; "The Bells," Price; Sketch in D, Schumann; Toccata from Fifth Symphony, Widor.

Miss Martin gave her first organ recital three years ago at the age of 13.

SCHANTZ FACTORY IS BUSY; LARGE PIQUA ORGAN ON LIST

A number of new organs have been completed recently or are under construction at the factory of A. J. Schantz, Sons & Co. in Orrville, Ohio. A three-manual Schantz organ will be dedicated at the First Presbyterian Church, Piqua, Ohio, in July. The Christian Reformed Church of Muskegon Heights, Mich., and the Christian Reformed Church at Comstock, Mich., will dedicate their new instruments in June.

Orders received in May include a three-manual for the Solomon Lutheran Church of Woodville, Ohio, the Rev. H. Lindemann pastor and Mrs. Arthur Meyer organist; a large two-manual for the First Presbyterian Church, Norwalk, Ohio, the Rev. Paul Mellish pastor and Mrs. Donald Van Horn organist; a two-manual for Hayes Memorial Methodist Church, Fremont, Ohio, the Rev. B. E. Stevens pastor and Raymond Sheely organist, and a two-manual for St. John's Lutheran Church, Canal Fulton, Ohio, the Rev. L. Fudge pastor and Donald Simmons organist.

GARDNER READ'S NEW WORK TO HAVE PREMIERE IN FALL

Gardner Read, the young Evanston composer, has received word that his newest composition for organ, a Chorale Fantasia, Op. 50, based on the traditional Christmas carol "Good King Wenceslas," has been accepted for publication by the H. W. Gray Company of New York. The work will receive its premiere in the fall when played by Robert Elmore, who will feature it on his country-wide tour. Mr. Read has also received word that his Prelude and Toccata, Op. 43, for small orchestra, has been awarded the Juilliard School of Music publication prize this year. This is the second time he has won this award, his symphonic suite, "Sketches of the City," Op. 26, having won the prize in 1938. The Prelude and Toccata has had fourteen major performances since its premiere in 1937 by the Rochester Philharmonic Orchestra under Dr. Howard Hanson.

Programs by Phillips Motley.

The choir of the First Baptist Church, Montreal, Que., was heard in a twilight recital April 5 under the direction of Phillips Motley, Mus.B., F.C.C.O., organist and choirmaster, assisted by Arthur Davidson, violinist. On March 29 Mr. Motley gave a recital in Christ Church Cathedral, Montreal, playing the Prelude and Fugue in C minor, Bach; Allegro from Concerto in A minor, Vivaldi-Bach; "Solemn Melody," Walford Davies; "Tune for the Flutes," Stanley; Voluntary in G minor, Stanley; "Benedictus," Reger; Prelude on Gibbons' "Drop, Drop, Slow Tears," Whitehead; "Thou Art the Rock," Mulet. Mr. Motley is conductor of the Cathedral Singers, a large choral society, which is performing the B minor Mass of Bach under Sir Thomas Beecham's direction at the Montreal music festival in June.

Order by Cincinnati Convent.

The Sacred Heart Convent at Clifton, Cincinnati, has placed a contract with the Kilgen Organ Company of St. Louis for a two-manual to be installed in the chapel. This is the fifth Kilgen organ for the Sacred Heart Order in the United States.

Builders' Name Plates
are as Traditional in Character as the Organ itself.
We can supply these exactly as desired
Original Designs of the following on our files:
Allen, Bohn, Besch, Beregh, Brunner, Bartholomay, Courboin, Cesander, Campbell, East, Furst, Frazee, Fritsche, Guenther, Gundling, Gerger, Gottfried, Hillgreen Lane, Huber, Heckman & Newcomer, Hall, Kohl, Kershaw, Kimball, Kilgen Associates, Laws, Legge, Lewis & Hitchcock, Master Touch, Miller, Moller, Peragallo, Preschley, Reuter, Raymond, Reed, Stannke, Schoenstein, Schaefer, Skinner, Schantz, Stahl, Treu, Verlinden, Vogelpohl, Wangerin, Wichlac, Wiener, Wicks, White, and many others.
Hagerstown Engraving Co.
233 East Franklin St., Hagerstown, Md.
Engraved Ivory and Celluloid, Console Requirements

Mapleville Organ Supply Co.
Manufacturers of
Consoles, Relays, Gang Switches, Harp and Chime Actions, Chests, Chest Primaries, Swell Engines, Re-leathering and Wiring.
Write for Catalogue and Prices
Mapleville - - - Md.

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED — COMPETENT AND DEpendable organ salesmen. State qualifications; give references. Write Kilgen Associates, Inc., 3823 Laclede avenue, St. Louis, Mo.

WANTED TO BUY—I AM INTERESTed in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [tf.]

WANTED—IOWA CHURCH WANTS an organ, used or new. About $4,000. Submit specifications. Address F-6, THE DIAPASON.

WANTED—A SMALL TWO-MANUAL electro-pneumatic organ. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

WANTED—TWO-MANUAL ELECTRIC action console, Möller preferred. State full particulars. Address F-4, THE DIAPASON.

PIPE ORGANS
Yearly Maintenance Contracts
REBUILDING
ADDITIONS
REPAIRS
TUNING
Courteous and Dependable
Pipe Organ Service
by
Factory Trained Experts
Chester A. Raymond
Organ Builder
176 Jefferson Rd. Princeton, N. J.
Phone 935

Dennison Organ Pipe Co.
Reading, Mass.
We Specialize in
Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops.
1847 1941

STOP KEYS - DRAW KNOBS
TILTING TABLETS - NAME PLATES
PISTONS - MARKERS
Supplied in modern non-inflammable material.
Engraved in any desired type.
THE W. H. REISNER MFG. CO., INC.
240 North Prospect St. P. O. Box 71
Hagerstown, Md.

BUILDING | REPAIRING
LaMARCHE BROTHERS
PIPE ORGANS
6525-31 Olmsted Ave. Newcastle 2071
A CHICAGO CONCERN SINCE 1918
MAINTAINING | REBUILDING

FOR SALE

FOR SALE — SEVERAL ONE-MANual chapel and parlor reed organs, $35 up. Kimball, modernistic case, 176 reeds, nice specification, bench to match; eleven-stop Newman, gingerbread castle; Mason & Hamlin plain walnut, fourteen stops; Swan, oak, eighteen stops; Farrand & Votey, electric; Chase six octave, oak. By appointment. Omar Whaley, 2626 North St. Louis avenue, Chicago; telephone SPAulding 1900.

FOR SALE—FOUR-MANUAL AUSTIN organ, with electric console. Instrument in perfect condition and will be sold at great sacrifice. Now installed in large Congregational church and can be seen and played, if desired. Original cost $30,000. Please communicate with Harold L. Gulick, 67 Berwick street, Worcester, Mass., for particulars. [tf.]

FOR SALE — MUST BE SOLD IMmediately, almost new portable Estey electro-pneumatic reed organ. Suitable for residence or auditorium. Excellent for practice, with A.G.O. console. Will accept reasonable offer. Address C-9, THE DIAPASON.

FOR SALE — TWO-MANUAL FOUR-stop pipe organ, twenty-two stops, twelve couplers, twelve adjustable combinations, detached drawknob movable console. Address Charles F. Boehm, 7109 Seventy-third street, Glendale, Long Island N. Y.

FOR SALE—IF A PENNY SAVED is a penny earned, you are wasting money in not using the Gem blower. It is equal to any on the market and quieter. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—CHOIR GOWNS, GRAY poplin, academic style, fluted, slightly used, $2.50 each. New black poplin gowns, academic style, pleated, $3.75 each. Send for descriptive leaflet. Lindner, 425-TD Seventh avenue, New York City.

FOR SALE — TWO-MANUAL, FOUR sets pipes, Kimball organ, like new, $1,500 installed. Write F. C. Wichlac and Associates, 1153 North Karlov avenue, Chicago, Ill.

FOR SALE—TWO KINETIC BLOWers, 2 and 3 h.p. each; Spencer 7½-h.p. Orgoblo; all 1,200 speed. This material priced for quick disposal. Address D-6, THE DIAPASON.

FOR SALE—BARE, MODERN, FIVEhorse, five-inch wind, Orgoblo. Will equip with any desired current, new motor. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb. Established 1923.

FOR SALE — SOME USED PIPE organ material. Will quote prices on what you need. Write F. C. Wichlac & Associates, 1153 North Karlov avenue, Chicago.

FOR SALE—PEDAL PIANO. ALSO three-manual gumwood console and parts suitable for amateur builders. In mid-west area. Address F-2, THE DIAPASON.

FOR SALE—KINETIC BLOWER, 1,250 cubic feet at three inches. G. E. motor, one phase, 110-220 volts, 2 h.p. Fenton Organ Company, Nyack, N. Y.

FOR SALE—FOUR-RANK MORTONWicks organ, in very good condition, with oak console. Reasonable. Address E-6, THE DIAPASON.

FOR SALE—A MODEL A HAMMOND. Condition like new. Address F-5, THE DIAPASON.

POSITION WANTED

POSITION WANTED — ORGANIST, New York State, desires position in Middle West or West. Recitalist. Junior or adult choir. Write F-3, THE DIAPASON.

DENISON BROS.
Manufacturers of
ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS
Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory
Established 1877
DEEP RIVER - - CONN.

Quality Organ Pipes
Scientifically Scaled, Artistically Voiced.
Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.
JEROME B. MEYER & SONS, INC., Mfrs.
MILWAUKEE, WISCONSIN

OPPORTUNITY

THE awarding of a contract for an organ should be an occasion for gratification, not only to the manufacturer, but to those who have entrusted the obligation . . . The awarding of a contract to Pilcher is considered, not merely one more business accomplishment, but rather another opportunity to more than justify the confidence of the buyer . . . Your inquiry is invited . . . HENRY PILCHER'S SONS, Incorporated, General Offices, Louisville, Ky.

PILCHER *Organs*

HALL ORGANS

Now in Process of Construction
Or Under Construction

St. Saviour's P. E. Church, Bar Harbor, Maine, three manuals

St. John's Lutheran Church, Stamford, Conn., two manuals

First Church of Christ, Scientist, Baldwin, N. Y., two manuals

Christ P. E. Church, West Haven, Conn., two manuals

Calvary Lutheran Church, Worcester, Mass., two manuals

The HALL ORGAN Company
BUILDERS OF PIPE ORGANS
WEST HAVEN CONNECTICUT

We have the pleasure to announce the award of contract to build a three-manual organ for

THE ANNIE MERNER PFEIFFER CHAPEL
BENNETT COLLEGE, GREENSBORO, N. C.

This organ is the generous gift by Mrs. A. M. Pfeiffer and is the sixth Kimball organ purchased by Mrs. Pfeiffer and her family.

W.W. KIMBALL CO.

Established 1857

ORGAN ARCHITECTS AND BUILDERS

Kimball Hall **Chicago**