

# THE DIAPASON

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## PROMINENT MEN PLAY WORCESTER RECITALS

### FOUR ON MONDAYS IN MARCH

William Self, Homer Humphrey, Carl McKinley and Francis W. Snow  
Are Heard on the Large Aeolian-Skinner Instrument.

Four recitals on the William E. Rice memorial organ in All Saints' Church, Worcester, Mass., were arranged by William Self, organist and choirmaster of All Saints', for the Monday evenings in March. The last recital took place March 27, when Mr. Self played compositions by Charles Marie Widor in honor of the centenary of his birth, including the "Symphonie Romane," the Allegro Cantabile from the Fifth Symphony, the Scherzo from the Fourth and the Finale from the Third. These recitals were played on the large Aeolian-Skinner organ.

Homer Humphrey of the Second Church, Boston, presented the following program March 6: Fantasia in D flat, Saint-Saens; Chorale Prelude, "When We Are in Deepest Need," Bach; Passacaglia and Fugue, Bach; "Pour la Communion d'Une Messe de Minuit à Noel," Huré; Scherzo in G minor, Bossi; "Clair de Lune," Vienne; Finale, Sixth Symphony, Widor.

Carl McKinley of the Old South Church, Boston, was heard March 13 in the following works: Prelude and Fugue in C major, Bach; Five Chorale Preludes on the Melody "O Sacred Head, Now Wounded," by Hassler, Buxtehude, Bach, Reger and Brahms; Sonata 1, Hindemith; Symphonic Chorale, "Jesu, geh' voran," Karg-Elert; Scherzetto, Vienne; Berceuse, Dupré; Allegro, Sixth Symphony, Widor.

Francis W. Snow of Trinity Church, Boston, the recitalist March 20, played this program: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Prelude, Clerambault; "A Tune for the Flutes," Stanley; Trumpet Tune and Air, Purcell, and these compositions of Johann Sebastian Bach: Toccata in D minor (Dorian); Andante from Fourth Trio-Sonata; Two Arias ("When Thou Art Near," arranged by Kraft, and "Sheep May Safely Graze," arranged by Taylor); Three Chorale Preludes ("Through Adam's Fall," "O Man, Bewail Thy Sin So Great" and "Have Pity, Lord"); Toccata in F major.

## CLARE L. EDWARDS KILLED BY AUTOMOBILE IN FORT WAYNE

Clare L. Edwards, a well-known organist of Fort Wayne, Ind., died March 19 at a hospital in that city as the result of injuries received when he was struck by an automobile two days before his death. He was alighting from a streetcar when a speeding car overtook him and dragged him forty feet, causing a compound leg fracture, a skull fracture and internal injuries.

Mr. Edwards, who was born at Gosport, Ind., had been a Fort Wayne resident for thirty years. He was a veteran of the first world war.

Mr. Edwards was one of the first organists to play for silent films. He moved to Fort Wayne from southern Indiana in 1914 for the opening of the Jefferson Theater, where he was the leading organist for several years. The Wayne Street Methodist Church, Zion Lutheran Church and the First Presbyterian were among the churches served by Mr. Edwards. He was at the Presbyterian Church at the time of his death.

Mr. Edwards is survived by two sisters, Mrs. Ethel K. Hunt of Franklin, Ohio, and Mrs. Ruth Pearson of Indianapolis.

## MAURICE DOUGLAS PEDERSEN AT DETROIT CHURCH



MAURICE DOUGLAS PEDERSEN began his fifth year as organist-choirmaster of the Woodward Avenue Presbyterian Church, Detroit, April 1, at which time his adult choir arranged a surprise party. Mr. Pedersen gave his fourth annual organ recital, assisted by the choir of the church, Sunday afternoon, March 12. The program was as follows: Chorale Preludes, "Rise, My Soul, and Stretch Thy Wings" and "Faith of Our Fathers," McKinley; "Southwestern Sketches," Homer Nearing; Passacaglia and Fugue in C minor, Bach; "Come unto Him," M. D. Pedersen, and "Praise to the Lord," F. Melius Christiansen (choir); "Nocturne at Sunset," "The Fountain" and "Nocturne at Twilight," DeLamarter; "Ave Maria," Franz Schubert; "The High Window," from "Sketches of a Cathedral," Mulet; Sonata on the Ninety-

fourth Psalm, Reubke.

Besides his annual organ recital and fifteen minutes of organ music before each morning service Mr. Pedersen has presented one Bach program and his choir has performed Brahms' "Requiem," Stainer's "Crucifixion," Handel's "Messiah" and Matthews' "Triumph of the Cross." The last-named was performed for the second time on Palm Sunday evening before the Woodward Sunday evening hour, a combined service of all the churches on the avenue.

Mr. Pedersen will give a recital at St. James' Church, Grosse Ile, Mich., before the Friday Musicales of Grosse Ile May 12. He will also conduct the music of the Junior Hi camp for boys and girls of the junior high age at Niles, Mich., the last week of June and the first week of July.

## MAURICE C. RUMSEY DEAD; STRICKEN AT THE ORGAN

Maurice C. Rumsey, organist of the Episcopal Church of the Messiah and Incarnation, Brooklyn, N. Y., suffered a cerebral hemorrhage March 26 as he concluded his playing of the postlude at the morning service and died an hour later. He was 66 years old.

Born in Gateshead, England, Mr. Rumsey came to New York at the age of 13. He studied the organ at St. Agnes' Chapel of Trinity Episcopal Parish and later served St. Saviour's Episcopal Church, Bar Harbor, Me. At that resort he organized and conducted the Bar Harbor Choral Society. After returning to New York from Bar Harbor he served for seventeen years as organist of St. Matthew's Episcopal Church, New York, now the Church of St. Matthew and St. Timothy. Twenty years ago he became organist of the Church of the Incarnation, Brooklyn, later merged with the Church of the Messiah.

Mr. Rumsey founded and conducted the Choral Art Society in Brooklyn. The organization functioned until a year ago.

He left his widow, Mrs. Addie Bunker Rumsey; two daughters, Mrs. Adeline R. Marx and Mrs. Agnes Goodman, and two brothers, John W. and Howard Rumsey, all of New York.

## NOBLE DIRECTS OWN WORKS IN ELIZABETH, N. J., CHURCH

At a special musical service held Sunday evening, March 12, in Trinity Episcopal Church, Elizabeth, N. J., Dr. T. Tertius Noble conducted the choir in a group of his own anthems and played two of his well-known organ numbers. It was the first time that Dr. Noble heard any choir sing his latest anthem, "It Is Finished," composed since his retirement

last June and dedicated to the choristers of St. Thomas' Church in New York. The church was well filled and there were twenty-five in the choir. All were inspired by Dr. Noble's leadership. Three numbers were sung a cappella, the rest with organ accompaniment, with Elizabeth Wood, organist and director at Trinity, at the organ.

## FIELD AMBULANCE FOR ARMY GIFT OF GUILD MEMBERS IN U.S.

Contributions from all parts of the United States were received for the fund with which the American Guild of Organists has purchased a field ambulance for the army, making this a national project indicative of what united effort on the part of the American organists can accomplish. A bronze plate to be affixed to the ambulance will bear the name of the Guild. Captain John E. Haigney of the Army Service Forces, Headquarters Second Service Command, on Governor's Island, N. Y., in a letter to Warden Elmer expresses the appreciation of the army in these words:

"Sincere appreciation is expressed for the patriotic efforts and cooperative spirit of the American Guild of Organists in offering to make this donation in behalf of the men in the service."

A certificate from the Treasury Department, signed by Henry Morgenthau, Jr., Secretary of the Treasury, has been received by the Guild, saying that "in recognition of the patriotic and generous donation made to the United States, this citation is awarded to members of the American Guild of Organists."

MRS. JOHN BOGEN, mother of Allen Bogen, the Chicago organist, died March 6. Her home was at Le Mars, Iowa. Mrs. Bogen would have been 89 years old next August.

## CLEVELAND ORGANISTS WELCOME THE WARDEN

### RECORD CROWD AT DINNER

Northern Ohio Chapter Greets Elmer  
103 Strong—Busy Day in Cincinnati  
When Southern Ohio Entertains Head of A.G.O.

One of the largest gatherings the Northern Ohio Chapter in Cleveland has placed on record in many a year was on hand to greet Warden Elmer on his visit April 10. The evening opened with a chicken dinner at the First Unitarian Church, with 103 members and guests present, including the founder of the Grand Rapids Chapter, who is now located in Akron, and his boy soprano soloist; the dean of the newly-formed Youngstown Chapter; a professor from Oberlin College; professors from Western Reserve University and Baldwin-Wallace College; the music director of the Cleveland public schools; the director of singing at University School; the curator of musical arts of the Art Museum, and others prominent in the musical life of our city.

Mr. Elmer gave us a short talk about the founding and development of the Guild and emphasized the importance of the various chapters. He met and talked with many of the organists present and his visit will be an inspiration to us.

We next assembled in the church for a very enjoyable evening of ensemble music for strings, organ and voices, prepared by Walter Blodgett, organist and choir director of the church, with the assistance of his choir, a group of strings, and Josef Schnelker at the newly-rebuilt Holtkamp organ. There was a richness in the blending of the strings and the organ, and they, together with the voices, in the Buxtehude cantata, "Alles was Ihr thut," which was very pleasing, and because ensembles like this are so seldom heard, we appreciate them all the more. Among the program numbers were three Sonatas for organ and strings by Mozart, the Vivaldi Concerto in D minor and a "Concerto Grosso" by Sammartini.

During the dinner emergency arrangements were made with Donald Lendewrite, boy soprano from Grand Rapids, who was with Harold Tower, to sing the solo part of Mendelssohn's "Hear My Prayer" with the choir, without rehearsal. His fine, clear voice and the excellent performance of the choir demonstrated careful training. The organ accompaniment without the strings gave us a good idea of the effectiveness of the new instrument.

The entire evening was such a happy experience that the members lingered for a long time to talk it over and to greet their friends.

J. LEWIS SMITH, Treasurer.

## Warden Is Guest in Cincinnati.

Warden S. Lewis Elmer was the guest of the Southern Ohio Chapter in Cincinnati April 12 and in the course of a busy day formed a happy acquaintance with the chapter's membership and they with him. Before noon he was taken to visit a large exhibit of relics from Latin-American countries, arranged by the Grace Steamship Lines as their contribution to the celebration of Pan-American Week. At 12:30 the officers and executive committee of the chapter gave a luncheon for Mr. Elmer at the Hotel Gibson, after which he gave an interesting and enlightening talk on the new objectives of the national organization, including his ideas on expansion. There was a discussion of the Guild examinations, which resulted in much better mutual understanding of this subject.

After luncheon Robert S. Alter took Mr. Elmer and Dean Kuehner to his plant,



the American Tool Works Company, where the entire organization assembled in one of the main shop bays to hear a thrilling talk by Frank Laskier, British seaman, who is touring the country relating his experiences on ships that were bombed out from under him, on one of which he lost a leg. The public address system assisted the speaker and provided martial music. After leaving this ceremony Mr. Kuehner and Mr. Alter conducted Mr. Elmer to see the Casavant organ at Christ Church, of which Parvin Titus is organist and choirmaster; to the Conservatory of Music to see and hear the new Aeolian-Skinner organ and to the Rockdale Avenue Jewish Temple to inspect the four-manual Möller.

Dean Kuehner and others, with Mr. Elmer, sat down to an informal dinner, after which they attended a reception by Mr. and Mrs. Robert S. Alter at their home overlooking the Ohio River, at which fifty guests assembled. Mr. Elmer gave a very interesting and witty talk. These formalities being over the guests were invited into the main dining-room for refreshments, sufficiently diversified to suit all tastes, and the gathering turned into a reunion of the chapter.

ETHEL HAAG, Registrar.

[Other news of the American Guild of Organists will be found on pages 8, 9 and 10.]

### THANE McDONALD IN NAVY; LEAVES WAKE FOREST POSTS

Thane McDonald gave a farewell recital of Easter music at the Baptist Church of Wake Forest, N. C., on the evening of April 9. He was inducted into the navy April 17 and for the duration of the war has left his work at the church and as director of the department of music at Wake Forest College. He has also been treasurer of the North Carolina Chapter, A.G.O.

In a tribute on the church bulletin the feeling of the community toward Mr. McDonald is expressed in these words: "His work and ministry have been of the highest order. Efficient, untiring, reverent, friendly, sympathetic and cooperative, he will be sorely missed by the entire community. We shall look forward eagerly to the time when he will return to Wake Forest to resume the work already begun so auspiciously."

Mrs. McDonald, their two little daughters and Mrs. McDonald's mother expect to make their home in Wake Forest.

The farewell recital program included the following numbers: Chorale Preludes, "O Man, Thy Grievous Sin Bemoan" and "The Blessed Christ Is Risen Today," Bach; Passion Chorale, "O Sacred Head Once Wounded," Reger; "O Filii," Guillemant; "The Mystic Hour," Bossi; "Vision," Rheinberger; "Marche Religieuse," Guillemant.

Dr. Hubert M. Poteat, for nearly thirty-five years organist and choir director of the Wake Forest church, has agreed to fill this position again.

### HARRY HUBER AND CHOIR PRESENT MUSICAL SERVICE

The Broadway Choral Society of the Broadway Methodist Church, Camden, N. J., under the direction of Harry H. Huber, organist and choirmaster, sang at a musical vesper service in the Clonmell Methodist Church, Gibbstown, N. J., Sunday afternoon, March 26. The choir sang the following: "Cherubim Song," Bortniansky; "Worship," Shaw; "Bless Thou the Lord," Ivanoff; "Lift Up Your Heads," Ashford; "O Lord Most Holy," Franck; "God So Loved the World," Stainer; "Gloria in Excelsis," Mozart. Mr. Huber played: Toccata and Fugue in D minor, Bach; "O God, Thou Faithful God," Brahms; Concerto No. 13, Handel; Andante (MSS.), Huber, and "Marche Triomphale," Karg-Elert.

### ORGAN PROGRAM PRESENTED BY ARTISTS' ASSOCIATION

An organ program was presented by the Chicago Artists' Association on the evening of April 18 at St. Chrysostom's Episcopal Church, with Arthur C. Becker, Mus.D., A.A.G.O., and Marietta Burroughs as guest organists. Other features of the evening were 'cello solos by Fred Hoepfner and vocal numbers by Fay Cusac, contralto, and Maurine Smith, soprano. As the opening feature of the program Harold B. Simonds, organist

and carillonneur of St. Chrysostom's, played five pieces on the church's fine carillon. Dr. Becker played Franck's "Piece Heroique," an "Elegy" composed by himself, and Dethier's "The Brook." Mrs. Burroughs' group included: "Badinerie," Bach; Chorale Prelude from the Christmas Oratorio, Bach-Gaul, and "Sposalizio," Liszt.

### PROGRAMS IN MAY AND JUNE FROM THE GERMANIC MUSEUM

Programs to be broadcast over the Columbia Network from the headquarters of the United States school for army chaplains in the Germanic Museum of Harvard University, Cambridge, Mass., by E. Power Biggs, organist; the Fiedler Sinfonietta, conducted by Arthur Fiedler; the Stradivarius Quartet and assisting artists Sunday mornings from 9:15 to 9:45 Eastern war time in May and June are:

May 7, 14 and 21—With Stradivarius Quartet: Quintets for strings and organ of Soler; organ music.

May 28—Organ music of Bach and modern composers.

June 4—Organ and brasses: Music of Gabrieli, Purcell, Le Jeune, Frescobaldi and others.

June 11—Organ: Symphony in G, Sowerby.

June 18—Organ and woodwinds: Classic Sonatas of Leclair and Purcell.

June 25—Organ and harpsichord: Music of Couperin, Rossi and others.

Mr. Biggs' weekly recitals, presenting great organ literature and first performances of modern compositions by Sowerby, Piston, Hanson, Porter, Harris, Kornsand, Maekelberghe, Noehren, Pinkham, Bird and Effinger, have brought fan mail from such scattered places as Australia, a South Pacific island, Panama and all parts of the United States and Canada.

### LAURENCE DILSNER TAKES CHURCH IN LONG BRANCH, N.J.

Laurence Dilsner has resigned at Trinity Episcopal Church, Red Bank, N. J., and has been appointed director of music of St. Luke's Church, Long Branch, to serve during the illness of Mrs. Virginia Parslow. The organ is a four-manual Hook & Hastings and Mr. Dilsner will have charge of the three choirs. On March 26 he presented his high school choristers and madrigal singers, a combined choir of 100 voices, in a program of Lenten music.

Mr. Dilsner holds an M.A. from New York University and a diploma from the Guillemant Organ School. He is a Fontainebleau pupil of Nadia Boulanger and recently studied with Dr. Charles M. Courboin of St. Patrick's Cathedral in New York.

### BRINKLER ENDS 11TH SEASON OF PORTLAND HOURS OF MUSIC

The eleventh season of Alfred Brinkler's "hours of music" at St. Luke's Cathedral in Portland, Maine, came to a close Sunday afternoon, March 26. The first recital of the season took place Oct. 17. Every Sunday afternoon at 4:30 Mr. Brinkler has played in connection with evening prayer at the cathedral and for every Sunday there has been a vocal or instrumental soloist.

The most recent offerings have included the following:

March 19—"Priere et Berceuse," Guillemant; Five "Bible Poems," Weinberger; "Carillon-Sortie," Mulet.

March 26—Solemn Prelude, Noble; Kyrie, Lotti; Cherubic Hymn, Gretchaninoff, and "List, the Cherubic Host," Gaul (Westbrook Junior College Choir, Rupert Neilly, conductor); Fantasy, Shostakovich; "By the Waters of Babylon," Karg-Elert; "Romance sans Paroles," Bonnet; "Crucifixion," Negro Spiritual arranged by Rupert Neilly (choir); Allegro Cantabile and Toccata, Fifth Symphony, Widor; British Children's Prayer, Wolf (choir).

THE APRIL MEETING of the Van Dusen Organ Club was held April 24 in the organ salon of the American Conservatory. The program consisted of organ numbers played by Wilbur Held, former president of the club, and selections by the Furholmen Trio—Ella Furholmen, piano; Irene Heller, violin, and Valborg Goddard, 'cello. Letters from boys in the service were read. The club now has twenty-six members on the honor roll.

### "MESSIAH" EARLY ON EASTER TWENTIETH TIME IN WICHITA

At St. Paul's Lutheran Church, Wichita, Kan., Handel's "Messiah" had its twentieth early Easter presentation at 7 o'clock in the morning. The choir had the support of an orchestra of fifteen pieces and Mrs. Carroll Hughes was at the organ. Ralph S. Hinman directed the performance.

The presentation of the Easter portions of "The Messiah" at an early hour on Easter Sunday at St. Paul's was the outgrowth of an idea born in the mind of Dr. E. E. Stauffer and in 1925 carried to fruition through the efforts of Clovis Johnson, then director of music of the church. Three members of the original chorus, Mrs. E. E. Stauffer, Charles Hornecker and J. Harold Doty, have sung in the twenty services. H. B. Marts, string bass player in the original orchestra, has played in all services, as has Mrs. R. D. Wilber, first violinist and concertmaster. For a number of years a feature of the orchestra was the presence of Mrs. Wilber and the late Mr. Wilber, with two of their three sons.

### SARA HAMMERSCHMIDT WINS CONTEST; VAN DUSEN PUPIL

Miss Sara Hammerschmidt, a pupil of Frank Van Dusen at the American Conservatory, is winner of the 1944 organ contest of the Society of American Musicians. The contest was held at Kimball Hall April 15. The judges were Dr. Arthur C. Becker, Whitmer Byrne and Walter Flandorf. The award is a debut recital under the management of Bertha Ott. Mr. Van Dusen will present Miss Hammerschmidt in a recital at Pierce Chapel, Wheaton College, April 30.

THE WOMAN ORGANISTS' CLUB of Detroit met April 25 at Messiah Lutheran Church with Miss Rachel Hinman as hostess. After dinner and a business meeting the program included a lecture on "Carillons of Belgium" by August Richard Maekelberghe, Belgium-born organist and carillonneur, and present dean of the Eastern Michigan Chapter of the American Guild of Organists. Miss Edith McCoy, soprano, and Rachel Boldt MacKay, organist, also took part in the program.

### IN THIS MONTH'S ISSUE

Growing popularity of chorale preludes is shown by tabulation of number of performances in recitals over a period of five years, as compiled by Frederick L. Schwass.

Organists of Cleveland, Cincinnati and other cities welcome Warden S. Lewis Elmer of the A.G.O. on his visit to Ohio chapters.

Many recitals throughout the country mark the Lenten and Easter seasons.

#### THE DIAPASON

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## NEW ORGAN FROM TWO OLD ONES MEETS NEED

### PROBLEM OF WAR IS SOLVED

Instruments Combined at Fifteenth Church of Christ, Scientist, Chicago—Designed by Barnes and Built by Wichlac.

Because new organs cannot be built for the duration of the war, the ingenuity of rebuilders and organ designers is being taxed in these days to meet the pressing needs of churches. Interesting examples of the resourceful use of organ material that is on hand are numerous. They are good evidence of the fact that necessity is the mother of invention. An example of this kind is presented in the three-manual instrument completed within the last month for the Fifteenth Church of Christ, Scientist, in Chicago. The stop specification was drawn up by William H. Barnes and the work was carried out under his supervision by F. C. Wichlac and Associates, who rebuilt, re-leathered and installed the instrument. The "new" organ was "contrived," as Dr. Barnes puts it, from the major portions of two former thetaer organs, one originally built by Kimball and the other by Wur-litzer.

The church, an architecturally beautiful edifice, was completed last year. One of the difficulties that had to be overcome was caused by a heavy curtain about twenty-five feet square, back of the reader's desk, which covers the tone openings. The wind pressure of ten and twelve inches of the two old organs was retained and proved just sufficient to overcome the handicap created by the curtain. The more pungent theater voices were omitted and in their stead an independent octave, 4 ft., twelfth, 2 2/3 ft., and fifteenth, 2 ft., were added to the great. An independent geigen octave was added to the swell in place of a tibia. The pedal organ was obtained from the best and most suitable ranks of the old organs.

The stop list is as follows:

#### GREAT ORGAN.

Bourdon, 16 ft., 97 pipes.  
Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 notes.  
Octave, 4 ft., 73 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Tromba, 8 ft., 73 pipes.  
Chimes.  
Tremolo.

#### SWELL ORGAN.

Gedeckt, 16 ft., 97 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 notes.  
Muted Viol, 8 ft., 73 notes.  
Flute, 8 ft., 73 notes.  
Geigen Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Double Trumpet, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 notes.  
Oboe Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 notes.  
Tremolo.

#### CHOIR ORGAN.

Double Dulciana, 16 ft., 85 pipes.  
'Cello, 8 ft., 73 pipes.  
'Cello Celeste, 8 ft., 61 pipes.  
Muted Viol, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 61 notes.  
Flute, 4 ft., 61 notes.  
Dulcet, 4 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp, 49 bars.  
Tremolo.

#### PEDAL ORGAN.

Acoustic Bass, 32 ft., 32 notes.  
Diapason (wood), 16 ft., 12 pipes.  
Contra Bass, 16 ft., 12 pipes.  
Gedeckt, 16 ft., 12 pipes.  
Viol d'Gamba, 16 ft., 12 pipes.  
Trombone, 16 ft., 12 pipes.  
Octave, 8 ft., 32 notes.  
Clarabella, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.

### MRS. GERTRUDE S. BAILY DIES AFTER ILLNESS OF A WEEK

Mrs. Gertrude S. Baily, a well-known Chicago organist, died March 29 after a short illness. She was taken ill a week before her death and symptoms of meningitis developed, whereupon she was taken to the Contagious Hospital, where she passed away. Only a few weeks before her death Mrs. Baily had been appointed organist and director at the Third Presbyterian Church, as successor to Miss Caroline E. Marshall, who died March 2.

Mrs. Baily was the daughter of Mr. and Mrs. John Shook of Fairbury, Ill., and was born in that town fifty-three years ago. She was a student at the American Conservatory of Music, where she was an organ pupil of Dr. Frank W. Van Dusen. Later she was graduated from the Cosmopolitan School of Music, where she studied with Dr. Franklin L. Stead. Mrs. Baily played in Chicago theaters for several years, in addition to holding positions in churches. She had been a member of the faculty of the Cosmopolitan School of Music. Mrs. Baily was an active member of the Illinois Chapter, A.G.O., and of the Chicago Club of Women Organists.

Funeral services were held in Fairbury March 31.

### SIXTH ANNUAL BACH RECITAL BY GRIDLEY IN CUMBERLAND

John S. Gridley, who is playing all of the organ works of Johann Sebastian Bach in twelve annual recitals at the First Presbyterian Church of Cumberland, Md., will give the sixth performance of the series on the evening of May 9. The 1944 program is in three parts. The first includes eight early compositions, the middle section comprises the four concertos and the last includes four miscellaneous works, followed by three fugues from the "Musical Offering," the work Bach prepared immediately after his visit to Potsdam, which comprises three fugues, nine canons and a sonata, all based upon the subject which King Frederick the Great gave him at that time.

This program completes everything Bach wrote for the organ except the collections and miscellaneous chorale preludes. Next year's program consists of the "Little Organ Book," comprising forty-five short chorale preludes on the liturgical year.

For the benefit of his audience Mr. Gridley has prepared comprehensive program notes covering eight typewritten pages, which render invaluable assistance to all who hear the recital.

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By AUGUST MAEKELBERGHE, F.A.G.O.  
Sonata for organ in C minor on the  
Ninety-fourth Psalm, by Julius Reubke,  
and Trumpet Voluntary, Henry Pur-  
cell; played by E. Power Biggs in  
Memorial Church, Harvard University.  
Three twelve-inch discs, in Victor  
Album M/DM-961.

In a previous article on recorded music  
in THE DIAPASON this writer mentioned  
that he had heard the Reubke Sonata on  
an unreleased master record at the home  
of E. Power Biggs and he expressed the  
hope that Victor would see fit to place  
it on the market soon. Finally released,  
it is not only a milestone in organ record-  
ing, but a thrilling performance by Mr.  
Biggs at his best.

The set represents a phase of organ  
writing at a time when the romantic pe-  
riod in music was rapidly reaching its  
zenith. Julius Reubke was a pupil of  
Liszt and his work naturally reflects the  
style of his master as illustrated in the  
two famous Liszt organ works—the Fan-  
tasia on "Ad Nos ad Salutarem Undam"  
and the Prelude and Fugue on B-A-C-H.  
Reubke uses similar effects in his Sonata  
on the Ninety-fourth Psalm, but to these  
he adds specific coloring effects.

In his excellent notes contained in the  
album Mr. Biggs states that "it is inter-  
esting to trace the derivations of the  
Reubke Sonata from both the Fantasia  
'Ad Nos ad Salutarem Undam' of Liszt  
and the 'Wanderer' Fantasy for piano by  
Schubert. All three are linked together  
by a single musical theme used in various  
manners for the several movements, and  
a free fugue on the theme brings all three  
to a resounding conclusion."

Were it not that the composer died  
nearly a hundred years ago, and is there-  
fore above criticism, the question might  
be raised whether or not all this really  
is idiomatic organ music. This is not so  
much because of the rapidity of certain  
passages—after all, other composers have  
written even more rapid passages—but  
because of the peculiarly pianistic idioms  
employed. Observe, for instance, the ar-  
peggios with their Lisztian turns just  
before the Allegro con fuoco, or the  
rapid scalar passages in broken octaves,  
or again the scales of staccato chords  
thirty-five bars before the Adagio. All  
these and many more are pianistic rather  
than organistic.

However one may look at it, the Son-  
ata on the Ninety-fourth Psalm is one  
of the most astounding compositions ever  
written. This solitary incursion in the  
organ field by a young composer who  
died much too soon accurately fore-  
shadows the scope of compositions which  
were to come much later by other com-  
posers. With the Liszt works mentioned  
it seems to be at home on our present-  
day organs; in fact, it seems to be pos-  
sible only on such fast-action instruments.  
But when one considers that Reubke died  
June 3, 1858, at the age of 24, one must  
admit that the work is a remarkable act  
of faith, or prophecy, or both. How the  
composition could have been performed  
on the organ of Reubke's day is anyone's  
guess. It bristles with difficulties and

RUSSELL HANCOCK MILES



few are the organists who can play it,  
although it is attempted many times,  
with strange results.

Mr. Biggs obviously loves the work  
and his performance shows it. He brings  
out every shade, every bit of tone color,  
and every sentence stands out with crys-  
tal clearness.

NEW CANTATA BY R. H. MILES  
IS ACCLAIMED IN SYRACUSE

"The Chambered Nautilus," a new can-  
tata by Professor Russell Hancock Miles  
of the musical faculty of the University  
of Illinois, was sung by the Syracuse  
University Chorus, conducted by Dr.  
Howard Lyman, at its annual spring fes-  
tival March 23. The work and its com-  
poser received a hearty ovation after the  
performance by the chorus of 250 voices,  
with Metropolitan Opera soloists. Dr.  
Lyman states that the new cantata is a  
beautiful composition, which will take  
its place among standard American cho-  
ral works.

"The Chambered Nautilus" is dedicated  
to the Syracuse University Chorus by  
the composer, who, as his wife, Elsa Ber-  
wald Miles, was a member of this chorus  
during his student years. A graduate of  
Syracuse University, Professor Miles is  
one of the outstanding pupils of his  
father-in-law, Dr. William Berwald. As  
head of the organ department at the Uni-  
versity of Illinois, professor of composi-  
tion, concert and church organist, conduc-  
tor of the university chorus and composer,  
Professor Miles has taken a high place.

AT THE FIRST PRESBYTERIAN  
CHURCH of Burlington, Iowa, the season  
has been marked by two important musi-  
cal events under the direction of Mrs.  
James E. Jamison, organist and choir  
director. The first was the twilight vesper  
of vocal and instrumental music in De-  
cember. The second was the cantata "The  
Seven Last Words of Christ," by Dubois,  
presented before a capacity audience on  
Palm Sunday. Singers from nine churches  
supplemented Mrs. Jamison's choir. Louise  
Weber of Chicago was soprano soloist.  
All the chairs allowed by the fire laws  
were placed in the aisles, but many peo-  
ple had to be turned away.

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## JOHN M. KLEIN

JOHN M. KLEIN IS BUSY AS  
A COMPOSER IN NEW YORK

John M. Klein, formerly organist at the Broad Street Presbyterian Church, Columbus, Ohio, has received a medical discharge from the army after having spent nearly two years in the service, and has taken up residence in New York, where he is devoting his time to composition.

Mr. Klein went to the church in Columbus in 1937 from Jerusalem Lutheran Church, Schwenksville, Pa., after he was graduated from the Philadelphia Musical Academy. He was dean of the Central Ohio Chapter of the A.G.O. for two years and served on the advisory board of directors at the founding of the Columbus Philharmonic Orchestra. The chorus at the Broad Street Church, under the direction of Herbert Huffman, presented regular broadcasts over the Columbia network, including annual performances of the Bach cantata "Christ

lag in Todesbanden" and Wagner's "Parsifal." Mr. Klein was instrumental, with Mr. Huffman, in founding the now famous Columbus Boy Choir School and served as assistant director of the school until he entered the army.

Mr. Klein was stationed at Fort Hayes, Ohio, in a military band. Later he was transferred to Fort Jackson, S. C., to the Twenty-sixth Division Artillery Band. The "Yankee Division" is of Sergeant York fame from the last war. Last fall he was moved into the infantry band of the Twenty-sixth Division, a sixty-piece unit, and was playing first French horn in a section of five. In Camp Campbell, Ky., he was injured and he received his discharge in November, 1943.

Mr. Klein was one of the recitalists at the national convention of the A.G.O. in Philadelphia in 1940, when he played the Hindemith First Sonata. He became a pupil of Mlle. Boulanger and Stravinsky in Paris in 1938 and later was accepted as one of Mr. Hindemith's six pupils for two years at Tanglewood. His first teacher was Dr. H. Alexander Matthews. In 1935 he was awarded the Mauro-Cottone scholarship to study at the Mozarteum, Salzburg, Austria.

Mr. Klein was commissioned by the Omaha Symphony to write the work "Horace" in 1940; the Junior League commissioned him to write an opera, "Beauty and the Beast," which is still uncompleted, and the Rochester Symphony performed his Chorale and Fugue in 1941. In New York he is scoring and arranging for CBS and NBC. He has just completed the music for two Pathe-RKO films—"Mallard Flight" and "On Point." Every Thursday morning he hears his new Violin Concerto rehearsed with Max Paliakoff as soloist. His new transcription of the Bach Toccata and Fugue in D minor for thirteen percussion instruments is to be performed at the City Center Theater with his Concerto.

The Columbia Broadcasting Symphony, under the direction of Bernard Herrman, performed Mr. Klein's "Horace" on the American School of the Air program Feb. 29 in two broadcasts. Mr. Klein has just completed a "Recitative and Aria in Jazz" for solo voice and orchestra on commission from Mark Warnow.

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## Chorale Preludes Grow Fast in Favor; Figures for Six Years

By FREDERICK L. SCHWASS

The last few decades have witnessed a growing attention to the chorale preludes of Johann Sebastian Bach and to those of his predecessors and contemporaries. The rediscovery of these has stimulated increased interest in similar compositions of a more recent period—that of Brahms, Reger, Karg-Elert and present-day composers. The tabulation submitted aims to show the present trend in the chorale prelude field by an analysis of appearances in recital programs printed in THE DIAPASON from January, 1938, to December, 1943, inclusive.

A few references will reveal how very recent this growth has been.

William T. Best deserves the first recognition. According to Heathcote Stat-ham, an English writer, "Best was the only professional organist whom I ever heard play Bach's preludes on chorales in public." [THE DIAPASON, July, 1939, page 15.]

In the 1889 edition of "Grove's Dictionary of Music" we read the closing words of the article by Parratt on "Voluntary": "Some day we may hope to hear the best of all—Johann Sebastian Bach's wonderful settings of the chorale."

The following experience of Louis Vienne throws an attractive light on the Bach chorale prelude. He writes in his memoirs: "At the opening of the class at the beginning of October, 1892, there occurred an event of considerable importance to our artistic development. I mean the discovery of Bach's chorales. I say 'discovery,' and this is not an exaggeration, as you may judge for yourselves. At the first class in performance Widor remarked with some surprise that since his arrival at the Conservatoire not one of us had brought in one of the celebrated chorales. \* \* \* The Maitre spent the entire class time playing these pieces to us, and we were bowled over. The most overwhelming part of the giant's organ works was suddenly revealed to us. We all set to work on them at once, and for three months nothing else was heard in class. We all played chorales at the examination in January, and the surprise of the jury was no less great than our own had been. Upon leaving the hall I heard Ambroise Thomas say to Widor: 'What music! Why didn't I know about that forty years ago? It ought to be the Bible of all musicians, and especially of organists.'" [THE DIAPASON, January, 1939, page 8.]

Another article by Parratt on "Voluntary" in the 1910 edition of Grove's contains this comment: "It is even possible occasionally to hear Johann Sebastian Bach's wonderful setting of the chorales."

In the 1928 edition no reference to the chorale prelude occurs in connection with the "Voluntary." The chorale preludes had begun to establish themselves.

Ernest Newman in the Novello edition of the "Orgelbüchlein" remarks: "Of all Bach's works the organ chorales are probably the least known, even to organists."

In *The Musical Times* of January, 1917, Sanford Terry exposed for the first time the complete scheme Bach had in mind in the "Orgelbüchlein." Only twenty-two years ago Harvey Grace wrote: "Until very recently the organ music based on chorales was a sealed book so far as most English organists were concerned. \* \* \* Not more than one organist in a hundred knew what Bach was driving at in the chorale preludes as a whole." ["The Organ Works of Bach," Novello, 1922, pages 1 and 109.]

However, the chorale preludes have steadily overcome this early handicap. The labors and scholarly researches of Spitta, Schweitzer, Pirro, Sanford Terry, Parry, Harvey Grace, Riemenschneider and Stainton Taylor, supplemented by musical editions and translations, have focused in recent years certain lights on Bach that were unknown to previous generations. These contributions to the Bach and chorale prelude literature are reflected in the accompanying analysis.

Of the 5,270 performances of the Bach preludes 4,587 appearances represent the total number of Bach's organ movements. The remaining number of 683 may be classified as arrangements or transcriptions from cantatas, arias and spiritual

## FIGURES SHOW NUMBER OF PERFORMANCES OF CHORALE PRELUDES

	Bach	Karg-Elert	Brahms	Ed-mund-son	Pachel-bel	Buxte-hude	Reger	Hanff	Miscel-laneous	Total
*"Herzlich thut mich verlangen".....	314	8	88	..	..	3	7	..	30	450
"Werde munter, mein Gemüthe"; "Jesu, Joy of Man's Desiring" (Extended congregational chorale).....	324	4	..	..	..	..	..	..	..	328
2*"In dulci Jubilo".....	203	73	..	4	..	4	..	..	10	294
5*"Vom Himmel hoch da komm ich her".....	53	6	..	127	80	..	4	..	10	280
*"In Dir ist Freude".....	263	..	..	..	..	..	..	..	..	263
*"Nun danket alle Gott".....	50	169	..	..	..	..	1	..	20	240
4*"Vater unser im Himmelreich".....	119	..	211	..	11	..	1	..	100	231
"Es ist ein' Ros' entsprungen".....	..	..	..	..	..	..	..	..	12	223
"Come, Sweet Death"; "Komm, süßer Tod" (Aria).....	214	..	..	..	..	..	..	..	..	214
5*"Nun komm, der Heiden Heiland".....	194	..	..	..	..	3	..	..	3	200
*"Ein' feste Burg ist unser Gott".....	32	13	..	..	1	3	..	..	..	187
*"Wachet auf, ruft uns die Stimme".....	167	6	..	..	..	3	24	..	8	184
*"Ich ruf' zu Dir, Herr Jesu Christ".....	176	..	..	..	..	1	..	..	..	177
*"Alle Menschen müssen sterben".....	157	..	..	..	3	..	..	..	1	161
*"O Mensch, bewein' Dein' Sünde gross".....	142	..	..	..	..	..	..	..	..	142
*"Schm'cke, Dich, O liebe Seele".....	58	20	55	..	..	..	..	..	2	135
"Es ist gewisslich an der Zeit"; *"Nun freut euch, lieben Christen g'mein".....	130	..	..	..	..	..	..	..	1	131
5*"Liebster Jesu, wir sind hier".....	125	3	..	..	..	..	1	..	..	129
3*"Christ lag in Todesbanden".....	125	..	..	..	..	..	..	..	..	126
2*"Jesu, meine Freude".....	99	6	..	..	..	..	2	..	18	125
"Wir glauben all' an einen Gott, Vater"; 2*"Wir glauben all' an einen Gott, Schöpfer".....	121	..	..	1	1	..	..	..	2	124
"O Welt, ich muss dich lassen".....	7	5	80	..	..	..	..	..	7	100
2*"Aus tiefer Noth schrei ich zu Dir".....	74	15	..	..	..	..	..	..	3	97
*"Erbarm' dich mein, O Herre Gott".....	95	..	..	..	..	..	1	..	..	96
10*"Allein Gott in der Höh' sei Ehr" (Two Melodies).....	74	11	..	..	1	..	1	..	7	94
*"O Gott, Du frommer Gott" (Partita).....	29	37	15	..	..	..	1	..	1	83
4*"Herr Jesu Christ, dich zu uns wend".....	45	27	..	..	..	..	..	..	1	73
*"Wie schön leuchtet der Morgenstern".....	11	14	..	..	10	25	8	..	4	72
*"Das alte Jahr vergangen ist".....	71	..	..	..	..	..	..	..	..	71
2*"O Lamm Gottes unschuldig".....	51	1	..	..	5	..	..	..	2	59
4*"Wer nur den lieben Gott lässt walten".....	54	3	..	1	..	..	..	..	1	59
*"Es ist das Heil uns kommen her".....	43	2	..	..	1	2	..	..	10	58
2*"An Wasserflüssen Babylon".....	32	24	..	..	..	..	1	..	2	58
*"Von Gott will ich nicht lassen".....	27	..	..	..	..	28	..	..	1	57
2*"Wir Christenleut'".....	54	..	..	..	1	..	..	..	1	56
2*"Wenn wir in höchsten Nöthen sein".....	51	..	..	..	1	..	..	..	1	53
2*"Herr Christ, der ein'ge Gottes-Sohn".....	48	..	..	..	1	2	..	..	..	51
4*"Gelobet seist Du, Jesu Christ".....	47	..	..	1	..	1	..	..	1	50
"Schönster Herr Jesu".....	..	..	27	..	..	..	..	..	22	49
2*"Der Tag, der ist so freudenreich".....	48	..	..	..	..	..	..	..	..	48
*"Da Jesus an dem Kreuze stund".....	20	..	..	..	..	..	..	..	27	47
"Herzliebster Jesu".....	5	3	21	..	..	..	..	..	17	46
"Was Gott thut das ist wohlgethan".....	1	6	..	..	..	..	..	..	37	44
2*"Lobt Gott, ihr Christen, allzugleich".....	24	3	..	..	..	15	..	..	1	43
*"Kommst Du nun, Jesu, vom Himmel herunter".....	42	..	..	..	..	..	..	..	..	42
2*"Vater will ich Dir geben".....	29	2	..	..	..	..	..	..	11	42
"Lobe den Herren".....	19	17	..	..	..	..	1	..	22	40
*"Vom Himmel kam der Engel Schaar".....	19	..	..	..	11	..	..	..	4	34
"O wie selig seid Ihr doch, Ihr Frommen".....	2	..	28	..	..	..	..	..	1	31
*"Puer Natus in Bethlehém".....	21	..	..	..	..	5	..	..	5	31
*"Ach bleib' bei uns, Herr Jesu Christ".....	14	16	..	..	..	..	..	..	..	30
2*"Komm, Gott, Schöpfer, Heiliger Geist".....	29	..	..	1	..	..	..	..	..	30
2*"Komm, Heiliger Geist, Herre Gott".....	25	1	..	..	1	..	1	..	2	30
2*"Auf meinen lieben Gott"; "Wo soll ich fliehen hin".....	17	..	..	..	..	..	..	11	2	30
2*"Meine Seele erhebt den Herren".....	21	..	..	..	1	..	..	..	6	28
3*"Dies sind die Heil'gen zehn Gebot".....	28	..	..	..	..	..	..	..	..	28
*"Kyrie, Gott Heiliger Geist".....	26	..	..	..	..	..	..	..	..	26
3*"Gottes Sohn ist kommen".....	24	..	..	..	..	..	..	..	1	25
2*"Christ, unser Herr, zum Jordan kam".....	24	..	..	..	..	1	..	..	..	25
4*"Jesus Christus, unser Heiland, der von uns".....	21	..	..	..	..	1	..	..	1	23
2*"Kyrie, Gott Vater in Ewigkeit".....	19	4	..	..	..	..	..	..	..	23
2*"In Dich hab' ich gehoffet, Herr" (Two melodies).....	19	..	..	..	1	..	..	3	..	23
*"Christ ist erstanden".....	17	..	..	..	..	..	..	..	5	22
2*"Durch Adam's Fall ist ganz verderbt".....	22	..	..	..	..	..	..	..	..	22
*"Heut' triumphiret Gottes Sohn".....	19	..	1	..	..	..	..	..	..	20
"Ach Gott vom Himmel sieh' darein".....	19	..	..	..	..	..	..	6	13	19
*"Herr Gott, nun schleuss den Himmel auf".....	19	..	..	..	..	..	..	..	..	19
*"Wir danken Dir, Herr Jesu Christ".....	18	..	..	..	..	..	..	..	..	18
2*"Christum wir sollen loben schon".....	18	..	..	..	..	..	..	..	..	18
Kyrie.....	11	5	..	..	..	..	2	..	..	18
*"Christe, Du Lamm Gottes".....	13	2	..	..	..	..	..	..	2	17
*"Jesus, meine Zuversicht".....	7	..	..	..	..	..	9	..	1	17
*"Mit Fried' und Freud' fahr' ich dahin".....	17	..	..	..	..	..	..	..	..	17
2*"Lob sei dem Allmächtigen Gott".....	16	..	..	..	..	..	..	..	..	16
"Die Tugend wird durch's Kreuz geübet".....	..	..	..	..	..	..	..	..	15	15
*"Helft mir Gottes Güte preisen".....	14	..	..	..	..	..	..	..	1	15
3*"Ach Gott und Herr".....	9	..	..	..	..	1	..	..	4	14
*"Erschienen ist der herrliche Tag".....	12	1	..	..	..	..	..	..	1	14
*"Erstanden ist der Heil'ge Christ".....	14	..	..	..	..	..	..	..	..	14
"Aus der Tiefe ruf' ich".....	12	1	..	..	..	..	..	..	..	13
"Jerusalem, Du hochgebaute Stadt".....	..	12	..	..	..	..	..	..	1	13
*"Sei gegrüßet, Jesu gütig" (Partita).....	12	..	..	..	..	..	..	..	1	13
*"Christus, Der uns selig macht".....	12	..	..	..	..	..	..	..	..	12
*"Ach wie flüchtig, ach wie nichtig".....	11	..	..	..	..	..	..	..	1	12

Continued on next page.

songs ("Schemelli Gesangbuch"), extended congregational chorales and chorale harmonizations.

In the February, 1943, issue of THE DIAPASON H. J. W. MacCormack presented a tabulation of the organ recital programs for the year 1942. Only organ compositions with a frequency over ten were listed. This group included thirty-two chorale preludes based on twenty-seven chorale themes. All preludes but one in MacCormack's findings rank among the first twenty-nine in the present study. Another tabulation of organ recital programs for the year 1943 by Mr. MacCormack appeared in the March, 1944, issue of THE DIAPASON. The 1943 analysis contains twenty-nine chorale preludes based on twenty-five chorale melodies. All preludes but two in this tabulation rank among the first twenty-nine in the present study. These two analyses show, indeed, a marked correlation with the findings of the chorale study.

The different translations of the original titles of some chorales were at times difficult to classify. An attempt was made to classify each title under the original name of the melody. There were, however, two exceptions. Some of the titles represent single movements, although part of a setting. For instance, "Kyrie, Gott Vater in Ewigkeit" consists of two sets of three movements in the "Klavierübung." Separate tabulations were made for each group as a whole and an individual movement. Then again, no distinction was made between the two melodies of "Wir glauben all' an einen Gott,

Vater" (Trinity Hymn) and "Wir glauben all' an einen Gott, Schöpfer" (Nicene Creed) because of the omission of the words "Schöpfer" and "Vater."

The chorale preludes listed under the caption "Miscellaneous" include the names of Ahrens, J. B. Bach, J. M. Bach, Bartmuss, Bedell, Böhm, Bonset, Buttstedt, Candlyn, Chai, David, Dickinson, Diggle, Deigendes, Dowling, Dupré, Farrar, Faulkes, Gade, Gore, Kaepfel, Kellner, Kienzl, Kittel, Kirnberger, Kreckel, Krebs, Kuhnau, Landmann, Markworth, McCollin, Mendelssohn, Miles Martin, Noble, Nune, Pasquet, Penick, Ramin, G. Read, Rudnick, Scheidemann, Schmidt, Snow, Schreiner, Schumacher, Schumann, Schroeder, Schmidt, Schehl, Stelzer, Strunck, Scheit, Telemann, Titcomb, Van Eyken, Weidenhagen, Wickman, Healey Willan, Whitford, Williams, Vogler.

Translations of the titles of the chorale preludes have appeared in the following issues of THE DIAPASON: H. Alan Floyd, "Chorale Preludes of Bach and Proper Titles as Translated" [April, 1940, page 10]; Paul Luther McFerrin, "Topical Titles as Aid in the Understanding of Chorale Preludes" [August, 1941, page 19]; William Self, "Titles of Karg-Elert Chorale Preludes as Changed into English" [December, 1942, page 18].

This supplementary note may interest some organists: The present study comprises a tabulation of 165 melodies. "The Lutheran Hymnal" (Concordia Publishing House, St. Louis, 1941) contains 100 of these chorale melodies. In this group of 100 are fifty-two melodies which Bach

used in his chorale preludes. The new Episcopal Hymnal also contains a goodly number of chorale melodies.

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FIGURES SHOW NUMBER OF PERFORMANCES OF CHORALE PRELUDES

Continued from preceding page.

	Bach	Karg- Elert	Brahms	Ed- mund- son	Pachel- bel	Buxte- hude	Reger	Hanff	Miscel- aneous	Total
"Herzlich thut mich erfreuen"	3	8	12	..	..	..	..	..	1	12
"Ach bleib mit Deiner Gnade"	..	..	11	..	..	..	..	..	..	11
"Fröhlich soll mein Herze springen"	..	..	8	..	..	..	..	..	3	11
"O Traurigkeit, O Herzeleid"	..	..	..	..	..	..	..	..	11	11
"Andernach"	..	..	..	..	1	2	..	..	8	11
"Ach Herr, mich armen Sünder"	..	..	..	..	..	..	..	..	..	..
*"Hilf Gott das mir's gelinge"	9	..	..	..	..	..	..	..	9	9
"Du Friedefürst, Herr Jesu Christ"	..	..	..	..	..	..	..	..	9	9
"Was mein Gott will, das g'scheh allzeit"	..	..	..	..	8	..	..	..	9	9
"Allein zu Dir, Herr Jesu Christ"	..	..	..	..	..	..	..	..	..	..
"Sollt' ich meinem Gott nicht singen"	..	8	..	..	..	..	..	..	7	8
"Puer Nobis Nascitur"	1	..	..	..	..	..	..	..	7	8
"Seelenbräutigam"	..	7	..	..	..	1	1	..	3	7
"Freu Dich sehr, O meine Seele"	..	2	..	..	..	1	..	..	2	7
"Ich dank' Dir, lieber Herr"	7	..	..	..	..	..	..	..	2	7
*"Christ, der Du bist der helle Tag"	..	2	..	..	..	..	..	..	..	..
"Herzlich lieb hab ich Dich, O Herr"	5	..	..	..	..	..	..	..	2	7
"Christe, aller Welt Trost" (Kyrie)	..	2	..	..	..	..	..	..	7	7
"Ach Gott, erhöhr mein Seufzen"	..	..	..	..	..	..	..	..	4	6
"Herr, wie Du willst"	..	1	..	..	..	..	4	..	6	6
"Wer weiss wie nahe mir mein Ende"	..	..	..	..	..	..	..	..	6	6
"Jesu Leiden, Pein und Tod"	..	..	..	..	..	..	..	..	..	..
"Ermuntre Dich, mein schwacher Geist"; "Break forth, O Beauteous light"	6	..	..	..	..	..	..	..	5	6
"Auf, auf, mein Herz mit Freuden"	..	4	..	..	..	..	..	..	1	5
"Wunderbarer König"	..	..	5	..	..	..	..	..	5	5
"Mein Jesu, der Du mich"	..	1	..	..	..	..	3	..	1	5
"Meinen Jesum lass ich nicht"	2	..	..	..	1	..	..	..	1	4
*"Herr Gott, Dich loben wir"	..	4	..	..	..	..	..	..	3	4
"Nach einer Prüfung kurzer Tage"	..	1	..	..	..	..	..	..	3	4
"Thut mir auf die schöne Pforte"	..	..	..	..	..	..	..	..	1	4
*"Jesus Christus, unser Heiland, der den Tod"	4	..	..	..	1	..	..	..	1	4
"Ach was soll ich Sünder machen"	..	2	..	..	..	..	..	..	3	4
"Dir, Dir, Jehovah, will ich singen"	2	1	..	..	..	..	..	..	1	4
"Wie wohl ist mir, O Freund der Seele"	..	4	..	..	..	..	..	..	3	4
"Dein Wille geschehe"	..	3	..	..	..	..	..	..	3	3
"Mein Jesu, was für Seelenweh" (Aria)	3	..	..	..	..	..	..	..	3	3
"Danket dem Herren"	..	..	..	..	..	3	..	..	3	3
"Erhalt uns, Herr"	..	2	..	..	..	..	..	..	1	3
"Mit Ernst, O Menschenkinder"	..	..	..	..	..	..	..	..	3	3
"Herr Gott, Dich loben alle wir"	..	3	..	..	..	..	..	..	3	3
"Aus meines Herzens Grunde"	..	3	..	..	..	..	..	..	3	3
"Jesu, hilf siegen"	1	1	..	..	..	..	..	..	2	2
"Soll es gleich bisweilen scheinen"	1	..	..	..	..	..	..	..	2	2
2*"Ich hab' mein Sach' Gott heimgestellt"	2	..	..	..	2	..	..	..	2	2
"Lass mich Dein sein und bleiben"	..	..	..	..	..	..	..	..	2	2
"Herr Jesu Christ, ich weiss gar wohl"	..	..	..	..	..	..	2	..	2	2
"Komm, O komm, Du Geist des Lebens"	..	..	..	..	..	..	..	..	2	2
"Mensch, willst Du leben seliglich"	..	..	..	..	..	2	..	..	2	2
"Treasure Us, Lord"	..	2	..	..	..	..	..	..	2	2
"Nun sich der Tag geendet hat"	..	1	..	..	..	..	..	..	1	1
"Alles ist an Gottes Segen"	..	..	..	..	..	..	..	..	1	1
"Jesu, der Du meine Seele"	1	..	..	..	..	..	..	..	1	1
"Jesu, Du wollest uns weisen"	..	..	..	..	..	..	..	..	1	1
"Jesu, meines Glaubens Zier"	1	..	..	..	..	..	..	..	1	1
"Jesus, mein Erlöser, lebe"	..	..	..	..	..	1	..	..	1	1
"Komm, Trost der Nacht"	1	..	..	..	..	..	..	..	1	1
"Lasset uns mit Jesum ziehen"	1	..	..	..	..	..	..	..	1	1
"Lobe den Herren, O meine Seele"	..	..	1	..	..	..	..	..	1	1
"Mag ich Unglück"	..	..	1	..	..	..	..	..	1	1
"My Jesus Is My Lasting Joy"	..	..	..	..	1	..	..	..	1	1
"Nun bitten wir den Heiligen Geist"	..	..	..	..	..	..	..	..	1	1
"O Durchbrecher aller Bande"	..	1	..	..	..	..	..	..	1	1
"Nun lasst uns Gott, dem Herren"	1	..	..	..	..	..	..	..	1	1
"Ringe recht mit Gottes Gnaden"	..	1	..	..	..	..	..	..	1	1
*"Das Jesulein soll doch mein Trost"	1	..	..	..	..	..	..	..	1	1
"Lasst uns erfreuen"	..	..	..	..	..	..	..	..	1	1
"Dich will ich lieben, meine Stärke"	..	1	..	..	..	..	..	..	1	1
"Macht hoch die Thür"	1	1	..	..	..	..	..	..	1	1
"Straf mich nicht"	..	..	..	..	..	..	..	..	1	1
"Gott sei gelobet"	1	..	..	..	..	..	..	..	1	1
"Gott der Vater wohn uns bei"	..	..	..	..	..	..	..	..	1	1
"O Ewigkeit, Du Donnerwort"	..	..	..	..	..	..	..	..	1	1
"Mach's mit mir, Gott"	..	..	..	..	..	..	..	..	1	1
"Eins ist Noth, ach Herr"	..	..	..	..	..	..	..	..	1	1
"Wir treten mit Beten"	..	..	..	..	..	..	..	..	1	1
"O Du Liebe meiner Liebe"	..	..	..	..	..	..	..	..	1	1
"Was frag ich nach der Welt"	..	..	..	..	..	..	..	..	1	1
"Wo Gott zum Haus nicht gibt sein' Gunst"	..	..	..	..	..	..	..	..	1	1
Unclassified Chorale Preludes	585	86	50	5	10	10	13	0	40	799
GRAND TOTAL	5270	679	585	167	154	116	73	44	727	7815

\*The following note applies to the Bach preludes only. The asterisk preceding certain chorale titles refers to chorale preludes which Bach wrote for organ solo; seventy-seven are in the organ works. Of these seventy-seven melodies Bach constructed 143 authentic organ movements.

The figures before the asterisk indicate the number of chorale preludes Bach composed for that particular melody. C. S. Terry, "Bach's Chorales," Part III; "The Hymns and Hymn Melodies of the Organ Works," (Cambridge, 1921).

SERGEANT VAN BRONKHORST  
WEDS CALIFORNIA ORGANIST

Sergeant Charles van Bronkhorst, stationed at the Chico army air field in California, took as his bride Miss Patricia Ann Daniel, daughter of Mr. and Mrs. J. S. Daniel of Chico, on Jan. 30 at a beautiful wedding in St. John's Episcopal Church in Chico. The bride is organist of this church.

A few weeks previous to his marriage Corporal van Bronkhorst was transferred from the post band into the headquarters squadron and assigned to the post chapel as assistant to the Protestant chaplain and organist. The latter position he has held for the last ten months. March 1 he was promoted to the rank of sergeant.

OTTO A. SINGENBERGER DIES;  
CATHOLIC CHURCH MUSICIAN

Otto A. Singenberger, 62 years old, a prominent Catholic church musician, died March 30 at his home in Chicago after a long illness. He was for some time director of music and organist at St. Mary of the Lake Seminary, Mundelein, Ill., and directed the great chorus which sang at the Eucharistic Congress held in Chicago in 1926. He had also been editor of *Caecilia*. Professor Singenberger was the son of a man who for a generation was prominent in music in Milwaukee. He is survived by his widow, Nora; a daughter, Mary Catherine, and a son, Corporal John Singenberger, who is stationed in Iran. Services were held April 3 at St. Ann's Church in Milwaukee.

C. FLORENCE WESTENBERGER,  
HARPIST AND ORGANIST, DIES

Miss C. Florence Westenberger, well-known organist and harpist of Trenton, N. J., died April 2.

Miss Westenberger was a graduate of the Finch Conservatory of Music and studied harp under the late Maud Morgan of New York City and Frank A. Nicolette of the Philadelphia Orchestra. For a time she was affiliated with the Trenton Symphony. She was a former organist at Grace Episcopal Church and Har

Sinai Temple and assistant organist at St. Michael's Church and Trinity Cathedral. She was a member of the Central New Jersey Chapter, American Guild of Organists, and of the Trenton Piano Teachers' Guild.

Surviving are three brothers—Frank J. and Joseph A. of Trenton and Harry H. of Philadelphia—and a sister, Mrs. F. F. Lamont of Trenton.

BACH'S "ST. MATTHEW PASSION" was sung at St. George's Church in New York City Sunday afternoon, March 19, with George W. Kemmer directing.

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## Attendance Record Made at Detroit Dinner; Program by Marygrove Students

The Eastern Michigan Chapter met in Marygrove College, Detroit, on the evening of April 18. Attendance records of several years were broken when seventy-five members and guests sat down to dinner in the college refectory with Miss Dorothy Kolb, organist of the college, as hostess. Among our guests were the Rev. William J. O'Rourke, pastor of St. Bernard's Church, and Bendetson Netz-sorg, professor of piano in Marygrove College.

After a short business meeting conducted by Dean A. R. Maelberghe, a concert by the students of Marygrove College was given in the liberal arts auditorium. The program was made up of numbers by the college glee club, Christine Lesperance, Mary Louise Beck, with Helen Sanders as accompanist, and Margaret Mary Danz and Gerre Wood in piano duos.

The audience then went to Sacred Heart Chapel, where Dean Maelberghe gave the following program on the three-manual Casavant: Concerto 13 ("The Cuckoo and the Nightingale"), Handel-Biggs; "Come, Sweet Death," Bach-Fox; Pastorale (first Detroit performance), Milhaud; Sonata 6 (Theme and Variations), Mendelssohn; "Minuetto Antico," Yon; "Belgian Mother's Song," Benoit-Courboin; "Fantasia, 1943," Maelberghe.

### Corrections in Vienne Test Piece.

Salt Lake City, Utah, April 5, 1944.—Dear Mr. Gruenstein: Attached hereto are corrections which M. Vienne made in my copy of the Finale from his Fourth Symphony—as published by G. Schirmer in 1917—when I studied this with him in 1926:

1. Measure 18, right hand, two F sharps instead of naturals.
2. Measure 22, left hand, tie two Gs to those of following measure.
3. Measure 35, right hand, A natural in place of A flat.
4. Measure 37, left hand, A flat.
5. Measure 40, right hand, fourth beat, D natural.
6. Measure 41, right hand, add C sharp dotted quarter-note, in alto.
7. Measure 86, pedal, A natural.
8. Measure 88, right hand, E natural in first beat.
9. Measure 92, right hand, A natural in third beat.
10. Measure 98, right hand, C sharp.
11. Measure 106, left hand, D flat.
12. Measure 139, pedal, B natural.

The total number of measures is 150.

ALEXANDER SCHREINER.

[Mr. Schreiner submits the foregoing for the information of candidates in the A.G.O. examination, the Vienne Finale being one of the test pieces for the fellowship certificate.]

### Gregorian Music Louisville Topic.

The Louisville Chapter had the pleasure on Monday afternoon, April 3, of hearing Sister Mary Carmel of the Academy of Our Lady read a paper on "The Aesthetics of Gregorian Music." Her paper was followed by a talk on the same subject by the Rev. Vincent Osborne, who used recordings to illustrate some of the chants. After the program the members had dinner and a business meeting at the French Village. Announcement was made that the membership of the chapter had reached fifty.

On March 19 Miss Marie Louise Marcuccilli, organist of Holy Cross Catholic Church, played at the vesper musical service in Christ Church Cathedral. She

was assisted by Freda Doerrer, contralto. The program was as follows: "Jubilate Deo," Silver; Pastoral, Bonnet; Scherzo, Fifth Sonata, Guilmant; "O Salutaris," Gounod; Berceuse, Vincent; Scherzoso, Rogers; "Adoration," Borowski; Prelude to "The Prodigal Son," Debussy; Paraphrase on "O Filii et Filiae," Farnam.

The final recital of the season was given by George Latimer March 26. Mr. Latimer is organist of the Second Presbyterian Church. His program: Concerto in G minor, Handel; Allegretto con moto in D minor, Handel; Chorale Prelude, "What God Does That Is Well Done," Kellner; Adagio, Third Symphony, Verne; Scherzo in E major, Gigout; Adagio con affetto, Symphony in A major, Guilmant; Fantasia in F major, West.

CATHARINE S. HIGGINS, Secretary.

### Akron Chapter Welcomes Warden.

The Akron Chapter gave a public recital at the First Methodist Church Sunday afternoon, March 26, presenting the following program: "Ave Maria," Arkadelt-Liszt, and Prelude and Fugue on "B-A-C-H," Liszt (Dean Elmer Ende); "Lord, Take My Heart, It Beats for Thee," Karg-Elert; Pastorale (First Sonata), Guilmant, and Fantasia in E, Dubois (Miss Olive Green); Fugue in G, Bach; "Dawn," Jenkins, and Scherzo, Dethier (Mrs. Moray Downs); "My Inmost Soul Doth Yearn," Brahms, and Toccata, Adagio and Fugue in C, Bach (Mrs. Charles M. Burke).

On Tuesday evening, April 11, the chapter sat down to dinner in the same church, honoring its distinguished guest, Warden S. Lewis Elmer of New York City. The group then moved to the chapel, where devotions were led by the Rev. Dr. John R. Cheney. A short program of compositions for harmonium and piano by Franck and Widor was played by Mr. Ende and Miss Nellie Whittaker. Warden Elmer then gave the address of the evening and spoke of the active life of this chapter, which has been in existence less than two years.

### Alexander Berne Plays in Miami.

Alexander Berne, organist at the First Church of Christ, Scientist, Miami, Fla., gave a recital March 30 at the Scottish Rite Temple for the Miami Chapter and guests.

Mr. Berne has been the organist at the South Orange, N. J., Methodist Church and played at Odgen Memorial Church, Chatham, N. J., and St. Mark's Episcopal Church, Newark.

KATHARYN CROWDER, Secretary.

### Memorial to Sumner Salter.

The following memorial letter has been written by a special committee of the American Guild of Organists:

We, members of the American Guild of Organists, regard the passing of our fellow member, Sumner Salter, in his eighty-eighth year, as the close of an unusually long and useful life.

Mr. Salter was one of the early founders, having been present at the meetings at which the Guild was organized. He was the second warden of the Guild, from 1899 to 1900, and during all these years he had been active in furthering its interests. As organist, composer and writer his record is a notable one. During the last years of his professional life he was organist at Williams College, where his influence upon the student body will long be remembered.

His last service to the Guild was the compiling of the early history, which has prepared the way for "The Story of the Guild," now being written. This work occupied him to within a few weeks of his passing. He retained a keen interest in music and the affairs of the Guild until the end.

The council desires to express its high regard for him, both as man and musician, and extends to his family the sym-

## The Warden's Column

An edition of 10,000 copies of the A.G.O. festival program is being published, containing complete details of every event May 15 to 19 in New York City, when our national Guild spring music festival will take place. We plan to mail copies of this program to all deans and regents. Please communicate with them for further details. Reservations by deans and regents or their deputies for the council dinner on May 15, and by all members and their guests for the festival dinner May 19, should be made by May 12. Please call at national Guild headquarters, 630 Fifth Avenue, and register in the guest-book; also procure name tags, as means of identification during the festival.

Our reception committee is planning to make everyone attending the festival feel a hearty welcome, and to help in enabling our visitors to derive the utmost from the programs of the week. In fact, all of us at headquarters are pledged to this pleasant duty.

Visits were made in April to the fine, active, progressive chapters in Cleveland, Akron and Cincinnati, Ohio, and Louisville, Ky. It was my pleasure also to visit Oberlin, Ohio; Lexington, Ky.; also Huntington and Charleston, W. Va., where it is hoped we may have chapters before long. Inquiries are being received from several other centers about the possibility of forming chapters or branches.

One hundred and six colleagues were elected in April. Hundreds of names of organists are being sent to headquarters through the activities of the national expansion committee and the regional committees. So far the greatest activities are being shown in the Utah, Colorado, Oregon and New England regions.

The judges for the 1944 organ composition competition have decided to make no award.

The following resolution presented by the committee on the code of ethics was adopted by the council and it is proposed to give the resolution extensive publicity:

Whereas, Many organists have left their positions to join the armed services, and Whereas, Many churches have agreed to reinstate such organists upon their return,

The council of the American Guild of Organists desires to express the earnest hope that all churches throughout the country, where this situation exists, will follow this plan, assuring the organists that their positions will be open to them, at the earliest practicable moment after their return.

[Signed] DAVID MCK. WILLIAMS,  
GRACE LEEDS DARNELL,  
BECKETT GIBBS,  
T. TERTIUS NOBLE,  
SAMUEL A. BALDWIN, Chairman.

Copies of the resolution will be sent to all chapters and branches, requesting their cooperation in making it effective.

We suggest that a widespread effort be made to acquaint the clergy more fully with the ideals and purposes of the Guild.

Correspondence is being carried on with the office of vocational rehabilitation of the Federal Security Agency in Washington concerning the inclusion of organists in the federal program for rehabilitation and reemployment of those returning from national service.

Faithfully yours,  
S. LEWIS ELMER, Warden.

pathy of the Guild.

SETH BINGHAM,  
G. DARLINGTON RICHARDS,  
SAMUEL A. BALDWIN, Chairman,  
Committee for the Council.  
New York City, March 14, 1944.

If at any time your copy of THE DIAPASON is imperfect or badly printed you will confer a favor by returning it to this office.



## News of the American Guild of Organists—Continued

Schreiner Makes Debut  
in New York City; Plays  
1944 Guild Test Pieces

Alexander Schreiner, long famous for his radio performances at Salt Lake City, made his New York debut as a Guild recitalist March 20, playing at St. Bartholomew's Church. His program included the test pieces for the 1944 A.G.O. examinations as well as several other standard yet seldom heard organ works. The compositions played were the following: "Grand Jeu," du Mage; Prelude and Triple Fugue in E minor, Buxtehude; Chorale Prelude on "Herzlich thut mich verlangen," Bach; Prelude and Fugue in C, Bach; Finale, Fourth Symphony, Vienne; Chorale in E, Franck; Arabesque, Madrigal and "Naiades," Vienne; Toccata in C, Sowerby; Finale, Sixth Symphony, Vienne.

That this program is unhappily balanced from the point of view of contrast and climax is obvious; this was undoubtedly due to the fact that Mr. Schreiner was requested to include the test pieces, which were, of course, not selected for the purpose of being played *en bloc* in a recital.

Particularly effective were the two stunning finale movements from Vienne's Fourth and Sixth Symphonies and the same composer's zephyr-like "Naiades," from the "Pieces de Fantasie." These works were projected with a strong rhythmical flow and great clarity. That Mr. Schreiner studied these works with the composer is manifested through the assurance and conviction with which he played them. The Franck Chorale in E was given a typically French reading, which, if a bit on the "chilly" side, possessed great breadth and dignity. The Toccata in C by Sowerby was brilliantly played, but I fear it is not one of the composer's most effective works, despite its popularity.

One could have wished for a more imaginative treatment of the Vienne Arabesque and Madrigal, but Mr. Schreiner believes in a certain economy of registration which permits the music to speak for itself. Throughout his program Mr. Schreiner displayed prodigious technical facility and excellent musicianship. His style is solid and he eschews anything which might be considered fussy.

Mr. Schreiner's large audience all but filled the church in spite of the annual blizzard with which New York's whimsical weather man invariably ushers in the spring season.

SEARLE WRIGHT.

## Mandolin Artist Entertains in R. I.

At a meeting of the Rhode Island Chapter March 6 William C. Place, music critic of the *Providence Journal* and the *Evening Bulletin*, entertained Guild members with an expert and artistic performance on a modern streamlined mandolin equipped with amplification. His purpose was to entertain as well as to show that there is a place for the mandolin in the modern orchestra. Briefly outlining its history and advancement to the "electronic" stage, Mr. Place, who is considered a virtuoso on the mandolin, proceeded to demonstrate convincingly the mandolin's use in Beethoven's Fifth Violin Sonata and Mendelssohn's famous Violin Concerto. Vivian Place, harpist, assisted her husband in harp and mandolin duets, one of which was a delightful original composition.

We felt as though the tables were turned for once by putting a critic "on the spot." But "being on the spot" did not deter Mr. Place, proving that the critic knows what he criticizes. He realizes the nervousness and other sensations which the performers experience, as well as the many distractions that are apt to occur. Mr. Place graciously played several encores. Miss Louise Winsor assisted, playing sympathetic accompaniments.

We are very sorry soon to lose our newly-appointed dean, Hollis Grant, to the navy. His brief service as dean has been most commendable and active. We hope that sometime in the near future he will be able to carry out his many plans

for the chapter. It was Mr. Grant's idea and perseverance which made our Guild schools possible and we are grateful to him for the splendid opportunities these afforded.

The registrar has been sending letters to our men and women in service and several very interesting replies have been received. Members have been encouraged to bring in their DIAPASONS and other musical publications, which are sent on to those members. The response has been very good and the recipients are grateful. For information to others who may have this program in mind and have not already discovered it, we think you might like to know that you cannot send printed matter, as referred to above, abroad.

MARGARETE L. WEILAND, Registrar.

## Catholic Music Iowa Topic.

The Waterloo, Iowa, Chapter held its March meeting Sunday afternoon, March 26, in the Catholic Church of St. John the Evangelist at Independence. The Rev. C. J. Miller welcomed the visitors and led a discussion of music of the Catholic Church, the choir of the church singing parts of the mass, with Bernadette Toomey at the organ. "Bach and Handel" was the topic of a paper by Mrs. Mary Baker. Organ selections were played by Miss Toomey, Mrs. O. M. Rowland and the Rev. Gerhard Bunge.

## Election in San Diego, Cal.

The San Diego, Cal., Chapter held its regular meeting April 3 at the home of Dr. Alfred Banks. The meeting opened with the election of officers for the year. The following were elected: Dean, Thuselda Birsak; sub-dean, Harvey Lewis; secretary, Irene Mitchell; treasurer, Wendell Shoberg; librarian, Marguerite Nobles; directors, Edith Gottfrid, Royal A. Brown and Olive Horner.

After the business meeting the program was turned over to Dr. Banks. There is a Hammond organ in the Banks home, on which Jean Hervey Brown played "Be Thou Near," Bach, and Pasacaglia, Bach. Her playing showed brilliance, skill in registration and fine tone color. This was followed by two organ and piano duets—"Exultation" and "Piece Symphonique," by Powell Weaver—played by Margaret Capps Lee and Jean Hervey Brown.

Refreshments were served after the program. IRENE MITCHELL.

## Recital by Dickinson in Newark.

The Metropolitan New Jersey Chapter offered a memorable program April 3—a recital by Dr. Clarence Dickinson. The recital was given on the fine four-manual Möller organ in the Second Presbyterian Church, Newark. Dr. Dickinson's musicianship was truly appreciated by the unusually understanding audience.

The first number on the program was the rousing Fanfare and "Grand Choeur," "We Give Thanks, O Lord," by Guy Weitz. There followed the lovely tone poem "In the Church," Vitezslav Novak, in which the composer and recitalist so well reflected the mood inspired by the quiet of the sanctuary. Balbastre's Fantasia on Two Old French Noels came next, a reflection of a phase of court life during the reign of Louis XV. in France. At the close of the truly beautiful "St. Francis Preaching to the Birds," by Liszt, the reaction of the audience was marked. There followed a group of pieces for Holy Week. First was "Day of Wrath, O Day of Judgment," Bruce Simonds. Bach's "Erbarme Dich" was the second piece of the group. "Who for Us Men and for Our Salvation," Liszt, described as "one of the most masterly and impressive" fugal finales ever written, came next. This was followed by "Thou That Takest upon Thee the Sins of the World," by Couperin, and the "Adoration of the Lamb," de Maleingreau.

The closing group was led by Pietro Yon's quaint "Primitive Organ" and Dr. Dickinson's own Berceuse. The evening closed with the impressive "Norwegian War Rhapsody," by Sinding.

Dr. Dickinson was introduced by Luis Harold Sanford, minister of music of the Second Presbyterian Church.

The next meeting of the Metropolitan New Jersey Chapter will be held May 22 at the Methodist Church of Orange. The choir under the direction of W. Norman Grayson will present a service

of liturgy and music, to be followed by an address by Alice Hazel S. Schlueter on "Symbolism, Past and Present."

FLORENCE D. WERNER, Registrar.

## Schreiner Stirs St. Louis.

The long-awaited evening of March 30 is now history, but the occasion will not be forgotten by members of the Missouri Chapter, as it marked the appearance of Alexander Schreiner, who gave an excellent recital at the Second Baptist Church, St. Louis. To say Mr. Schreiner's performance was a distinct success would be putting it mildly and his popularity was manifested by the fact that 1,500 people who composed the audience sat enthralled by the program.

Our monthly business was omitted and after the recital the members and their friends retired to the church parlors, where a reception was held and all were privileged to meet the artist of the evening. The fine cooperation of our membership and the interest and enthusiasm shown in the attendance and the financial returns has served as encouragement to our chapter to formulate plans for the presentation of other recitalists. We feel that, especially in these times, music of the highest order is essential for the preservation of morale.

ARTHUR R. GERECKE, Treasurer.

## Walter Baker Plays in Richmond.

Walter Baker, organist, from the First Baptist Church in Philadelphia, was presented in recital by the Virginia Chapter April 11 at the First Baptist Church in Richmond. This program was one of many being given throughout the country in the interest of the American ambulance fund.

Mr. Baker is a member of the organ faculty of the Westminster Choir College, Princeton, N. J. He possesses great charm of manner and is a brilliant performer. His program consisted of: Sketch in F minor, Schumann; Aria from Orchestral Suite in D major, Bach; "Fugue a la Gigue," Bach; Sonata on the Ninety-fourth Psalm, Reubke; "The Soul of the Lake," Karg-Elert; Scherzetto, Vienne; "The Swan," Saint-Saens; "Spinning Song," Dupré; Finale from First Symphony, Vienne.

NANA R. SWANN, Publicity Chairman.

## Program at Erie Home.

The March meeting of the Erie Chapter was held March 6 at the home of Clarence Krug. The program consisted of vocal, piano and organ compositions played on the three-manual organ by Miss Dorothy Dunn, Mrs. Dorothy Bollman, Miss Doris Faulhaber, John D. Shorror, Donna May Gordon and Mrs. Ralph Dersheimer.

MRS. ANTHONY ONISKO.

## Throng in Davenport Greets Schreiner.

The Tri-City Chapter, whose members are organists in Davenport, Iowa, and Rock Island and Moline, Ill., and neighboring towns, sponsored a recital by Alexander Schreiner of the Salt Lake City Tabernacle April 2 at Trinity Cathedral, Davenport, where he played on the large Wicks organ. The cathedral, of which the Very Rev. Rowland F. Philbrook, D.D., is the dean, joined the chapter in its sponsorship of Mr. Schreiner's appearance. Every seat in the cathedral was taken and many stood throughout the recital.

The demonstration of interest on the part of the organ-lovers in the tri-cities indicates the necessary support, and the chapter will continue to foster the enthusiasm which this event aroused by bringing other recitalists to the cathedral from time to time.

## Central New Jersey Chapter.

The Central New Jersey Chapter provided the organists who played for the noontime Holy Week services at the First Presbyterian Church, Trenton. They were Mrs. Norman Hartman, Mrs. Fred Burger, Miss Caroline Burgner, Frank Hensel and George Tilton. The chapter also provided a choral group for the all-post Protestant service at Fort Dix, N. J., on Easter Sunday at 8:30 a. m. The group was directed by Mrs. Norman Hartman and Frank Hensel.

The business meeting of the chapter was held at the home of Joseph Denelsbeck April 17. There was a discussion of new organ and choir music which has proved helpful to members this season. A social time followed.

HELEN R. PIERCE, Registrar.

Chapter in Pennsylvania  
Hears Compositions by Its  
Members at Dean's Home

The monthly meeting of the Pennsylvania Chapter was held Saturday evening, March 25, at the home of the dean, Robert Elmore, in Wayne, Pa. It was manuscript night and we were fortunate in being able to meet in a home in which there is a three-manual organ. The announcement of the meeting included an invitation to any chapter member having an unpublished manuscript to bring it, to be played or sung. The response was gratifying.

Forrest Newmeyer, teacher of music at the Frankford High School, introduced a number for piano and organ entitled "Exultation." The piano part was played by Marie Kennedy. Mr. Newmeyer had also a song, "I Have a Rendezvous with Death," which was sung by Davis Robinson, baritone. Marie Kennedy presented three songs which were sung by Hilda Angel Finley. They were: "Mid Rapture," "Mirage" and "Song Offering No. 20." Arlene Barnes played two original piano numbers entitled "Shadows from a Weeping Willow" and "May Dusk." Newell Robinson presented three sketches for piano—"Valsette Moderne," "Marching" and "The Little Brown Bear Goes 'Woof.'" This was followed by another entitled "Solitude." Dr. Rollo F. Maitland and his daughter, Marguerite, collaborated in the writing of a number for organ and piano which they called "Festival Piece." Marguerite sang a song entitled "Gloria," the words of which were written by Mrs. Maitland and the music by Dr. Maitland. Robert Elmore played on the organ two chorale preludes by Frances McCollin, who was present. They were "Now All the Woods Are Sleeping" and "All Glory, Laud and Honor."

The last musical offerings were three songs written by Mr. Elmore and sung by Catharine Latta. They were entitled "Sleep," "Nursery Rhyme" and "Cloudless Night."

Refreshments were served and the remainder of the time was spent socially. It was an evening which will be long remembered. ADA R. PAISLEY.

## Notes from South Carolina.

The following notes are presented as a summary of the activities of the South Carolina Chapter for the season of 1943-44. Attendance at the monthly meetings has been good; all the activities of the chapter have taken place in the capital city, Columbia, with the unfortunate result that members outside Columbia have had little opportunity to take part, due no doubt to travel conditions.

Under the able and active leadership of Dean David A. Pressley the chapter has had a fruitful year. In the first place the membership has nearly doubled. The chapter has sponsored two series of recitals (one by artists from places outside of Columbia and another Lenten series played by members of the chapter) for the benefit of the soldiers at Fort Jackson and the airmen at the Columbia army air base and the public. The attendance at these recitals has been most gratifying.

The first recital of the artist series was played by Miss Rachel Pierce, head of the organ department at Limestone College, Gaffney, S. C., and a member of this chapter, at the Washington Street Methodist Church Nov. 21, 1943. The second recital was played by Robert Baker, organist-choirmaster of the First Presbyterian Church, Brooklyn, at Trinity Episcopal Church Jan. 26. The third and concluding recital was played by Edouard Nies-Berger, organist of the New York Philharmonic Orchestra, at the First Presbyterian Church April 19.

The following members of the chapter played on the Lenten recital programs: D. A. Pressley, Miss Louise George, Mrs. Curran L. Jones, William R. Clendenin, Fred H. Parker and Miss Annie R. Nungezer.

The chapter will hold its final meeting of the season May 10 and we hope to have all the state members at this meeting.

WILLIAM R. CLENDENIN, Sub-dean.



## News of the American Guild of Organists—Continued

### Guild Ticket Is Nominated

Officers for the new year are slated in a report made in April by the nominating committee. The ticket is headed by Warden S. Lewis Elmer, he being renominated, as are Seth Bingham for subwarden, Ralph A. Harris for general secretary, Harold W. Friedell as general treasurer and Samuel A. Baldwin and J. Lawrence Erb as general auditors. James W. Bleecker is named for general registrar and M. Searle Wright for general librarian. The Rev. George A. Buttrick, D.D., is nominated for chaplain.

The following have been placed on the ballot for the council, eight to be elected: Ray F. Brown, A.A.G.O., T. Frederick H. Candlyn, Mus.D., Lilian Carpenter, F.A.G.O., Charles M. Courboin, Mus.D., Clarence Dickinson, Mus.D., A. G. O., Hugh Giles, Marguerite Havey, Frederick Kinsley, Harold Vincent Milligan, Mus. D., F.A.G.O., Lawrence J. Munson, F.A.G.O., T. Tertius Noble, Mus.D., Louise Talma, A.A.G.O., George William Volkel, F.A.G.O., and Ernest White.

### Cincinnati Hears Arthur Jennings.

The last of the series of artist recitals of the season, given by the Southern Ohio Chapter, brought to Cincinnati Arthur B. Jennings of the University of Minnesota, who played April 18 at the Covenant-First Presbyterian Church on the beautiful four-manual Austin. J. Warren Ritchey is organist and choirmaster of the church. Mr. Jennings' program was as follows: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "O Mensch, bewein' Dein' Sünde gross" and "Nun freut Euch," Bach; "Piece Heroique," Franck; Prelude for the "Ave Maris Stella," Franck; "The Tumult in the Praetorium," de Maleingreau; Adagio for Strings, Samuel Barber; "The Primitive Organ," Yon; Toccata from Fifth Symphony (by request), Widor. As encores Mr. Jennings played: "Come, Sweet Death" and Gigue in A, Bach; "Melody for the Bells of Berghall Church," Sibelius, and "Ronde Francaise," Boellmann.

The recital was well attended and a decided success in every way. Mr. Jennings' artistry was convincing throughout the program and his genial personality endeared him to all who had the pleasure of meeting him.

Mr. Jennings was guest at a dinner April 17, presided over by Dean Carl F. Kuehner and attended by officers and the executive committee in the Hotel Netherlands Plaza. He then attended a reception by Dr. and Mrs. Frank C. Biddle at their home. Dr. Biddle has been the director of music in the public grade and high schools of Cincinnati for many years.

ETHEL HAAG, Registrar.

### Illinois Chapter.

The third biennial regional convention will be held in Chicago June 19 and 20. Details as to program and recitalists will be given in the June issue of THE DIAPASON.

The monthly meeting of the executive board was held at the office of THE DIAPASON April 3. As a memorial to Mrs. Gertrude Baily a contribution to the Red Cross ambulance fund of the Guild was voted by the board.

ORA E. PHILLIPS, Registrar.

### Buffalo Chapter.

The April meeting of the Buffalo Chapter was marked by a recital by two of our own members—Harry W. Stratton, A.A.G.O., and Charles R. Nicholls, M.Mus., at the First Presbyterian Church, of which Mr. Nicholls is organist and choirmaster, Tuesday evening, April 18. The program was an excellent one. Mr. Stratton's numbers were: Prelude in C, Bach; Andantino (Second Suite), Boellmann, and Chorale in A minor, Franck. Mr. Nicholls played: Sonata No. 2, Hindemith; Air with Variations, Sowerby; Toccata on "Vigili et Sancti" James, and Chaconne in E, Buxtehude. The assisting artist was Stanley King, violinist, who played a Suite for violin and organ by Rheinberger, accompanied at the organ by Mr. Nicholls.

The twenty-fifth anniversary of the Buffalo Chapter will be celebrated in October. One of the events of this anniversary year will be a two-week school

on improvisation, conducted by Frederick Schlieder, F.A.G.O., of the School of Sacred Music of Union Theological Seminary, New York City, beginning June 19. EDNA L. SPRINGBORN, Secretary.

### District of Columbia.

The District of Columbia Chapter held its April meeting on the 10th at Epiphany Church, Washington. After a short business meeting William Boutwell, from the department of education, gave an informal talk on the Music Educators' National Conference held at St. Louis. He spoke of the rising trend in favor of choral music, probably because we can't buy instruments. He said that emphasis was laid on American folk music and modern American music. Mr. Boutwell spoke of the problems radio workers have to face and how difficult it is for the radio to hold the attention of audiences because of the number of distractions in the home. For this reason programs are divided into small parts. Musical numbers are short and dramatic scenes seldom run as long as two minutes, the usual length being one minute. He suggested that musicians be trained in radio performance.

MACON MCARTOR, Registrar.

### Recital by Wilbur Held in Minnesota.

The Minnesota Chapter held a dinner meeting March 28 at the First Baptist Church, St. Paul. A brief meeting followed the dinner and we then adjourned to the church for the program of the evening, given by Wilbur Held, F.A.G.O., organist of the church, assisted by Barbara McKay, soprano. The program was as follows: Prelude in C minor, "I Call on Thee" and "Fugue a la Gigue," Bach; Fantasia in C, Franck; Intermezzo, DeLamarter; Impromptu, Vienne; "Clair de Lune," Karg-Elert; Prelude and Fugue on "B-A-C-H," Liszt.

FLORENCE HUDSON, Secretary.

### Youngstown Chapter.

Members of the Youngstown Chapter met at the First Presbyterian Church March 28. At a business meeting Ray Husselman, treasurer, announced that the chapter had sent its contribution to headquarters for the ambulance fund.

Mrs. Walter Hirst introduced the speaker, Miss Ruth Partridge of Warren, Ohio, who displayed her collection of more than a hundred crosses from many parts of the world. At the close of Miss Partridge's talk on the history of the outstanding crosses in her collection, refreshments were served by the social committee.

Youngstown's annual Lenten cantata was presented at Stambaugh Auditorium Palm Sunday afternoon, sponsored by the Youngstown Chapter of the A.G.O., the Youngstown Ministerial Association and the Federated Churches. Stainer's "Crucifixion" was sung under the capable direction of Dr. Henry V. Stearns, F.A.G.O., with Mrs. Hazel W. Buchanan organist and Dean Frank E. Fuller tenor soloist. Walter Hirst, A.A.G.O., played the following numbers as a prelude to the service: "O Lamb of God," Telemann; Pastorale in C minor, Bach, and "Thou Art My Rock," Mueller.

BERNICE KERR PRICE.

### Western Pennsylvania.

The Western Pennsylvania Chapter held its March meeting at Trinity Cathedral, Pittsburgh, March 27, presenting Alfred Hamer, organist and choirmaster of the cathedral, in a recital. Mr. Hamer's program was planned to present as much as possible the Lent and Easter story through the medium of music. The program consisted of the following: "Roman Symphony," Widor; Chorale Prelude, "Deck Thyself," Bach; "Crucifixion," from Passion Symphony, Dupré; Psalm-Prelude No. 3, Howells; "Pour Paques," Quef.

After the recital Guild members and their friends went to the cathedral house for a social hour with refreshments.

G. N. TUCKER.

### Central Tennessee Chapter.

An interesting and much appreciated meeting of the Central Tennessee Chapter was held April 11 at the Woodland Street Presbyterian Church, Nashville. To open the evening's program the young people's choir of the church, directed by Miss Helen O'Callahan, sang: "Jesus, Joy of Man's Desiring," Bach; "Our Father, Who Art in Heaven," Noble Cain, and "Invocation," Bortniansky. The organist of the church, Miss Nell Louise Harmon, played: Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "Harmonies du Soir," Karg-Elert, and "Grand Choeur," Kinder.

Next Miss Julia Harwood conducted a live quiz for the assembled organists, mostly on matters taken from recent issues of our valuable and informative journal, THE DIAPASON.

At the business meeting which followed arrangements were made for the social committee to complete plans for the annual dinner and election of officers May 9.

The following organists were voted in as members of the chapter: Miss Corinne Anderson, Nashville, and Haskew Stanton, Chattanooga.

JAMES G. RIMMER, Secretary.

### St. Petersburg, Fla., Branch.

The St. Petersburg, Fla., Branch presented a program Sunday afternoon, April 16, at the First Methodist Church in honor of the regent, Miss Helen McClellan. Miss McClellan's composition "To a Mountain Stream" was played with Charlotte P. Weeks at the piano and Miss McClellan at the organ. There were vocal numbers by Maxine Lee, contralto; Ethel Perkinson, soprano; William Hay and Frank Mellor, tenors, and Harriet Hoppe, harpist. Charles Budden and Emma Corey played organ numbers and the chapel choir sang Thompson's "Spring Bursts Today."

MARGUERITE S. SALTSMAN, Secretary.

### Denton, Tex., Chapter Meets.

The Denton, Tex., Chapter, holding its meeting on the third Monday of each month, met April 17 in the tea-room at the Texas State College for Women. The chapter was host to Alexander Schreiner, who spoke on the organ and music at the Mormon Tabernacle in Salt Lake City, Utah.

The next meeting will be held May 15 at the North Texas State Teachers' College.

MARTHA JANE PAUL, Secretary-Treasurer.

### Miss Robertson Plays in Pasadena.

The Pasadena and Valley Districts Chapter met at the Pig'n Whistle restaurant for dinner April 17. Irene Robertson, A.A.G.O., M.Mus., dean of the Los Angeles Chapter, gave a recital at All Saints' Episcopal Church. The inspiring program included: Prelude, Fugue and Chaconne, Buxtehude; Fifth Concerto, Handel; Three Chorale Preludes, Bach; Fanfare, Waters; Carol, Whitlock; "Pantomime," James; Lullaby, Mader, and Fugue-Finale from the Ninety-fourth Psalm, Reubke.

ETHEL WOOLLEY, Librarian.

### Oklahoma Chapter Meetings.

The Oklahoma Chapter met the night of March 7 at Trinity Episcopal church-house in Tulsa for dinner and a program. The principal feature of the program was the interesting account of the life and work of Dr. Albert Schweitzer. The subject as presented by the chapter registrar, Mrs. Nelle Doering, aroused much enthusiasm and the members voted a contribution to the Schweitzer fund.

On the night of April 11, at the same place, the chapter met again with several invited guests for dinner and a program. J. G. Sabol of the Kansas City Organ Service Company gave an instructive account of the organ industry situation at the present time. Mrs. G. Garabedian, violinist, played one of her own compositions, Serenade, with Miss Esther Handley at the piano. Miss Nancy Miller, a subscriber member of the chapter, gave a book review of the "Life of Mozart" by Marcia Davenport.

JOHN KNOWLES WEAVER, Sub-dean.

### Meetings of Tennessee Chapter.

The Tennessee Chapter met April 17 at Calvary Episcopal Church in Memphis for

### Recital by Dora Poteet for North Texas Chapter Prominent Dallas Event

A recital of importance to the musical public of north Texas was that given by Dora Poteet at McFarlin Auditorium, Southern Methodist University, Dallas, March 21. The school of music, at which she is head of the organ department, and the Texas Chapter, A.G.O., joined forces in the presentation, which brought people from nearby towns. There were many men in uniform from surrounding camps.

Miss Poteet played an exacting and varied program to an appreciative and responsive audience. Deeply impressive was her reading of the Fox arrangement of Bach's "Come, Sweet Death." The Handel Tenth Concerto was a study of contrasts in tempo and mood. The second movement was marked by brilliant playing and the aria between the two allegro movements was effective in its serenity. Amusing and delicately done were the less serious interludes—Bach's "March of the Night Watchman," arranged by Widor, and the Martini Gavotte. The first part of the program closed with Franck's Finale in B flat, which brought out perhaps the best playing of the evening, marked by virility and dignity.

The second part of the program opened with the chorale improvisation "How Brightly Shines the Morning Star," by Karg-Elert. The adagio from Nanney's Sonata in E minor was colorful and impressionistic. Played for the first time in Dallas was the charmingly dissonant Scherzo from the Sixth Symphony by Vienne. The stormy Toccata from Durufle's Suite concluded the program on a brilliant note.

One critic wrote: "This was a most satisfying program by an organist whose musicianship is obviously warm, sensitive and profound."

a recital and business session over which the dean, Mrs. Frank Sturm, presided. The program was played by Robert G. Ferguson, Mrs. J. Q. Wolf, Theodore Hunt, F.A.G.O., and Adolph Steuterman, F.A.G.O. The program was arranged by Mr. Steuterman. The members then assembled in the parish-house for reports of the recital sponsored by the Guild April 15 at the Ellis Auditorium, presenting Nita Akin at the four-manual Kimball organ. Her program ranged in variety from Gull-mant's "Ave Maria" and Beatrice Fenn-ner's lyrical "When Children Pray" to Sowerby's colorful and complex "Pageant." The program opened with Bach's Toccata and Fugue in D minor and closed with a Toccata by Lanquetuit. The performance was unanimously voted a success.

MRS. FRANK STURM, Dean.

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**Princeton, N. J., July 24-August 13**

For information and terms write to Dr. J. Finley Williamson, Westminster Choir College, Princeton, N. J.

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**Hartford, Connecticut, August 21-26.**

For information and terms write to Lyman B. Bunnell, 10 Woodland Street, Hartford 5, Connecticut

## THE DIAPASON

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CHICAGO, MAY 1, 1944

If you move be sure to send THE DIAPASON your new address without delay, so that you may not miss any copy of the magazine. If you neglect to do so and desire duplicate copies, please send remittance of 15 cents for each copy desired.

## An Organist's Sermon to Organists

The majority of us are so busily occupied with temporal things that we may overlook the spiritual. And many perhaps have not yet been convinced that after all the church organist, whether his title be "minister of music," which has a spiritual connotation, or merely organist and director of music, holds a ministerial position in the service. We are forcefully reminded of our relation to the churches we serve by the creed of the A.G.O., which at one time was read at every Guild service.

But there is no desire to preach a sermon; rather we can let one of our ablest American organists do it. Robert Elmore says something which it will be well to bring to the attention of all of our readers engaged in church work in his monthly message as dean to the Pennsylvania Chapter of the Guild. Here is what he says, as published in *Crescendo*, the monthly leaflet of the chapter:

"Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh His name in vain."

We are apt to limit this familiar commandment to a prohibition of swearing, and nothing more; and yet its meaning goes deeper. All of us who serve the Lord in the ministry of church music are, in a sense, taking the name of the Lord. If we are not sincere in this service, if our hearts are not right before God, how truly are we taking His name in vain!

The Lord cannot bless our efforts, no matter how artistically done, if our hearts are not right before Him. Don't, please, misunderstand me. Artistry in church music is terribly important, and surely nothing less than our best is worthy of our Lord. But the heart must be right first. If not, our efforts are as "sounding brass and tinkling cymbal." We may give people pleasure, move them emotionally, give them, even, pious, religious feelings. But if we don't touch people's spirits for God, our work has no value in the light of eternity and we might just as well have stayed in bed late Sunday morning.

This Lenten season reminds me that some years ago it was my duty to play at daily Lenten services held at my church, and I evidently didn't conceal my feelings about the extra work very well, for the speaker one day spoke pointedly of those who perform their Lenten devotions as a matter of ritual, and not from the heart. Afterward he told me that his sermon was meant for me. He said it smilingly, half jokingly, but I have never forgotten it. If I give my music in a grudging way to the Lord, He cannot use it. "The Lord loveth a cheerful giver," and the true Christian cannot be anything but cheerful.

Those who know Mr. Elmore realize that he feels deeply what he says; and those who take their office seriously

nearly all will agree with him. Many clergymen have preached to us, and it has no doubt had its good effect; in Mr. Elmore we have an organist appealing to fellow organists. When he writes that "artistry is terribly important," but that "the heart must be right first," since "otherwise our efforts are as 'sounding brass and tinkling cymbal,'" he lays stress on fundamentals that we may all know, but too often forget.

## The Wonders of Advertising

By virtue of the wonders of advertising life loses many of its complexities. Not only can organs of any size or quality be imitated, but now organists can spring full-armed from the quiet of the living-room. We glean this interesting information from an "ad" inserted in a number of national magazines by a prominent maker of electronic instruments. Allured, as the writer of the advertisements intended that we should be, by the heading: "Come on, YOU Try It," just below the picture of a lady seated at the console, with a doting husband, or fiancé, or perhaps brother, leaning over her, we go on to find this: "What? You've never played the organ? That doesn't matter—it's easy! Sit right down and get ready for a big surprise."

Well, that should be a big surprise, and no doubt will be to those who have labored many moons to master the technique of organ playing, management of registration and accuracy of pedaling.

As a sort of introduction to the first lesson in this kind of easy organ playing the advertisement continues:

Don't be afraid. Those unfamiliar things about an organ are really what make beautiful music easy to play. If you play the piano—even a little—you will catch on quickly. You soon will learn how the singing, flowing, sustained tones of the organ add rich beauty even to simple tunes. \* \* \* The organ tempts you on and on. You sit down for moments . . . and play for hours. \* \* \* Especially if you are an amateur you will enjoy the thrilling beauty it adds to your music.

All of this reminds one of the miracles performed by those mail order piano teachers who make of you a pianist in five or ten lessons by mail, without tedious practice. It is reminiscent also of the day when a few organ "virtuosos" touted by theaters became great performers by simply sitting down at a console, fooling with the gadgets for a few hours, and, presto, emerging as masters of the instrument.

But while we are considering miracles, why doesn't some progressive hardware house advertise scalpels and explain that in the twinkling of an eye, more or less, any intelligent person can become a surgeon? For example, it is easy to remove an appendix if the knife is sharp. One can find this organ without trouble, and if he can't, the patient can help the impromptu surgeon by locating the pain. The rest is easy—except on the patient. And one might think of a number of parallel cases.

No doubt synthetic organs justify synthetic organists; but we hope for the sake of the instrument and its place in music that not too many will be led by clever advertising to inflict their quickly-achieved accomplishments on their friends and the public. They would better make up their minds that playing the organ still has to be learned the hard way.

HAYDN'S IMPERIAL MASS  
IS DIRECTED BY BUNNELL

Haydn's Imperial Mass in D minor, sometimes called the Nelson Mass, was sung at Immanuel Congregational Church, Hartford, Conn., Easter evening by the augmented church choir and a small orchestra under the direction of Lyman Bunnell. Rubin Segal was concertmaster and Pauline Voorhees was at the organ, playing also the prelude, Guilman's "O Filii et Filiae," and as the offertory Bach's "Jesu, Joy of Man's Desiring." It was announced that May 20 the same group will give a performance of Bach's "St. Matthew Passion."

CAMP SHELBY, MISS., HEARS  
WALTER KIMBLE'S RECITALS

Corporal Walter D. Kimble gave noon recitals in Holy Week from April 4 to 7 in the station hospital chapel at Camp Shelby, Miss., offering a suitable and interesting selection of organ music for the benefit of everyone at the post. His programs included the following:

April 4—Meditation, Claussmann; "Ich ruf zu Dir," Jesu, Joy of Man's Desiring" and Siciliano, Bach; "Piece Heroique," Franck; "Introitus," "Melodia Monastica" and "Aria Semplice," Karg-Elert; "What a Friend We Have in Jesus," arranged by Biggs; Intermezzo, Rheinberger; "Our Father, Who Art in Heaven," Bach; Prelude to "Lohengrin," Wagner.

April 6—"Priere a Notre Dame," Boellmann; Nocturne, Grieg; Prelude to "Parsifal," Wagner; Gavotte in D, Bach; "Evening Rest," Peeters; "Meditation a Sainte Clotilde," James; "Psalm XIX," Marcello; "Preludio," Corelli; "Chanson de Joie," Diggle; Londonderry Air, arranged by Diggle; Fugue in G minor, Bach.

Corporal Kimble is a member of the Orlando-Winter Park Chapter, A.G.O., in Florida. He has been staff organist of radio station WDBO at Orlando for twelve years. For the last two years prior to his induction into the army he was organist at the First Church of Christ, Scientist, of that city. He was inducted into the army July 9, 1943, and has been chaplain's assistant in the 129th General Hospital, Camp Shelby, since last December.

SIX-CHOIR FESTIVAL MARKS  
EASTER IN SANFORD'S CHURCH

At the Second Presbyterian Church, Newark, N. J., "Elijah," by Mendelssohn, was presented Sunday evening, March 19, by the augmented choir under the direction of Luis Harold Sanford, A.A.G.O., M.S.M., minister of music. The soloists were Grace Sanford, soprano; Lisette Lundquist, contralto; Bruce Campbell, tenor, and Frederic Baer, baritone. Accompaniments were provided by W. Elmer Lancaster, organist, and Rosalind Clark Reed, pianist. Dr. Lester H. Clee read Scriptural passages which wove the whole story together.

On Easter Sunday evening the annual six-choir festival of music was presented. This year Mr. Sanford had selected Scripture and music which depict man's search for God, from darkness to light. The first part, through the Allegri "Miserere," was sung by candlelight; then the candles were gradually extinguished and the electric lighting was built up to the final climax. The headings and musical numbers were these: Prelude: "The Nave," Mulet (the preparation for worship); man's search for God (through praise and adoration): "The Adoration," Hebrew Liturgy, arranged by Clarence Dickinson; (through supplication) "When Thou Comest," from "Stabat Mater," Rossini; God's promise to His children: "There Shall a Star Come Forth," Mendelssohn; the fulfillment (The Nativity): "Come, Marie, Elisabeth," French carol; Jesus' ministry and teaching: "Come unto Me," Bach, arranged by Antoinette Hall; the Crucifixion: "Miserere," Allegri; the Resurrection: "In Joseph's Lovely Garden," Spanish carol; the message of the Resurrection (inner spiritual joy): "We Will Be Merry," Marryott; the need of consecration: "Greater Love Hath No Man," Ireland; thanksgiving to our Creator: "Great and Glorious," Dickinson.

The whole service, which began quietly by candlelight, ended with the entire congregation and choirs singing the recessional hymn, "Christ the Lord Is Risen Today." The postlude was the Toccata from the Fifth Symphony by Widor.

BACH FESTIVAL MAY 12 AND 13  
AT ST. JAMES', PHILADELPHIA

The annual Philadelphia Bach festival will be held May 12 at 8:30 p. m. and May 13 at 4 and 8:30 in St. James' Church. As in past years, a feature of the concerts will be the congregational singing of Bach chorales. All of these chorales, and all of the major choral works, will be sung in English translations, prepared by Henry S. Drinker, president of the Bach Festival Society.

The Friday concert will include five church cantatas, sung by the Bach Choir,

## Looking Back into the Past

Twenty-five years ago the following news was recorded in the issue of May 1, 1919—

Harold Gleason resigned as organist and director of music at the Fifth Avenue Presbyterian Church in New York City to go to Rochester as private organist to George Eastman and organist of the Central Presbyterian Church.

A great post-war boom in organ construction was noted and all the builders were very busy.

Joseph Gray Estey of Brattleboro, Vt., married Miss Alice Low Wilson at Huntington, W. Va., April 2 and the wedding was one of the largest of the season in the South. The bride was a graduate of Smith College and Mr. Estey was a graduate of Amherst in the class of 1918, a member of the Marine Aviation Corps in the world war and connected with the Estey Organ Company.

Ten years ago the following news was recorded in the issue of May 1, 1934—

The proposed merger of the American Guild of Organists and the National Association of Organists was ratified by an overwhelming vote of the chapters and it was announced that the union would be effective Jan. 1, 1935, creating the strongest organization of organists in the world.

Ernest R. Kroeger, an organist and teacher of national reputation, died at his home in St. Louis April 7 at the age of 71 years.

Ralph W. Ermeling, a prominent Chicago organist and architect, died April 6 after a long illness, which caused his retirement from the post at Central Church.

Joseph W. Clokey's cantata "Adoramus Te" had its premiere Easter evening in the First Congregational Church of Long Beach, Cal., before a distinguished congregation and Pietro A. Yon's oratorio "The Triumph of St. Patrick" had its first public presentation under the patronage of Cardinal Hayes in Carnegie Hall, New York, April 29.

assisted by organ, orchestra, harpsichord and vocal soloists. The Saturday afternoon concert will feature four instrumental selections—Suite in D major, Suite in B minor, Concerto in D minor for two violins and the Brandenburg Concerto No. 2 in F major. The bass solo cantata "It Is Enough" will be sung. The concluding concert will include five church cantatas.

A large instrumental ensemble from the Philadelphia Orchestra will accompany the choral music and play the orchestral works. Claribel Gegenheimer Thomson will be at the organ. James Allan Dash, musical director of the society, will conduct the concerts. Dr. Dash, who has conducted the choir since 1931, studied with Karl Straube, cantor of St. Thomas' Church, Leipzig.

**Popularity of McAmis' "Dreams."**  
Camp Wolters, Tex., March 19, 1944.—Dear Mr. Gruenstein: \* \* \* I always enjoy your publication and the report of the poll of composers most used in recital interested me. I don't believe you mentioned it and I wonder if you noticed or have had it called to your attention that the American composition appearing on organ recitals the greatest number of times was Hugh McAmis' "Dreams." I feel that it is rather significant that an American composition can take its place just below the Bach Passacaglia and Fugue and above the celebrated Handel Largo. I was Mr. McAmis' last pupil and my admiration for his accomplishments has been great. This particular slant on this poll constitutes another McAmis accomplishment and I must admit that I feel a degree of pride. \* \* \*

Sincerely,

JOHN HUSTON.

HANDEL'S "MESSIAH" WAS SUNG at St. Stephen's Episcopal Church, Wilkesburg, Pa., Sunday evening, April 16. The Lent and Easter portions were under the direction of Edward Sweadner, conductor of the Brownsville A Cappella Choir, guest singers for the evening. This choir, numbering about forty voices, was organized to give young people and those of middle age an outlet for musical talent in the Brownsville vicinity and is sponsored by the rector of Christ Episcopal Church, the Rev. H. O. Danielson, the group's president. The "Hallelujah Chorus" was sung by the combined Brownsville and St. Stephen's choirs with an aggregate of over seventy voices. The organ was played by George Norman Tucker, choirmaster and organist of St. Stephen's.



## THE FREE LANCE

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

A British musician friend of more than twenty years' experience confided in me a month ago that he has just had (March 1) a lemon for the first time in three years; and an orange not oftener than once in many months. How is that for sticking?

The Tuesday afternoon symphony concerts in Symphony Hall, Boston, will be changed next season to Sunday afternoons. These affairs have a special attractiveness for women in many ways and the ladies attend in comfortable numbers; in fact, it is the women who support our cultural activities in general.

An experience of over sixty years in analyzing concert-going types leads me to segregate them into at least three groups: First, those who believe that the concerts are culturally beneficial. In a town like Boston the culture seekers are a large proportion of the people who are course ticket buyers; they hear and know all the shibboleths and follow those who enticingly use them. Another large proportion of the seekers after culture are also music-lovers, but listen to music as if it were literature, translating the music into stories as it forms a part of the stream of consciousness. I believe this class to be far larger than is usually supposed. This curious state of affairs is by no means to be wondered at, when we take cognizance of the popularity of that wretched phrase, "Music is the language of emotion," or of the great number of books that treat of the "meaning of music," or chatter of "music's significance." I come now to the third and most important class of music-lovers, who love music for its own sake, and who know that as *organized sound* it is to be appreciated and loved.

Let us, however, refrain from too much aesthetic excitement over this whole matter. If there are people who believe that music, especially the compositions of all sorts and degrees of excellence of the great J. S. B., are the direct road to culture, and who are willing to spend much of their money on fashionable musical performances, why object? They may find it satisfying to turn a legitimate art into a bastard literature; we have to sell our course tickets, do we not? "Buyers, this way."

To estimate the proportions of the three orders in an audience of 100 attending a good symphony concert is tantalizing, but how would this do: In 100 people the probable proportions might be: Culture chasers, 30; story makers, 40; real lovers of music, 30.

Louis Burchell, Mus.B., of that little Nova Scotia town Windsor, formerly a university town of fine trees and rolling hills, writes me an interesting bit about Shrubsole's fine tune "Miles Lane." "Miles Lane" will be found in all of the later American hymnals; the British use the tune to Perronet's hymn, "All Hail the Pow'r of Jesus' Name"; the fourth line in each stanza is "And crown him, crown him, crown him, crown him Lord

of all." Miss Burchell notes that the last words, "crown him Lord of—", are sung in quarter notes, that is twice as fast as the six preceding words. This brisk ending, she thought, as sung by the Newfoundlanders, was quite right.

"It is a long time since the name of Paul Hindemith has appeared in our British concert programs. \* \* \* the impersonal objectivity of his style and its mechanical counterpoint \* \* \* were hardly such as to win the affection of his audiences. Hindemith's rejection of the romantic conventions after the last war gave way to a warmer and more subjective mood, finding its supreme expression in the opera 'Mathis der Maler,' which I do not hesitate to name as one of the greatest productions of the contemporary operatic stage. \* \* \* In his new symphony Hindemith now achieves beauty of feeling and beauty of sheer sound."

So writes Dyneley Hussey in *The Spectator* of Feb. 25, and it has a pleasant sound; but is there any emotion in the up-to-date Hindemith, and can he make tunes?

MEMORY OF HARRISON WILD  
HONORED AT ANNUAL SERVICE

Once a year the Harrison Wild Organ Club of Chicago gives a program in memory of Mr. Wild. This year the event took the form of an evensong service at the First Methodist Church of Evanston April 16. The chancel choir, directed by Emory L. Gallup, sang the musical parts of the service and gave evidence of its fine training and its excellent ensemble in Eric Thiman's anthem "The Strife Is O'er," the memorial anthem, Woodward's "Comes at Times a Stillness," a Magnificat and Nunc Dimittis by Healey Willan and a choral response by Purcell.

As the prelude Ernst H. C. Melbye of the First Church of Christ, Scientist, Winnetka, played: Chorale Prelude, "Come, Sweet Death," Bach; "Reminiscences," Demorest, and Chorale Prelude, "A Rose Breaks into Bloom," Brahms. Mr. Gallup played as the memorial solos: Chorale Prelude, "O How Blessed, Faithful Spirits, Are Ye," Brahms; "In Paradisum," Dubois, and Chorale Prelude, "Hark! A Voice Saith All Are Mortal," Bach. The postlude was played by Charles H. Demorest of the First Church of Christ, Scientist, Evanston, and included a very appealing new organ number, "In Remembrance," by Mr. Demorest, supplementing the composition by Mr. Demorest played by Mr. Melbye. He also played: Allegro con brio from Fourth Sonata, Mendelssohn; "Distant Chimes," Snow, and Toccata on "Vom Himmel hoch," Edmundson.

After the service members of the club had supper at the church.

WILLIAM LOCHNER, a member of the Chicago staff of the Associated Press and son of Professor Martin Lochner, well-known organist and teacher of organ at Concordia College, River Forest, Ill., lost his life when his car skidded into a pole in Chicago March 28 and he was pinned in the wreckage. Mr. Lochner was 28 years old. He was born in River Forest and was educated at Concordia College and the University of Wisconsin. He joined the Associated Press in 1940 and worked in both the Chicago and Springfield offices. He previously was employed by the United Press.



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# Programs of Organ Recitals of the Month

[Because of the shortage of space created by government restrictions affecting the supply of paper allowed publishers, it is not possible to print all programs submitted. If yours has been crowded out in any month please bear with us for the duration.]

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.**—Mr. Kraft, organist and choir-master of Trinity Cathedral in Cleveland, was guest artist for the Lecture-Recital Club of Marion, Ohio, March 13 and played the following program at the First Presbyterian Church: "Psalm XIX," Marcello; Aria, Purcell; Minuetto, Haydn; Toccata (Dorian), Bach; Sonata, No. 5, Mendelssohn; Fugue in D major, Guilman; Chorale Paraphrases ("Ein feste Burg" and "Nun danket Alle Gott"), Whitford; "Electa ut Sol," Dallier; "Harmonies du Soir," Bedell; Scherzo, Rogers; Toccata in G minor, H. Alexander Matthews; "Within a Chinese Garden," Stoughton; Finale from First Symphony, Vienne.

**Alfred C. Kuschwa, Harrisburg, Pa.**—For his Lenten recital at the Cathedral Church of St. Stephen Saturday afternoon, April 1, Mr. Kuschwa selected the following program: Toccata, Buxtehude; Chorale Prelude, "Christ, Whose All-Saving Light," Walther; "St. Anne's" Fugue, Bach; Chorale Prelude, "O Lamb of God, Spotless and Pure," Telemann; Symphonic Poem, Variations on "Weinen, klagen" and on the "Crucifix" by Bach, Liszt; "An Easter Spring Song," Edmundson.

Feb. 26 he played: Prelude and Meditation-Elegie, Borowski; Fugue in C minor, Bach; Chorale, "Our Father, Who Art in Heaven," Bach; "The Bells of St. Anne de Beaupré," Russell; Sketch in D flat, Schumann; Finale, Second Symphony, Widor.

In a Lenten recital March 25 at St. James' Church, Lancaster, Pa., Mr. Kuschwa played these numbers: Prelude and Meditation-Elegie, Borowski; Chorale, "Jesus, Priceless Treasure," Bach; Fugue in E flat ("St. Anne"), Bach; Communion, Foote; "Along the Way," Sanders; Andante and Allegro, Bubeck.

**Searle Wright, F.A.G.O., New York City.**—In a recital at the Covenant First Presbyterian Church, Washington, D. C., March 29 Mr. Wright presented the following program: Chaconne in G minor, Couperin; "Herzlich thut mich verlangen" and "Allein Gott in der Höchste Ehr," Bach; "L'Orgue Mystique XXXV," Tournemire; "Mater Dolorosa" (Symphony), Weitz; "Fidelis," Whitlock; "Chollas Dance for You" ("Casual Brevities"), Leach; Chromatic Study on "B-A-C-H," Piston; Fantasy for Flute Stops (Suite) and Arioso, Sowerby; Rondo (Sonata in G), Robert Russell Bennett.

**Marie M. Hine, A.A.G.O., Tulsa, Okla.**—Mrs. Hine, organist and choir director of Trinity Episcopal Church, gave a series of recitals on Tuesdays at noon during Lent. The programs were as follows:

Feb. 29—Fantasia and Fugue in G minor, Bach; Roulade, Bingham; "Hear, O Israel," Weinberger; "Ave Maria," Schubert.

March 7—Finale from "Symphonie Gothique," Widor; "Fiat Lux," Dubois; Sinfonia in F, Bach; "Faith of Our Fathers," McKinley.

March 14—Chorale Prelude on "Old Hundred," Truette; Andante Cantabile, Tschalkowsky; Passacaglia in C minor, Bach; "Jesus, Joy of Man's Desiring," Bach.

March 21—Prelude to "The Deluge," Saint-Saens; "Carillon," Sowerby; Toccata, Fifth Symphony, Widor; "Thy Kingdom Come" (request), Hine.

March 28—Sixth Sonata, Mendelssohn; "Hosanna" and "The Lord's Supper," Weinberger; Chorale Prelude, "O World, I Ever Must Leave Thee," Brahms.

April 4—Prelude and Fugue on "B-A-C-H," Liszt; "Were You There?," Gaul; "Hark, a Voice Saith All Are Mortal," Bach; "Stabat Mater," Kreckel.

**Richard I. Purvis, United States Army.**—Warrant Officer (Jg) Purvis, who is in England, gave a recital at an undisclosed place on the British Isles Nov. 7 and played these compositions: "Marche de Triomphe," Karg-Elert; Adioso, Tenth Concerto, Handel; Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "Divertissement," Vienne; "Deux Morceaux" ("Divinum Mysterium," from Five Pieces on Gregorian Themes, and "Idylle"), Purvis; Toccata, Fifth Symphony, Widor.

Warrant Officer Purvis is assistant leader of the American Army Band and this band has been heard in a number of performances.

**Charles H. Finney, Mus.M., F.A.G.O., Wichita, Kan.**—At his recital Sunday afternoon, April 2, the last of the series at Friends University devoted to works of composers of various churches, Mr. Finney played: "Peace of God," Shure; Finale, First Sonata, Frederick Stanley

Smith; Nocturne, Foote; Intermezzo (Miniature Suite), Rogers; "By the Pool of Pirene" ("Tanglewood Tales"), Stoughton; "A Tune for the Flutes," Stanley; Rhapsody (organ and piano), Demarest (Lillian Taylor Thorpe, pianist); "To an American Soldier," Van Denman Thompson; "A Song of Gratitude," Cole; "Evening Bells and Cradle Song," Federlein; "The Squirrel," Weaver; "St. Kevin" ("Come, Ye Faithful, Raise the Strain"), Whitford.

**J. George Ribble, Erie, Pa.**—Mr. Ribble will give a recital at 4 o'clock Sunday afternoon, May 14, at St. Paul's United Evangelical and Reformed Church and will be assisted by the girls' sanctuary choir. The organ selections will be the following: "Sonata Cromatica," Yon; "Evening Bells and Cradle Song," Macfarlane; "L'Organo Primitivo," Yon; "Wind in the Pine Trees" and "Canyon Walls," Clokey; Second Sonata, Mendelssohn; piano and organ, Adagio, Beethoven (Anthony Ferrara, pianist); "Will-o'-the-Wisp," Nevin; Minuet in A, Boccherini; "Rhapsodia Italiana," Yon.

**Harold Fink, Washington, D. C.**—Mr. Fink will be heard in a recital at Grace Lutheran Church in the capital city Sunday, May 7, at 8 o'clock, when he will present this program: Fantasia in G minor, Bach; Chorale Prelude, "Sleepers, Wake," Prelude and Fugue in G, Allegro from Fifth Trio-Sonata in C, Chorale Prelude, "O God, Be Merciful," and Toccata in F, Bach; Andante, First Symphony, Vienne; Chorale Prelude, "In dulci Jubilo," Bach; "The Mystic Adoration," from Christmas Symphony, de Malein-greau; Intermezzo, Sixth Symphony, Widor; Finale, "The Ninety-fourth Psalm," Reubke.

**Rosemary Clark, A.A.G.O., Deland, Fla.**—Miss Clark, head of the organ department at John B. Stetson University, gave a faculty recital April 18 in Elizabeth Hall Auditorium and played these works: Trumpet Voluntary, Purcell; Prelude and Fugue in D minor, Bach; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Prelude-Pastorale on a Twelfth Century Melody, Edmundson; Toccata on "O Filii et Filiae," Farnam; Lullaby, Rosemary Clark; Sketch in D flat, Schumann; Overture in A, Maitland.

**Corporal Alfred B. Montgomery, Jr., Roswell, N. Mex.**—Four Lenten recitals were given at the Roswell Army Flying School on Sunday afternoons from Feb. 27 to March 26, with Corporal Montgomery as the organist at three of them. March 26 Corporal Montgomery played these numbers, assisted by Staff Sergeant C. Glenn Amps, pianist, and Second Lieutenant Oliver Nixon, tenor: Prelude and Fugue in E minor (Cathedral), Bach; "Christ Lay in Bonds of Death," Bach; piano and organ, Reverie, Debussy, and "Scheherazade," Rimsky-Korsakoff; Andante Cantabile, Tschalkowsky; "Hosannah," Dubois.

**Frank A. McConnell, F.A.G.O., Lancaster, Pa.**—Mr. McConnell, organist of St. James' Episcopal Church in Lancaster, gave the Lenten recital at the Cathedral of St. Stephen in Harrisburg Saturday afternoon, March 25. His program consisted of: Chorale Prelude and Fugue in A minor, Bach; Adagio and Allegro, Tenth Concerto, Handel; "Folk-tune" and Scherzo, Whitlock; Toccata and Fugue in F minor, Noble; "Legend" (MS.), Noble; Finale, Vienne.

**Louise Winsor, East Greenwich, R. I.**—Miss Winsor, organist and choirmaster of St. Luke's Church, East Greenwich, gave a recital for the Rhode Island Chapter, A.G.O., in Grace Church, Providence, on the evening of March 20. Her program was made up of these compositions: Trumpet Tune and Air, Purcell; "A Tune for the Flutes," Stanley; Andante from Trio-Sonata No. 4, Bach; Chorale Preludes, "I Call to Thee," "O Man, Bemoan Thy Grievous Sin" and "Have Pity, Lord," Bach; Prelude and Fugue in G major, Bach; Prelude, "Angelus" and Scherzo, Francis Snow; "Priore," Jonzen; Three Antiphons ("How Fair and Pleasant Art Thou," "He Remembering His Mercy" and "Ave Maris Stella"), Dupré.

**Arthur R. Croley, Nashville, Tenn.**—Mr. Croley, organist of Fisk University, was heard in a recital at the Meharry Boulevard Seventh-Day Adventist Church Sunday evening, March 26. His program was made up of the following numbers: "Psalm 19" ("The Heavens Declare the Glory of God"), Marcello; Melodie in D minor, Gluck; Chorale and Variations, "O God, Thou Faithful God," Bach; "March to Calvary," from "The Crucifixion," Stainer; "Bible Poems," Weinberger; Largo from "New World" Symphony, Dvorak; "The Primitive Organ" (Toccata for one flute), Yon; "Prayer" and Toccata from "Suite Gothique," Boellmann.

**R. Kenneth Holt, Honolulu, Hawaii.**—Mr. Holt's latest "moonlight recital" at the Central Union Church, played March

8, drew an audience of 700 to hear the following program: Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Capriccio, Rheinberger; "Harmonies du Soir," Karg-Elert; "Après un Reve," Faure; "The Squirrel," Weaver; "Carillon de Westminster," Vienne.

In a recital at the church for the faculty and students of the Punahou School March 15 Mr. Holt played: "A Gothic Cathedral," Pratella; "Jesu, Joy of Man's Desiring," Bach; Toccata on "Sleepers, Wake," Martin; "After a Dream," Faure; "The Squirrel," Weaver; "Ave Maria," Schubert; "The Jolly Shepherd," Holt; "Prayer," Boellmann; "Onward, Ye Peoples," Sibelius.

**Lois Dean Floyd, New York City.**—Miss Floyd, organist of Christ Episcopal Church at South Amboy, N. J., gave the Lenten noon recital at the Collegiate Church of St. Nicholas in New York April 5. She played: Fugue in E flat ("St. Anne's"), Bach; "Jesu, meine Freude," Bach; Allegro, Fifth Symphony, Widor; Allegro Vivace, First Symphony, Vienne; Berceuse, Vienne.

Miss Floyd, an organ student of Hugh Porter, is a graduate of the Institute of Musical Art and has a master's degree from the School of Sacred Music of Union Theological Seminary.

**Luther T. Spayde, M.Mus., Fayette, Mo.**—Professor Spayde, head of the organ department of Central College, appeared in a faculty recital with two members of the piano department Sunday afternoon, April 16, in the College Church, playing the following numbers: Suite from "Water Music," Handel; Fugue in D major, Bach; "Florentine Chimes" (from "Harmonies of Florence"), Bingham; "The Cuckoo," Weaver; "Bells through the Trees," Edmundson; Toccata, Fifth Symphony, Widor.

**Robert W. Morse, Albany, N. Y.**—In his Sunday recitals at the Cathedral of All Saints in April Mr. Morse included the following programs:

April 16—Prelude, Elegie and Toccata. Bairstow; Prelude, Jacobi; Sonata No. 2, Hindemith; "Poem," R. W. Morse; First Sonata, Guilman.

April 23—Symphony in G minor. Sowerby; Pastorale and Presto, Scarlatti; Eclogue, Wagenaar; Pastorale, Milhaud; Toccata, Morse.

April 30—Sonata in D minor, G. F. Morse; "Au Soir de l'Ascension du Seigneur," Benoit; Toccata, Sweelinck; "Benedictus," Reger; Prelude and Fugue in B, Glazounoff.

May 7 Mr. Morse played the test pieces for the Guild examinations and the "Bible Poems" by Weinberger.

**Donald C. Gilley, A.A.G.O., Annapolis, Md.**—In his recitals at the United States Naval Academy Mr. Gilley has presented the following programs:

March 19—Suite in F, Corelli-Noble; Fugue in C major, Buxtehude; "The Four Winds," Rowley; Passacaglia, Edmundson; "Now Thank We All Our God," Karg-Elert.

March 26—Five Chorale Preludes, Bach; Largo, Handel; Sketches in C minor and C major, Schumann; "Song of the Basket Weaver," Russell; Toccata on "O Filii et Filiae," Farnam.

April 2—Prelude and Fugue in A major, Walther; Sarabande, Corelli; "The Fifers," d'Andrieu; Theme and Variations in D minor, Handel; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Burst into Bloom," Brahms; Pastorale, Franck; "The Old Refrain," Kreisler; "Marche Pontificale," de la Tombelle.

**James R. Weeks, McKeesport, Pa.**—At each of the daily noon services of Holy Week at the First Presbyterian Church Mr. Weeks, minister of music, gave a short "organ meditation" and among his numbers were the following: Canonza in D minor, Bach; Adagio, from Toccata, Adagio and Fugue, Bach; "In Death's Strong Grasp the Saviour Lay," "Lamb of God, Our Saviour" and "Have Mercy on Me, O God," Bach; "A Rose Breaks into Bloom," "My Inmost Heart Doth Yearn" and "O Blessed Jesus, How Hast Thou Offended," Brahms; "O Clemens," Cornet; "Toccata Cromatica," Frescobaldi.

**Howard L. Ralston, Lancaster, Pa.**—In a recital at the First Presbyterian Church March 19 Mr. Ralston presented this program: Toccata and Fugue in D minor, Trio, "From Heaven Above," and Chorale Prelude, "O Sacred Head Now Wounded," Bach; Sketches (No. 4, in D flat, and No. 2, in C), Schumann; "Lamentation," Guilman; "Scherzo Symphonique," Faulkes; "Clair de Lune," Karg-Elert; Concert Piece in B major, Parker.

**Corporal Dale W. Young, Paris, Tex.**—Corporal Young gave a recital March 19 for the benefit of the Red Cross war fund at the First Methodist Church and played: Rigaudon, Campra; "Dreams," McAmis; "In Thee Is Joy," Bach; "The Fifers," d'Andrieu; Toccata and Fugue in D minor, Bach; "The French Clock," Bornschein; "Clair de Lune," Debussy;

"Dance of the Reed Flutes," Tschalkowsky; "Ave Maria," Schubert; "Flight of the Bumble-bee," Rimsky-Korsakoff; Finale, First Symphony, Vienne.

**Robert L. Bedell, Ph.D., New York City.**—In a recital at St. Matthew's Lutheran Church, Ozone Park, March 31 Dr. Bedell played: Fantasia in C minor (five voices), Bach; "Resignation," Bossi; "Marche Triomphale," Karg-Elert; Serenade, Widor; Grand Chorus, West; "Legende" and Intermezzo, Bedell; "Ave Maria" and Serenade, Schubert; Gavotte, Gossec; Adagio from "Moonlight Sonata," Beethoven; "Pomp and Circumstance," Elgar.

**L. H. Nichols, Edmonton, Alberta.**—Mr. Nichols, associate professor of physics and university organist of the University of Alberta, has been giving recitals on the three-manual Casavant organ installed in 1925 that have attracted widespread attention. The recitals form a historical series. Jan. 16 Professor Nichols played works of the sixteenth and seventeenth centuries, Jan. 23 eighteenth and nineteenth century compositions, Jan. 30 nineteenth century music and Feb. 13 works of contemporary composers. The last-mentioned program consisted of these numbers: Prelude in C minor, Bingham; Adagio in E major, Bridge; Cradle Song from Bohemia, Poister; "In Paradisum," Mulet; Postlude, Ley; Chorale Prelude on the Tune "St. Peter," Darke; Scherzo, Bairstow; Allegretto, Whitlock; "Chant de Mai," Jongen; Introduction, Passacaglia and Fugue, Willan.

The nineteenth century program was as follows: Prelude, Lemmens; Introduction and Passacaglia, Rheinberger; Siciliano, Bossi; Sonata No. 1, Harwood; Fountain Reverie, Fletcher; "Sur un Theme Breton," Ropartz; "Song of Spring," Hollins; Pastorale, Recitative and Chorale, Karg-Elert.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—"Shakespeare in Music" was the theme of Mr. Murphree's recital at the University of Florida March 26, when he played: Overture to "Coriolanus," Beethoven; Scenes from "The Tempest," H. J. Stewart; Overture, "A Midsummer Night's Dream," Mendelssohn; "Othello" Suite, Coleridge-Taylor; Overture-Fantasy, "Romeo and Juliet," Tschalkowsky-Lemare.

April 9 Mr. Murphree gave a Wagner program for his recital at the university.

**Phyllis Stevenson, Mount Vernon, Iowa.**—Miss Stevenson, an organ major pupil of Eugene Devereaux, was presented by Cornell College in a junior recital March 29 and gave the following difficult program, eliciting high praise from those who heard her playing: Prelude, Fugue and Chaconne, Buxtehude; "Diferencias," Cabezon; Fantasia and Fugue in G minor, Bach; Fifth Sonata, Mendelssohn; Intermezzo, Callaerts; Eclogue, Wagenaar; "Benedictus," Reger; Pastorale and Finale, Second Symphony, Widor.

**Lenore Metzger, Los Angeles, Cal.**—During Lent Miss Metzger, organist of St. Cecilia's Church, played the following programs before the Sorrowful Mother Novena devotions on Friday nights:

Feb. 25—Chorale, "Christ lag in Todesbanden," Bach; Reverie, Macfarlane.

March 3—"Plaint," Skillman; "Ave Maris Stella," Grieg.

March 10—Chorale, "O Sacred Head," Bach; Aria, Handel.

March 17—Prelude, Franck; Adagio, Liszt.

March 24—"Es ist das Heil," Bach; "Pax Vobiscum," Edmundson.

March 31—Adagio, Second Sonata, Mendelssohn; Finale, Sixth Sonata, Mendelssohn.

**Dudley Warner Fitch, Des Moines, Iowa.**—Mr. Fitch will present the following program May 14 at his recital in St. Paul's Episcopal Church: Toccata and Adagio in C major, Bach; "Soeur Monique," Couperin; Carillon on "O Filii," R. K. Biggs; "Night Song," Elmore; Variations and Fugue on a Theme of Purcell, Bonset; Concert Transcription of Brahms' Lullaby, Saxton; "Elegiac Poem" (just published), Diggle; "Piece Heroique," Franck.

**G. Howard Scott, A.A.G.O., Asbury Park, N. J.**—Mr. Scott gave a series of Sunday afternoon Lenten recitals at the First Methodist Church. Among his programs were the following:

March 26—Sonata on the Ninety-fourth Psalm, Reubke; Air for the G String, Bach; "Piece Heroique," Franck; "The Bells of St. Anne de Beaupré," Russell; Fantasia in G minor, Bach; Prelude to "The Afternoon of a Faun," Debussy; Toccata from Fifth Symphony, Widor.

April 2—"Variations de Concert," Bonnet; Good Friday Music from "Parsifal," Wagner; Toccata and Fugue in D minor, Bach; "Clair de Lune," Debussy; Prelude to "Lohengrin," Wagner; "Canyon Walls," from "Mountain Sketches," Clokey; Allegro Vivace from First Sonata, Mendelssohn; Toccata from "Suite Gothique," Boellmann; Chorale, "Herzlich thut mich verlangen," Bach.



# Programs of Organ Recitals

Joseph Denelsbeck, Philadelphia, Pa.—Mr. Denelsbeck gave a recital at the First Baptist Church April 9. His program was as follows: Chorale in B minor, Franck; Allegro from Sonata in E flat, Bach; Chorale Prelude, "Alle Menschen müssen sterben," Bach; Prelude and Fugue in A minor, Bach; "The Soul of the Lake," from "Seven Pastels from the Lake of Constance," Karg-Elert; Scherzetto from "Twenty-four Pieces in Free Style," Vierne; "Noel," from "Esquisses Byzantines," Mulet; Finale from First Symphony, Vierne.

Julian R. Williams, Sewickley, Pa.—In a recital at St. Stephen's Church April 19 Mr. Williams presented this program: Allegro, Second Symphony, Vierne; Four Chorale Preludes, Bach; Vivace, Sonata in C minor, Bach; Prelude and Fugue in A minor, Bach; Fantasie in C, Franck; Allegro Vivace, Fifth Symphony, Widor; Sarabande, Fantasy Quintet for Strings, Antiphon, from Five Mystical Songs, and Prelude on "Rhosymedre," Vaughan Williams; "Elegy," Peeters; "Regina Pacis," Weitz.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital at the Reformed Church March 23 Mr. Baird played: Festival Prelude on "Ein feste Burg," Faulkes; Adagio, Sonata, Op. 27, No. 2 ("Moonlight"), Beethoven; "Minuetto Antico e Musetta," Yon; "Siegfried's Rhine Journey," from "Götterdämmerung," Wagner; Toccata and Fugue in D minor, Bach; Toccata in G minor, Rogers; "Meditation Religiosa," Lillian Taylor; "The Evening Star," from "Tannhäuser," Wagner; Overture to "William Tell," Rossini.

Miles C. Hartley, Ph.D., Mus.B., Urbana, Ill.—Professor Hartley, who played the Sunday recital at the University of Illinois April 9, made use of the following compositions: "H o s a n n a," Dubois; "Through Palestine," Shure; "Easter on Mount Rubidoux," Gaul; Spring Song, Hollins; "The Queen of Festivals," Webbe.

Isa McIlwraith, M.S.M., Chattanooga, Tenn.—Miss McIlwraith, organist and choirmaster and assistant professor of music at the University of Chattanooga, played the following compositions at the university's services in the last month: Chorale Prelude, "O Blessed Jesu," Karg-Elert; Chorale Preludes, "O Blessed Jesu" and "Deck Thyself," Crueger; "Dominus Regit Me," McKinley; Three Hymn-tune Preludes, Charles Wood; Chorale, Vierne; Allegro on a Theme of Orlando Gibbons, Stanford; Three Chorale Preludes, Bach; Chorale Prelude on "St. Theodulph," Teschner-Bach; Chorale Prelude, Krebs; Partita on "Jesus, Dearest Master," Walthers; Chorale Prelude on "St. Theodulph," Reger; Aria from "Cantate Domino," Buxtehude; Two Adagios, Corelli; Allegro Vivace and Allegro Maestoso from "Water Music," Handel; Prelude in C minor, Bingham; "Two Fancies," Ponsonby; "Carillon," DeLamarter; Allegretto Moderato, Albrechtsberger.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions at her Sunday morning fifteen-minute recitals in March: "My Heart Is Filled with Longing" and two settings of "O World, I Now Must Leave Thee," Brahms; "Vexilla Regis," Titcomb; Cantilene from the Eleventh Sonata, Rheinberger; Grail Scene from "Parsifal," Wagner; "Jesus Meets His Mother," "Jesus Comforts the Women of Jerusalem," "Jesus Dies upon the Cross" and "The Body of Jesus Is Laid in the Tomb," from "Stations of the Cross," Dupré; Improvisation on "By Babylon's Wave," Karg-Elert; Meditation on "Sacramentum Unitatis," Sowerby.

Henry Woodward, Northfield, Minn.—Mr. Woodward, associate professor of organ at Carleton College, presented the following programs at his Thursday fifteen-minute recitals in April:

April 13—Chorale in B minor, Franck.  
April 20—Prelude and Fugue in E minor, Bach; "Chanson," Candlyn; "Alla Marcia," Bossi.

April 27—Air, "Be Thou but Near," Bach-Grace; Andante, Second Symphony, Widor; Pastoral Psalm, "Unto the Hills," Bingham.

Mr. Woodward's recital Sunday, April 23, at 4:15 included the following: Chorale in E major, Franck; Sonata No. 2, Hindemith; Sonata for Violin and Figured Bass (E minor), Bach, with Jenny Cullen, violinist; "Les Cloches de Hincley," Vierne.

Walter A. Eichinger, Seattle, Wash.—A faculty recital of the University of Washington, played by Mr. Eichinger at the University Temple March 21, was marked by the performance of these compositions: Toccata and Fugue in D minor, Bach; "Come, Sweet Death," Bach-Fox; Concert Variations, Bonnet; "Ronde Française," Boellmann; Allegro, from First Symphony, Widor; "Benedictions" (first performance), George Frederick McKay;

Allegro Energico e Con Spirito, from Sonata 1, McKay.

C. Griffith Bratt, A.A.G.O., Baltimore, Md.—In a recital March 7 at the Second Presbyterian Church Mr. Bratt played: "Hornpipe" and Air, Purcell; Concerto in F major, Handel; "Jesu, Joy of Man's Desiring," Bach; "Fugue a la Gigue," Bach; "O God, Thou Faithful God" and "Now Thank We All Our God," Karg-Elert.

Russell H. Miles, Urbana, Ill.—Professor Miles was assisted by Professors Jane Watt and Sherman Schoonmaker, pianists, at the University of Illinois recital March 19. The program consisted of these works: Prelude in G, Bach; Air from Suite in D, Bach; Fantasie in A major, Franck; Suite No. 2, for two pianos, Rachmaninoff; "Trois Pieces Breves," Lenormand; "Pomp and Circumstance," Elgar.

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

April 2—"Poeme" II, Op. 59, Tournemire.

April 9—"Poeme" III, Op. 59, Tournemire; "A Paschal Chorale," Edmundson.

April 16, 23 and 30—"Promenades en Provence" ("The Grand Organ in the Basilica of St. Maximin," "Drummers of Provence in the Place des Vieux Salins," "Sunlit Clouds on Cap Nègre," "Graveyard and Cypresses Surrounding the Ancient Church at Bormes-les-Mimosas" and "The Cloister of St. Trophime at Arles"), Eugene Reuchsel.

Martin W. Bush, F.A.G.O., Omaha, Neb.—In his program for the Society of Liberal Arts at the Joslyn Memorial March 26 Mr. Bush included: "Grande Piece Symphonique," Franck; Good Friday Music from "Parsifal," Wagner; Caprice, "The Brook," Dethier.

Ralph H. Brigham, Rockford, Ill.—Mr. Brigham's short recitals preceding the services at the Second Congregational Church have been inducing many people to come out early. The recitals begin at 10:15 and among recent offerings have been the following:

March 12—"The Wayside Cross," Jensen; "Buona Notte," Nevin; Arioso (request), Bach; Andante Cantabile, Tschalkowsky.

March 19—"Indian Summer," Herbert; "A Scotch Idyl" (request), Wells; Berceuse, Kinder; Overture, "Morning, Noon and Night" (request), Von Suppe.

March 26—"The Curfew," Horsman; "Moonlight" Sonata, Beethoven; "La Traviata" (request), Verdi.

April 2—"Barcarolle in E flat, Truette-Johnston; Serenade in F, Gounod; "Clair de Lune" (request), Debussy; "Palm Sunday," Mailly.

Edgeley W. Todd, Evanston, Ill.—In a recital at the First Methodist Church April 16 Mr. Todd played: Fantasie in G minor, Bach; "Chanson," Barnes; Spring Song, Hollins; "Harmonies du Soir," Karg-Elert; "Air Tendre," Lully; "Laus Deo," Dubois.

William F. Spalding, Denver, Colo.—Mr. Spalding gave a recital at St. John's Cathedral Sunday afternoon, April 23, under the auspices of the Rocky Mountain Chapter, A.G.O., and played these works: Concerto No. 4, in F major, Handel; Chorale in D minor, Honegger; Intermezzo, Sixth Symphony, Widor; "Lamento" and "Resurrection," from Passion Symphony, Dupré.

Everett Jay Hilty, Denver, Colo.—In a recital at St. John's Cathedral Sunday afternoon, April 16, Mr. Hilty played: Prelude, Fugue and Chaconne, Buxtehude; Variations on the Basso Continuo of Bach's "Weinen, klagen," Liszt; "Kammenoi Ostrow," Rubinstein.

H. Velma Turner, St. Davids, Pa.—In a recital April 1 at her home Miss Turner was assisted by Minna Wack McIlvaine, soprano, and Mrs. Thomas E. Walton, pianist. The instrumental numbers included: "Still wie die Nacht," Bohm; Grave in G, Bach; Berceuse, Dickinson; organ and piano, Chorale in A minor, Franck; "Lamentation," Guilmant; Cavatina, Raff; "Marche Religieuse," Wagner.

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### Kitchener Center.

The Kitchener Center arranged Lenten recitals on Sunday afternoons at Zion Evangelical Church March 19 and 26 and April 2. At the first recital Miss Anna Hymmen, organist of St. John's Lutheran Church, Waterloo; the Elsley Trio and the St. John's Lutheran choir, directed by A. J. Packer, presented a program including numbers by Handel, Brahms, Palestrina, Tschaikowsky, Bach and Franck. The second recital was given by Edgar V. Merkel, organist of St. Paul's Lutheran Church, and St. Matthew's Lutheran choir, directed by Clarence Totzke, and Ralph Kidd, organist at St. George's Anglican Church, Guelph. Numbers by Walther, Buxtehude, Brahms, Bonnet, Guilman, Jadassohn, Boellmann and Bach were featured on the program. April 2 Edward Johnstone, organist and director at St. Andrew's Presbyterian Church, the St. Andrew's choir and Miss Jean Germann, soprano soloist, accompanied by Miss Louise Germann, offered selections by Willan, Lemare, Thiman, Bach, Noble, Salter and Rogers.

On April 9 an Easter carol service was held at St. Andrew's Presbyterian Church. A junior choir of more than 100 voices from eight local churches, directed by Garfield Bender, supervisor of music in the Kitchener public schools, sang. Solos by Miss Catharine Schweitzer and Miss Ruth Weltz and a selection by the Elsley Trio were also on this program. Miss Pauline Hymmen presided at the organ and the Rev. Frank Lawson, minister of St. Andrew's, offered the invocation and benediction.

On Monday and Tuesday, May 1 and 2, the Philharmonic Choir and the Kitchener Center will present Mendelssohn's "Elijah" under the direction of Glenn Kruspe at the K-W Collegiate Auditorium. The proceeds are to be donated to the Chinese relief fund.

EDGAR V. MERKEL, Secretary.

### Hamilton Center.

The Hamilton Center held its monthly meeting March 26 at All Saints' Church. Harold D. Jerome, organist and choir-master of the church, was the recitalist for the occasion and played the following program: "In Thee Is Gladness" and Prelude and Fugue in F minor, Bach; Pastorale, Franck; Adagio from Sonata in F sharp minor, Rheinberger, and Toccata from Widor's Fifth Symphony. After this program the members and friends adjourned to the rectory, where a social hour was spent.

The chairman, George Veary, conducted a short business meeting. He expressed his satisfaction over the growth of the center. Since the beginning of the year fourteen members have been added to the roll, which brings our membership to an all-time high. He concluded by thanking Canon and Mrs. H. A. Leake for their cordial welcome and hospitality.

CHARLES A. SNIVELY, Secretary.

### Brantford Center.

Members of the Brantford Center were guests of members of the Brantford Min-

isterial Association at a banquet in the parlors of Calvary Baptist Church on the evening of March 16. The Rev. John Kelman was chairman of the occasion and extended a hearty welcome to the organists. After dinner the Rev. W. B. Craw, minister of Zion United Church, led a spirited discussion on a questionnaire which had been submitted to the organists. The questionnaire contained three important questions—(1) What constitutes 100 per cent cooperation on the part of the minister in the matter of choir music? (2) What constitutes good church music, and who is responsible for increasing the congregation's repertoire of hymns of the type they can sing, and how should this be done? and (3) Since the days of the "twicers" is past, should evening music be planned for more popular appeal? A free and open discussion followed the reading of the questionnaire.

ELEANOR L. MUIR, Secretary.

### London Center.

Members and friends of the London Center were the guests of Dr. F. T. Egner March 25. In the living-room of a beautiful new home the Egners have installed a recording machine with amplifier to accommodate all parts of the house. A very interesting program of recordings by noted artists made the evening pleasant and profitable. Dr. Egner played records made by himself at the organ of Cronyn Memorial Church, some of which featured his compositions as well.

A. E. HARRIS, Secretary.

### Death of Miss Nellie M. Hamm.

Miss Nellie M. Hamm, a prominent Canadian organist, died suddenly in Dundas, Ont., April 11. She was organist and director at the McNeill Memorial Baptist Church and for thirty years had been a member of the faculty of the Hamilton Conservatory of Music. Miss Hamm had studied under the late Dr. A. S. Vogt of Toronto and had also studied in Germany. She was a former president of the Hamilton Center of the Canadian College of Organists. Miss Hamm was born in London, Ont., the daughter of the late Mr. and Mrs. James Hamm, but moved to Dundas when a small child and had lived there ever since. At the time of her death she was organist and choir leader of MacNeill Memorial Baptist Church. She is survived by a sister, Mrs. George Pilgrim.

AT THE EVANGELICAL LUTHERAN CHURCH of St. Luke in Chicago the children's choir will take part in an evening of praise and song on Army and Navy Day (Mother's Day), May 14. Walter F. Steinberg will direct the chorus and there will be organ numbers by Herbert D. Bruening.

AT THE McMYLER organ recitals in the Cleveland Museum of Art on Sundays, May 7, 14, 21 and 28, at 5:15, Walter Blodgett, curator of musical arts, will play the Bach Trio-Sonata No. 5.

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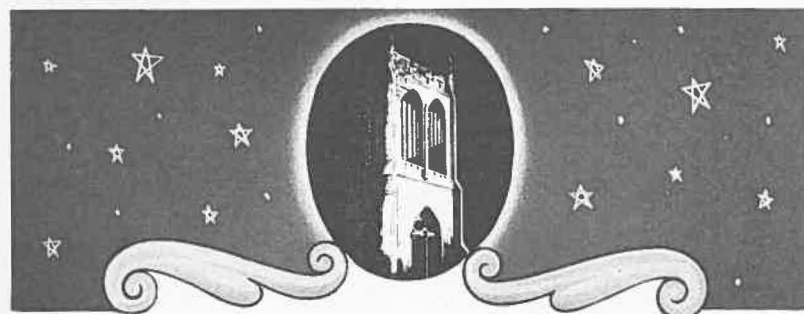
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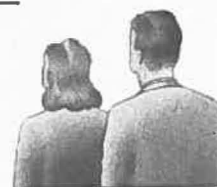
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Howard E. Anthony, Sp(W)3/c, of Scranton, Pa., now in the United States Navy, is assistant to Chaplain Pfeiffer at the naval operating base in Iceland, where he has full charge of the music. On March 7 he gave a recital which was broadcast over station OWI from the National Cathedral in Reykjavik.

Prior to his induction last April Mr. Anthony was dean of the Northeastern Pennsylvania Chapter of the American Guild of Organists. He was organist-director at the First Evangelical Church and choirmaster at the Washburn Street Presbyterian Church. His Lenten recitals were annual features appreciated by music-lovers. In addition to his organ work he was first cellist in the Scranton Philharmonic and the Scranton-Wilkes-Barre Symphony Orchestra. He holds the A.A.G.O. certificate.

After completing his basic training at the Sampson Naval Training School, Mr. Anthony was placed in charge of music at the base. He played and directed the choirs for both Catholic and Protestant services every week. Two of his compositions, "The Sailors Pray" and "The Christian Way," were sung frequently by the choirs. In September he gave a recital at Royce Chapel for naval officers and their wives. While at the base Mr. Anthony was permitted to give several recitals at prominent colleges, among them St. Lawrence University and Ithaca College. Last October he was detached from Sampson and sent to the naval training school for chaplains at the College of William and Mary, Williamsburg, Va. Here, too, he was called upon to give recitals in nearby churches and at naval bases. Upon graduation he was sent to Iceland.

Mrs. Anthony is a guidance counselor in the Scranton public schools.

AT UNION THEOLOGICAL SEMINARY in New York Mendelssohn's "Elijah" was presented April 17 by conductors and organists who are candidates for the master's degree in sacred music. Distinguished soloists and a choir of sixty voices took part at James Memorial Chapel.



PIETRO YON'S WORKS MAKE UP  
A CANDLELIGHT PROGRAM

A program of compositions by Pietro A. Yon for organ and choir was presented at a Palm Sunday candle-light recital in St. Paul's Evangelical and Reformed Church, Somerset, Pa., with Mrs. George L. Roth and Mrs. John C. Meyer at the organ, Robert N. Roth as accompanist and Mrs. Roth directing. Dr. George L. Roth, pastor of the church, read a biographical sketch of Mr. Yon. Mrs. Roth played the "Sonata Cromatica" and the "Hymn of Glory." Mrs. Meyer played: "Echo," "La Concertina," "The Primitive Organ," "Christmas in Sicily," Toccata, "Rimembranza" and "Christ Triumphant." The choir of women sang "They Call Him Jesus," one of Mr. Yon's last compositions; "Gesu Bambino," "Our Paschal Joy" and "O the Bitter Shame and Sorrow," a hymn written by Mr. Yon for the new hymnal of the Evangelical and Reformed Church.

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## MISS MARJORIE CASANOVA



MISS MARJORIE CASANOVA, a young Pittsburgh organist whose performances are attracting extraordinary attention, achieved a marked success when she played at the fourth concert of the Pittsburgh Concert Society in Carnegie Music Hall Feb. 22. The society is dedicated to giving a hearing to promising performers living within a radius of twenty-five miles of Pittsburgh. This first season's performers were selected by a jury of three who came from New York, Philadelphia and Baltimore. Miss Casanova was the only organist selected and she headed the list of twelve soloists chosen from a large number of applicants.

Miss Casanova is a graduate of Allegheny College, later continuing her piano and organ study at Carnegie Institute of Technology. She is now a member of the music faculty of her alma mater.

Of her performance Ralph Lewando of the *Pittsburgh Press* said:

Miss Casanova's list comprised Bach's *Fantasia and Fugue in G minor*; Brahms' *Chorale Prelude, "Behold, a Rose Is Blooming"*; the *Introduction and Fugue* from the *Sonata in C minor* on the *Ninety-fourth Psalm* of Julius Reubke, and *Pietro Yon's Concert Study*. In accepting the challenge of this foursome of important numbers Miss Casanova revealed qualities of musicianship and technical skill that with wider experience promise a successful career. \* \* \* The *Yon Study* proved a striking piece of pedal virtuosity, as well as the pedal study (*"Perpetuum Mobile"*) of Wilhelm Middelschulte, which, with the *de Mereaux Toccata*, were effectively played as extras.

J. Fred Lissfelt, music critic of the *Pittsburgh Sun Telegraph*, wrote:

Pittsburgh may well be proud of Miss Casanova. Here is a musician of enormous talent; one is aware of that on her very entrance. She faces the classic with secure knowledge and technique; she is unafraid of the romantic and abandons herself to luscious and magnificent tone; she has humor for charming though not petty organ effects; she can create exquisite or pompous moods.

WORKS OF ISA McILWRAITH  
ON PROGRAM OF FESTIVAL

Two of Miss Isa McIlwraith's compositions were on the first program of the three-day spring festival of fine arts of the University of Chattanooga and the Cadek Conservatory late in March on the university campus. These works were a "Triptych on Two Chorales," for organ, played by the composer, and "An Appalachian Carol," a choral setting of a mountain tune. Another feature of the program was a work for string quartet, "Appalachia," by Arthur Plettner, Juilliard professor of music at the university. At the final concert of the festival, March 19, Miss McIlwraith conducted the performance of Bach's "Brandenburg Concerto" No. 4 by the chamber music orchestra.

At a Lenten service in the Patten Memorial Chapel Sunday afternoon, April 2, a program planned by Miss McIlwraith, the university organist, she presented the story of the Passion from the time Christ realized that He was to be betrayed to His burial. The university choir took part. A feature was the seldom-sung motet "If Ye Love Me," by Tallis, and there were excerpts from Bach's Mass in B minor, the "Passion according to St. Matthew" and the "St. John Passion."

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Since Nero gave his historic violin recital while Rome burned the world has changed for the better—at least in spots. An illustration of this was offered at Independence, Iowa, March 5 when the Rev. Gerhard Bunge, A.A.G.O., gave an organ recital in his church while the mortgage was going up in flames.

The Rev. Mr. Bunge has been pastor of Immanuel Lutheran Church in the attractive city of Independence for eight years. In the last six years he has been able to place on record among the fruits of his pastoral labors the rebuilding of the church and its enlargement, and the installation of an organ. An indebtedness of \$17,000 that had been incurred has been paid in full and this was the occasion for the celebration, at which the trustees set fire to the mortgage to the accompaniment of Mr. Bunge's program. The scene was made more colorful when

through the use of chemicals the flames assumed five colors. Mr. Bunge played these selections: Sortie Toccata, Dubois; Chorale in E major, Franck; "Ave Verum Corpus," Mozart; "Beautiful Saviour," arranged by Bunge; Etude in E major, Chopin; Concert Study, Yon; "Praise to the Lord," Radecke.

Without neglecting his pastoral duties the Rev. Mr. Bunge has found time to promote the cause of organ music in Iowa. He directs the two choirs in his church. He was one of the founders of the Waterloo Chapter, A.G.O., and from 1940 to 1942 was its dean. He has been heard often in recitals, especially at meetings of the Lutheran clergy of his state.

Mr. Bunge attended Wartburg College in Clinton, Iowa, and Wartburg Seminary in Dubuque, and after completing his theological studies he was ordained in 1920. After pastorates in several places in Iowa and Minnesota and after serving a year in the music department at Wartburg College, Clinton, he went to Independence. Mr. Bunge was a piano pupil of A. C. Kleine at the Dubuque Academy of Music and took organ with Marshall S. Bidwell when the latter was at Coe College, Cedar Rapids, Iowa. He passed the examination for the associate certificate of the American Guild of Organists in 1931.

In 1921 Mr. Bunge married Miss Louise Hempeler of Garnaville, Iowa, and Mr. and Mrs. Bunge have three children, all musical, of whom two are in college.

## Death of Frederika Cooke.

Miss Frederika Cooke, former organist of the Third Church of Christ, Scientist, New York, and a composer of organ music, died at her home in Massapequa, on Long Island, April 9 at the age of 78. Miss Cooke was for many years a member of the old National Association of Organists.

A CESAR FRANCK PROGRAM will be given by the Chicago Club of Women Organists at the First Methodist Church of Oak Park Monday evening, May 8. Organists playing are Grace Symons, Mary Gwin, Adrienne Moran and Allen W. Bogen, guest organist. Gladys Harless, contralto, will sing a group of songs, accompanied by Dr. Francis Moore.

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## Programs for Easter Show Present Trend; New Music Is Listed

By HAROLD W. THOMPSON, Ph.D., L.H.D.

The date of Easter made a complete survey this year impossible, but as THE DIAPASON goes to press I have enough programs to show some of the trends. Of the new numbers, for instance, the one oftenest mentioned by kind friends who sent their service lists is Claude Means' "Easter Again Is Here." Dr. Carl Wiesemann used it at the cathedral in Dallas, Dr. R. V. Morgan included it in the program of the Old Stone Church in Cleveland, and others presented it, including J. R. Weeks and Miss M. E. Orr at the First Presbyterian Church of McKeesport, Pa.

Many churches had afternoon or evening services devoted to Easter carols. For example, at Atlanta, Ga., Emilie Parmalee Spivey used the following: V. D. Thompson, "Spring Bursts Today"; Spanish-Dickinson, "In Joseph's Lovely Garden"; Gaul-Provencal, "Three Men Trudging"; Spanish-Gillette, "Come, Christians"; Negro Spiritual-McGimsey, "We Didn't Know"; Gaul-Carpathian, "Carpathian Easter Carol"; Rubinstein, "Seraphic Song."

Certain of the Dickinson arrangements of carols seem to be the most popular of all. For example, the Norwegian one, "This Glad Easter Day," used by E. H. Johe (Washington, Pa.), Florence Haskin (Bridgeport, Conn.), T. LaM. Wilcox (Pittsburgh, Pa.). This seems to share honors with the Spanish carol "In Joseph's Lovely Garden," used by Ruth Bampton (Pasadena, Cal.), Parvin Titus (Cincinnati) and Howard Kelsey (St. Louis). Some choirmasters use two or more Dickinson numbers; for example, Mr. Kelsey had in addition the "Easter Litany." May Ann List at Canton, Ohio, had three Dickinson numbers—his edition of the Reimann "By Early Morning Light," the Spanish carol already mentioned and "White Lilies of Our Lord," one of the best "big anthems" written by an American.

It was interesting to see that Eric Thiman is an English composer who seems to mean a good deal now at Easter. His carol entitled "A Seasonal Thanksgiving" and beginning "For swelling buds which herald spring" was used by George Howerton (La Grange, Ill.), who also used Dr. Willan's delightful motet of spring, "Rise Up, My Love," with words from the "Song of Solomon." The Thiman "Come, Ye Faithful" was on the list of Frank K. Owen of Minneapolis, and his "O Christ, the Heaven's Eternal King" and "The Strife Is O'er" were selected by R. W. Hays of the Cathedral at Topeka, Kan. It is pleasant, on the other hand, to find that, while Americans are enjoying music from England and Canada, Canadians are hearing some of the best of American music; for example, Sowerby's anthem "The Risen Lord" was featured by D'Alton McLaughlin in Toronto. And, speaking of Canada, Dr. Alfred E. Whitehead's two editions of Bach numbers, "Look to the East" and "Jesus Christ Is Risen," are on the list of Florence Haskin of Bridgeport, Conn.

Practically everyone uses some of R. E. Marryott's Christmas carols, but perhaps his Easter numbers are not so well known. The new carol, "Alleluia of the Bells," was used by C. A. Rebstock in Cleveland, while the Marryott "Lilies of the Dawn" was preferred by D. A. Pressley in Columbia, S. C., and "This Is Easter Day" was listed by J. R. Mountford of Woodstock, Ont. Another writer of carols for Christmas who is winning a place on Easter programs is Roberta Bitgood, whose edition of Reimann's "Joy Dawned Again" I found on a program from Garnaville, Iowa.

### New Organ Piece by Whitford

Homer Whitford's edition of Bach's "Wake, Thou Wint'ry Earth" is a new

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organ piece which is appreciated; for example, by Louise C. Titcomb at Auburn, N. Y., who used also a Dutch carol that begins with the same words. The same Whitford organ arrangement appears in the list of Gilbert Macfarlane of Watertown, N. Y., played by his assistant, Lewis Washburn. (I was interested to hear that Mr. Macfarlane's 10-year-old son is in St. Thomas' choir in New York now, with Dr. Candlyn—another example of talent continuing in a family.) Other good organ pieces on the same list are Dr. Snow's Toccata on "Lyra Davidica" and Farnam's "Ye Sons and Daughters," a short piece which our Cornell organist, Richard Gore, likes.

At Germantown, Pa., Dr. N. L. Norden used, besides service music of his own, two of his own organ pieces, including the "Arietta Graziosa." In Indiana Professor Van Denman Thompson included in a recital Benoit's "On the Eve of the Ascension." If you haven't seen Thompson's "A Sweeter Song" (Gray), you have missed a charming setting of a poem by Whittier which looks forward to the day of peace.

### Reviews

Next month I hope to clean my desk of review copies. Meanwhile there are a few things that I must mention at once. There is Dickinson's "Service of Responses" (Gray) for the installation of a minister on his anniversary. Frederick Kinsley has "Two Litanies" (J. Fischer), one of aspiration and one concerning children, for clergyman and choir. Garth Edmundson has a set of "Twelve Antiphons" (J. Fischer) or calls to worship—



## Beethoven and the organ

Ludwig van Beethoven (1770-1827) was the greatest master of the art of musical composition that the world has ever seen or is ever likely to see. His musical studies were begun at the age of four, and in his thirteenth year, his first compositions,—three sonatas for piano, were published.

From his early beginning as composer to the last sketches of what were to have been his tenth symphony, strangely enough, no works for organ are to be found. Beethoven wrote in practically every known field,—songs, instrumental combinations, copious piano literature, concertos, cantatas, masses, symphonies and grand opera.

Among music of such importance and universal appeal as that of Beethoven, it is obvious that many works lend themselves to admirable organ transcription, as for example, the first movement of the Moonlight sonata or his great symphonies. These, presented with the wonderfully colorful and solo instrumental effects made possible on the modern Wicks organ, are re-creations worthy of a place on the programs of any recitalist.

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very good ones.

Among the anthems I wish to mention T. Tertius Noble's "I Will Magnify Thee" (Galaxy), an admirable anthem of praise with optional soprano solo; and "Walk Thou with Us" (Galaxy) by Claude Means, with suave solo for bass or baritone.

For organ pieces I recommend Dr. Noble's Two Chorale Preludes on "St. James" (Galaxy) and Mrs. Beach's charming Prelude on an Old Folk-tune, "The Fair Hills of Eire" (Gray).

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We learn that late in January of this year a Liberty ship was launched at Houston, Tex., bearing the honored name of Katharine Lee Bates. She is certainly the only writer of hymns to have this distinction, and it is fitting that the last couplet of her sturdy lyric, "America the Beautiful," should end with the words "From sea to shining sea!" She would have been proud that an American ship serving the cause of liberty should have her name on its prow.

This is not the place to discuss the merits of the many matings of her hymn to music. I would suggest, however, that choral use of it to the tune "Ely Cathedral," by Dr. T. Tertius Noble, will amply repay the effort. This setting, to "For Thee, O Dear, Dear Country," is found in the old and the new Episcopal Hymnals—512 and 598, respectively—the lowering of the key in the latter being well justified. To my mind this is ideal mating, certainly the best of the many existing settings—and there have been several other fine ones, including those by Macfarlane and Peabody.

Ten members were added to the fellowship of the society at the executive committee meeting March 30. The widespread interest in the objects of the society is shown by the fact that nine states are represented in the list, which is as follows: Dr. Addison Alspach, Iowa City, Iowa; James Baar, Chicago; W. Lawrence Curry, M.S.M., A.A.G.O., Philadelphia; Raymond B. Eldred, Santa Barbara, Cal.; the Rev. and Mrs. Frederick F. Jenkins, Newark, N. J.; Joseph Holton Jones, Wilmington, Del.; the Rev. Clarence B. Lund, Elkhorn, Wis.; Mrs. Helen L. McNicoll, Seattle, Wash., and Wesley A. Day, New Orleans. Mrs. Jenkins, M.S.M., is organist at her husband's church. Mr. Lund is editor of the excellent Lutheran journal of church music, *Sursum Corda*. Dr. Alspach is on the musical faculty at Iowa University. Mrs. McNicoll is active in the Seattle Chapter of the A.G.O., and is now president of the Seattle Hymn Society. Seven of these new members are organists and two have worked on hymn festivals this year—in Seattle and Wilmington.

REGINALD L. MCALL.

N. LINDSAY NORDEN'S orchestral composition, "Clouds of the North," has been chosen from a thousand numbers submitted under *nom de plumes* by the Composers' National Clinic in Chicago and will receive a performance early in June in that city. This composition was also performed by the Rochester Philharmonic Orchestra under the baton of Jose Iturbi March 30.

## ORGANISTS OF WASHINGTON IN RECITALS AT CATHEDRAL

Lewis Atwater was presented in a recital by the Washington Cathedral Palm Sunday after evensong. Mr. Atwater, who had just concluded a series of twenty afternoon meditation recitals at All Souls' Unitarian Church, gave a program of Easter music.

Dr. Charlotte Klein was heard in a recital at the cathedral in March. Dr. Klein also was co-artist for the annual organ concert of the Friday Morning Music Club at the residence of Mrs. William S. Corby April 14, when she played: Toccata and Adagio in C major, Bach; Reverie, Bonnet, and Roulade, Bingham. Louis Potter at the organ and Sally West at the piano played the first movement of the Schumann Concerto in A minor. Mr. Potter also directed the rendition of "The Blessed Damozel" of Debussy, with Dr. Klein at the organ and Sally West at the piano, as arranged by Mr. Potter.

## ORATORIOS AT ALL ANGELS', NEW YORK, HEARD BY MANY

The special musical services at All Angels' Church in New York City under the direction of George William Volkel have been attended by many people. A very large congregation heard Brahms' "Requiem" Sunday afternoon, April 2, despite bad weather. May 7 at 4 o'clock the Lenten and Easter portions of "The Messiah" will be sung. This will be the final oratorio performance of the season, with two stars of the Metropolitan—Suzanne Fisher, soprano, and Margaret Harshaw, contralto—taking part. The Brick Church's tenor, Virgil Day, will sing the tenor and Reinald Werrenrath the bass solos.

## D. STERLING WHEELWRIGHT BUSY AT STANFORD UNIVERSITY

D. Sterling Wheelwright's winter quarter activities at Stanford University were concluded in March with two organ recitals and other programs. During the sabbatical year of Warren D. Allen Dr. Wheelwright is serving as acting university organist, lecturer in music and director of the choir.

On Stanford's fifty-third anniversary the choir led an academic procession and sang a memorial anthem, Tschaiakowsky's "How Blest Are They," singing from the chancel steps of Memorial Church. March 21 Dr. Wheelwright played a request program of works by Bach, including the Fantasia in G minor, various fugues and two transcriptions from the Suite in B minor.

The winter quarter also brought to a conclusion two new courses, one in analytical listening to symphony masterworks, and the other a workshop for training leaders of recreational singing.

UNDER C. ALBERT SCHOLIN'S DIRECTION the Schubert Choral Club and Southern Illinois Male Chorus will sing "The Creation," by Haydn, May 1. Alice Mace Howland will be organist and accompanist. This will take place at the Evangelical Church, East St. Louis. On April 2 the choir and soloists at Mr. Scholin's church, the Kingshighway Presbyterian, St. Louis, sang "Olivet to Calvary," by Maunder.

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## SERGEANT DONALD WILLING



SERGEANT DONALD WILLING, chapel organist and choirmaster at Randolph Field, Tex., gave the first recital sponsored by the new Alamo Chapter, A.G.O., which was formed this year. The recital took place at the San Antonio, Tex., Municipal Auditorium March 7 and the program consisted of the following works: Concerto in D minor, Vivaldi-Bach; Chorale Preludes, "My Heart Is Filled with Longing," "Lo! A Rose Breaks into Bloom" and "O World, Now I Must Leave Thee," Brahms; Prelude and Fugue in A minor, Bach; Allegro Vivace from Fifth Symphony and Adagio from Gothic Symphony, Widor; Canon in B minor, Schumann; Prelude on "Rhosymedre," Vaughan Williams; "Legend," Karg-Elert; Sea Prelude on the 107th Psalm and Christmas Dance on "On Christmas Eve," Robin Milford; Berceuse, Dupré; "Fast and Sinister," from Symphony in G major, Sowerby.

Sergeant Willing's brilliant performance was accorded an enthusiastic response.

Before entering the air corps of the United States army late in 1941 Sergeant Willing was organist and choirmaster at Plymouth Church, Shaker Heights, Ohio.

#### SCHREINER IN MONTREAL BEFORE CASAVANT SOCIETY

The fifth and last recital in the Casavant Society series for the season took place March 16 in the Church of St. Andrew and St. Paul, Montreal. Alexander Schreiner, organist of the Mormon Tabernacle, Salt Lake City, was the recitalist. It was his first engagement as soloist for the society as well as his first appearance in Montreal.

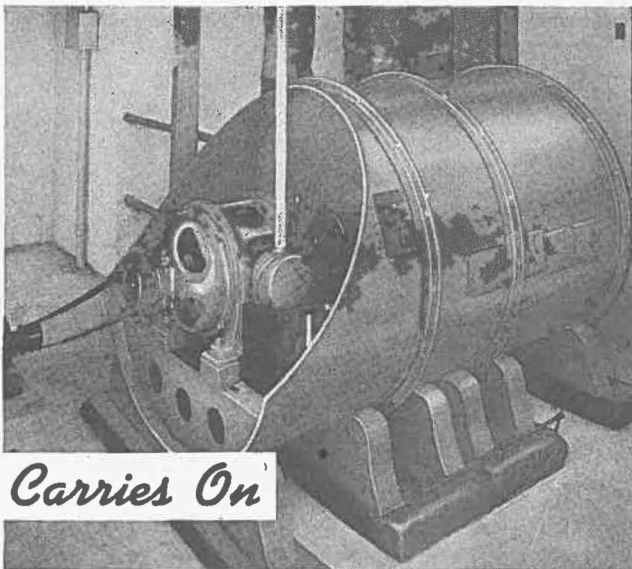
Mr. Schreiner's playing is a proof of his thorough understanding of the music he performs. He plays because he loves to play, and one is never conscious of difficulties as such although on this occasion his program fairly bristled with them. Handel he played with convincing rhythmic zest and captivating elasticity. Bach's neglected great Prelude and Fugue in B minor was rendered with dignity and a full consciousness of the noble proportions of the tonal structure. In his program notes Mr. Schreiner remarked how Bach "greatly extended the importance of the pedal keyboard." In exemplification of this statement he played a Prelude and Gigue drawn from the 'Cello Sonata in E flat. This performance was a veritable *tour de force*. At times it was impossible to believe that the manuals were not supplementing the pedals. In the Cesar Franck Chorale in E he brought all his technical resources to bear on the lyrical beauties of the work, but never to the sacrifice of its structure. Three Vienne numbers—Arabesque, Madrigal and "Naiades"—were veritable masterpieces of registration and performance.

Mr. Schreiner's "Morning Fancies" classes him as a composer of straightforward romanticism. His last number—the Finale from the Sixth Symphony by Vienne—was a colossal undertaking, magnificently managed and wonderfully rendered.

GEORGE M. BREWER.

UNDER THE DIRECTION OF Herbert D. Bruening the choir of the Evangelical Lutheran Church of St. Luke, Chicago, sang Schuetz's "Passion according to St. John" on the evening of Passion Sunday, March 26.

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### CHRISTOPHER J. THOMAS WINS SILVER CUP AS COMPOSER

Dr. Christopher J. Thomas, head of the department of music at Catawba College, Salisbury, N. C., received the silver cup for distinguished merit in the professional division of the 1944 contest for North Carolina composers at the victory conference in Winston-Salem April 26. The contest, conducted under the auspices of the North Carolina composers in the North Carolina Federation of Music Clubs, closed Jan. 20.

In the professional division, Dr. Thomas received first and second place in the hymn classification, first place in the chorus classification and first place in the piano classification. His winning number is a madrigal, "Have You Seen but a White Lily Grow."

Austin C. Lovelace, instructor in organ and theory at Queens College, who won second place in the chorus classification in the professional division and first place in the instrumental ensemble classification in the amateur division, also received a silver cup at the conference.

Dr. Thomas is a native of Bristol, England, but is a naturalized American citizen. In 1907 his parents moved to Montreal, where he later became assistant to the late Lynnwood Farnam at Christ Church Cathedral.

Following service in world war I, Dr. Thomas studied and taught in English schools. He has been director of music in several schools in the United States, including Groton School, Wells College and St. Paul's School. He has a number of published compositions to his credit. His wife, Winifred MacBride Thomas, a distinguished Scottish pianist, is professor of piano at Catawba College.

### Death of Lynn A. Williams.

Lynn A. Williams, a prominent Chicago patent lawyer, who conducted the case for the Hammond Instrument Company before the Federal Trade Commission in 1937 and 1938, died April 16 after a long illness. He was 66 years old. Mr. Williams came into contact with a number of organists and others interested in the organ at the time of the Hammond hearings and his examination of witnesses, as recorded in THE DIAPASON at the time, aroused much interest. Mr. Williams was president of the Patent Law Association of Chicago and vice-president of the Infant Welfare Society of Chicago. He is survived by his widow, Patricia, a son, Lynn, Jr., vice-president of the Stewart-Warner Corporation, and two daughters, Patricia and Michaela.

### DEMAREST'S CANTATA SUNG AT G. W. NEEDHAM'S CHURCH

Under the direction of G. W. Needham, A.A.G.O., organist and choirmaster of the Presbyterian Church of Leonia, N. J., Clifford Demarest's cantata "The Cross Victorious" was sung at the church on Good Friday. Mr. and Mrs. Demarest, lifelong residents of the nearby town of Tenafly, N. J., were present by special invitation and were greeted by members of the congregation after the service. The words of the cantata were written by Richard C. Pond, an elder in the Leonia church and a member of Mr. Needham's choir. It was published by G. Schirmer in 1916.

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