

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Six.

CHICAGO, MAY 1, 1923.

One Dollar a Year—Ten Cents a Copy.

HISTORIC INSTRUMENT WILL SOUND OUT ANEW

FAMOUS ORGAN IS RESTORED

Courboin Will Give Recital May 10 on Rebuilt and Modernized Four-Manual in Holy Family Church of Chicago.

The large organ in Holy Family (Jesuit) Church on Roosevelt road and May street, Chicago, will be formally opened Thursday, May 10, at 8:15 p. m. with Charles M. Courboin at the console, assisted by a chorus of fifty voices under the direction of Leo Mutter.

The original organ was built in 1869 by Mitchell & Son of Montreal and installed and dedicated with elaborate ceremonies in 1870. Dudley Buck was at the console as the guest organist and other prominent organists also took part in the program. This particular organ was a wonderful attraction at that time, because of its size, its artistic design and its beautiful voicing. It had three manuals and pedal, with sixty-four speaking stops—eighteen stops on the great, nineteen on the swell, fifteen on the choir, and twelve on the pedal—and was considered the largest organ in the United States with the exception of the Boston Music Hall organ. The wind was supplied by four huge bellows operated by six strong men and on special occasions eight men were required. Builders, organists and others from all sections came to see and hear it. On one occasion a musician remarked that this was the first organ he had heard which resembled the grand organ in Notre Dame, Paris.

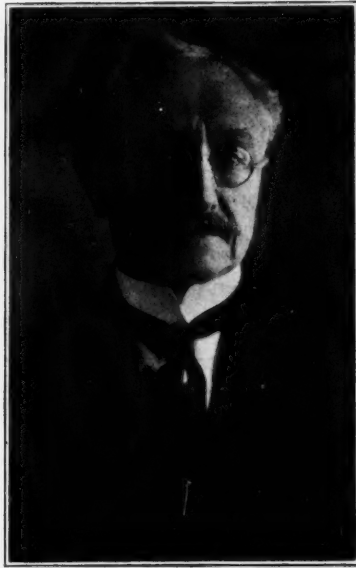
In 1891 it was found necessary to repair or rebuild the instrument. The action was badly worn out, the wind-chests were cracked, etc. The work of thoroughly repairing the organ was begun the same year by Frank Roosevelt of New York, who also installed three hydraulic engines for blowing, which was a vast improvement and satisfactory. In October, 1892, when the work had been completed, a sacred concert was given with Clarence Eddy at the console, assisted by a large chorus under the direction of Leo Mutter.

About seven years later the church authorities were confronted with a new and more serious problem. The water pressure became inadequate and the old action trouble began to assert itself again, which finally rendered the organ useless, and it remained mute for seventeen years. When at last the public, aroused by the old spirit of enthusiasm, started a campaign early in 1922 to raise the necessary funds for rebuilding the organ thoroughly on the latest modern lines, some of the most prominent builders were consulted. It was necessary to draft a new specification, which was accomplished with great care and skill by Mr. Mutter, and the contract was entrusted to the Tellers-Kent Organ Company of Erie, Pa. The organ will now have four manuals, with seventy speaking stops and electro-pneumatic action, and will be one of the most comprehensive church organs in the country. The specification was published in the March issue of The Diapason.

Leo Mutter, one of the most highly regarded organists of Chicago, has been at the famous Holy Family Church since 1889. But he has played in Chicago much longer than that. Previous to being appointed organist of the large Jesuit Church he played at St. Peter's Catholic Church for nine years and at St. Ann's on Garfield boulevard.

Wilhelm Middelschulte has been engaged to play an organ recital on the occasion of the fiftieth anniversary of Zion Evangelical Church in Lancaster, Pa., May 22.

LEO MUTTER.



[Veteran Organist Who Has New Instrument.]

GOLDTHWAITE'S ORIENT TRIP

Resigns as City Organist of St. Paul—To Settle in New York.

Chandler Goldthwaite, city organist of St. Paul, Minn., who has presided over the great municipal organ in the Auditorium of that city since its completion, has resigned and will leave on May 25 to tour and play recitals in Hawaii, Australia, New Zealand and other countries, and to pass some weeks in China and Japan. On his trip to Australia Mr. Goldthwaite will accompany Henri Verbruggen, former conductor of the Sydney Symphony Orchestra.

Mr. Goldthwaite expects to return to the United States in September and thereafter will make his headquarters in New York City. His plan is to give recitals throughout the country next season. He played in St. Paul for the last time as municipal organist on April 22.

Open Oak Park Four-Manual.

The new Skinner four-manual in the First Baptist Church of Oak Park, Ill., was used for the first time in connection with the dedication of the church edifice on April 22. Raymond Allyn Smith, organist of the church, played a program which included the following: "Hosannah", Dubois; Fountain Reverie, Fletcher; Toccata and Fugue in D minor, Bach; First Sonata, Mendelssohn; "Will o' the Wisp", Nevin; Andante Cantabile, Tschai-kowsky; "The Bells of St. Anne de Beaupre", Russell. On April 29 Mr. Smith played as follows: "Sposalizio", Liszt; Berceuse, Dickinson; First Movement of Third Sonata, Guilman; "Grand Choeur", Renaud; "Fantaisie", Op. 101, Saint-Saens; Spring Song, Macfarlane; Toccata (Fifth Symphony), Widor; "The Angelus", Massenet. A dedicatory recital will be given by William E. Zeuch of Boston on the evening of May 3 and admission will be free. The organ, designed by William H. Shuey of Oak Park, is the latest addition to the group of fine four-manual instruments in that suburb of Chicago.

Austin Organ for Wilmette.

At a meeting of the Wilmette, Ill., Baptist church March 28, a special committee which had been working for a number of weeks on the selection of an organ for the church, which is to be completed this spring, made its report, and as a result the church will be dedicated in the autumn with a three-manual, thirty-one stop Austin organ.

SCHEME AT ST. CHRYSOSTOM'S

Specification of Organ Over Which Emory L. Gallup Presides.

St. Chrysostom's Episcopal Church, Chicago, which has a newly-reconstructed organ, dedicated its beautiful new parish-house on Sunday, April 29, with appropriate ceremonies. Emory L. Gallup, the capable organist and choirmaster of this church, who has recovered from an illness which took him away from the bench a short time, had charge of the music. Mr. Gallup takes delight in the organ, which, as previously noted, was completely rearranged and rebuilt by George E. La Marche, an Austin console also being installed. The organ has a total of 2,772 pipes and is one of the most effective instruments of its size. The specification is as follows:

GREAT ORGAN (13 stops).

1. Double Diapason, 16 ft., 61 pipes.
 2. First Diapason, 8 ft., 61 pipes.
 3. Second Diapason, 8 ft., 61 pipes.
 4. Double Flute, 8 ft., 61 pipes.
 5. Open Flute, 8 ft., 61 pipes.
 6. Dulciana, 8 ft., 61 pipes.
 7. Octave, 4 ft., 61 pipes.
 8. Flute d'Amour, 4 ft., 61 pipes.
 9. Twelfth, 2 2/3 ft., 61 pipes.
 10. Super Octave, 2 ft., 61 pipes.
 11. Mixture, 3 ranks, 183 pipes.
 12. Trumpet, 8 ft., 61 pipes.
 13. Clarion, 4 ft., 61 pipes.
- #### SWELL ORGAN (15 stops).
14. Bourdon, 16 ft., 61 pipes.
 15. Diapason, 8 ft., 61 pipes.
 16. Stopped Flute, 8 ft., 61 pipes.
 17. Viola, 8 ft., 61 pipes.
 18. Salicional, 8 ft., 61 pipes.
 19. Voix Celeste (tenor C), 8 ft., 49 pipes.
 20. Aeoline, 8 ft., 61 pipes.
 21. Harmonic Flute, 4 ft., 61 pipes.
 22. Violetta, 4 ft., 61 pipes.
 23. Flageolet, 2 ft., 61 pipes.
 24. Dolce Cornet, 3 ranks, 183 pipes.
 25. Double Trumpet (tenor C), 16 ft., 49 pipes.
 26. Trumpet, 8 ft., 61 pipes.
 27. Oboe, 8 ft., 61 pipes.
 28. Vox Humana, 8 ft., 61 pipes.
- #### Tremolo.

CHOIR ORGAN (10 stops).

29. Lieblich Gedeckt, 16 ft., 61 pipes.
 30. Geigen Principal, 8 ft., 61 pipes.
 31. Melodia, 8 ft., 61 pipes.
 32. Dolce, 8 ft., 61 pipes.
 33. Viola da Gamba, 8 ft., 61 pipes.
 34. Quintadena, 8 ft., 61 pipes.
 35. Traverse Flute, 4 ft., 61 pipes.
 36. Gamba, 4 ft., 61 pipes.
 37. Harmonic Piccolo, 2 ft., 61 pipes.
 38. Clarinet, 8 ft., 61 pipes.
- #### Tremolo.

PEDAL ORGAN (9 stops).

39. Diapason, 16 ft., 32 pipes.
40. Violone, 16 ft., 32 pipes.
41. Bourdon, 16 ft., 32 pipes.
42. Open Flute, 8 ft., 32 pipes.
43. Violoncello, 8 ft., 32 pipes.
44. Stopped Flute (20 from No. 41), 8 ft., 12 pipes.
45. Stopped Flute (20 from No. 44), 4 ft., 12 pipes.
46. Trombone, 16 ft., 32 pipes.
47. Tromba (20 from No. 46), 8 ft., 12 pipes.

MAY 28 IS GRADUATION DAY.

Guilmant School Commencement Date Set—Summer Work Planned.

The twenty-second annual commencement concert and graduation exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl, will be held in the First Presbyterian Church, Fifth avenue and Twelfth street, New York City, Monday evening, May 28, at 8 o'clock.

The final examinations will be held during the month before the board of examiners—Professor Samuel A. Baldwin of the College of the City of New York and Dr. Clarence Dickinson, professor at the Union Theological Seminary and organist of Brick Church, New York.

Dr. Carl's master class will continue its sessions until the close of the school year, the last of May. Extensive preparations are in progress for the coming season, and enrollments are already being made for October. During Dr. Carl's absence this summer Willard Irving Nevins of the faculty will hold two summer sessions in organ playing—course A, starting June 1, and course B, July 1, both to extend to Aug. 10. Students will in this way have the advantage of study in the Guilmant School outside of the regular school year.

BIG ORGAN FESTIVAL MUSIC WEEK FEATURE

UNDER AUSPICES OF N. A. O.

A. G. O., Society of Theater Organists, and A. O. P. C. Join in Programs at Wanamaker Auditorium, New York.

The National Association of Organists is presenting a second festival of the organ in New York City during music week from Monday, April 30, to Saturday, May 5. The Wanamaker Auditorium, with its new organ, has been placed at the disposal of the association by the Wanamaker concert direction and the National Association of Organists has secured the hearty co-operation of the American Guild of Organists and the Society of Theater Organists for this event. There will be six concerts, one each afternoon in the week, in which the organ will be presented in various phases—the organ and the American composer, the organ and choral music, the organ and the motion picture, the organ as a recital instrument, the organ as an ensemble instrument and the organ in the church.

Several notable events will occur during this festival. On Monday Charles M. Courboin will be honored by receiving the decoration of the Chevalier of the Order of the Crown, by command of the King of Belgium. The decoration will be bestowed by the Belgian ambassador, Baron de Catier, and is in recognition of Mr. Courboin's splendid work on behalf of Belgian composers. Preceding Mr. Courboin's recital on Monday, a luncheon in honor of the Belgian ambassador and artists taking part in festival week will be given in the tea room of the Wanamaker store.

Another feature of the festival will be the first public performance of the Bach Concerto for four pianos and organ. This will be given as a portion of Lynnwood Farnam's recital Friday, May 4.

On Thursday the American Guild of Organists will present a program of Cesar Franck's organ compositions in celebration of the 100th anniversary of the birth of that composer.

Many American compositions will have a hearing during the week and this is the first time when all of the organists' organizations have come together for a public event. It also marks the first appearance of the Philadelphia Organ Players' Club at these festivals.

The schedule of concerts is as follows:

Monday, April 30.—Program arranged by the Auditorium Concert Direction. The organ and Belgian and American composers. Charles M. Courboin, soloist. Brief address by T. Tertius Noble of St. Thomas' Church, New York City, president of the National Association of Organists.

Tuesday, May 1.—Program arranged by the National Association of Organists. The organ and choral music. Rollo F. Maitland, organist of the Aldine Theater and the New Jerusalem Church, Philadelphia, guest soloist. The Morning Choral of Brooklyn, thirty voices; the Jamaica Choral of Jamaica, thirty voices; Herbert Sammond, conductor.

Wednesday, May 2.—Program arranged by the Society of Theater Organists. The organ and motion pictures. Organists: John Hammond, Eastman Theater, Rochester; Firmin Swinnen, Aldine Theater, Philadelphia; J. Van Cleft Cooper, Rivoli Theater, New York. A feature, a scenic and a comic film will be shown.

Thursday, May 3.—Program arranged by the American Guild of Organists. Recital of the works of Cesar Franck, arranged in celebration of the 100th anniversary of his birth. Charles H. Doersam, organist of Park Avenue Temple, New York City, soloist. Brief address by Frank L. Sealy, warden of the American Guild of Organists.

Friday, May 4.—Program arranged by the National Association of Organists. The organ as a concert and ensemble instrument. Recital by Lynnwood Farnam, organist of the Church of the Holy Communion, New York City, assisted by James Friskin, Louis Verriers, Edward Shippen Barnes and Alfred Greenfield, pianists. Mr. Farnam and the four pianists will play Bach's Concerto in A minor for four pianos and orchestra, the or-

chestra part to be played on the organ. First public performance in New York City.

Saturday, May 5.—Program arranged by the National Association of Organists. The organ and the church. John Doane, organist of the Church of the Incarnation, assisted by choir of the Church of the Incarnation.

The success of the first festival of the organ, arranged under the auspices of the National Association of Organists last year in the New York Wanamaker Auditorium, leads the public to believe that this year's programs will be an even greater success. Approximately 10,000 persons attended the recitals last year.

OPENS ORGAN AT COLUMBUS

Kraft Plays Four-Manual in Cathedral, Built by Skinner.

Edwin Arthur Kraft of Trinity Cathedral, Cleveland, gave the inaugural recital April 18 on the new Skinner organ in St. Joseph's Cathedral at Columbus, Ohio. This organ is a four-manual of large resources. The specification is as follows:

GREAT ORGAN.

- Bourdon (ext.), 16 ft., 17 pipes.
- Diapason, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Waidflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sahcional, 8 ft., 73 pipes.
- Voix Celestes, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celestes, 8 ft., 61 pipes.
- Unda Maris, 4 ft., 122 pipes.
- Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flautina, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Mixture, 3 rks., 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Gamba, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremolo.

SOLO ORGAN.

- Cello, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Gross Gedeckt, 8 ft., 73 pipes.
- English Horn, 8 ft., 61 pipes.
- Corno di Bassetto, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason (12 notes resultant), 32 ft.
- Diapason, 16 ft., 32 pipes.
- Metal Diapason, (Great), 16 ft.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich, 16 ft., (Swell).
- Gamba, 16 ft., (Choir).
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt, 8 ft., (Swell).
- Quinte, 10 1/2 ft., (Bourdon).
- Tierce, 3 1/5 ft., (Bourdon).
- Septieme, 2 2/7 ft., (Swell).
- Bombarda, 32 ft., 32 pipes.
- Trombone, 16 ft., 12 pipes.
- Fagotto, 16 ft., (Solo).
- Tromba, 8 ft., 12 pipes.

Mr. Kraft's program included these compositions: Fantasia and Fugue in G minor, Bach; Air from Suite in D, Bach; Minuet, Mozart; "The Brook", Dethier; "Comunion", Torres; Concert Overture in C minor, Hollins; "Ave Maria", Schubert; "Alleluia", Dubois; Londonderry Air, Sanders; Toccata, d'Evry; "En Mer", Holmes; Finale from First Symphony, Vierne.

At the vesper service on Easter Sunday at the Memorial Presbyterian Church of Brooklyn parts of Haydn's "Creation" were sung by the choir under the direction of S. Lewis Elmer, organist and choirmaster. Hollins' Spring Song was played as a prelude and Lore's "O Filii et Filiae" as the postlude.

Under the direction of Hamlin Hunt, organist and choir director, Massenet's "Mary Magdalen" was sung at Plymouth Church, Minneapolis, at the vesper service on Easter Sunday.

PREPARE FOR MEETING OF THE ORGAN BUILDERS

SESSIONS ON JUNE 5 AND 6

Important Questions to Come Before Annual Gathering of Association in Chicago—Low Railroad Rates to be Granted.

Preparations are being made for a well-attended meeting of the Organ Builders' Association of America on June 5 and 6 in Chicago. As previously announced in The Diapason, the sessions will be held at the Drake Hotel, on the near north side, along North Michigan avenue. This was the headquarters two years ago, when the annual sessions were held in Chicago. The Music Industries Chamber of Commerce, of which the Organ Builders' Association is an affiliated body, is making the arrangements for the meeting-place. Alfred L. Smith, general manager of the chamber, announces that rooms at rates varying from \$4 to \$8 for single rooms and from \$8 to \$14 for double rooms have been reserved for members of the different organizations for the convention week. There are also rooms available in nearby hotels.

Final arrangements for special railroad rates to Chicago have not been completed, but it is expected that the same concessions as in past years will be effective, under which members of the association may travel at one and a half fare for the round trip. Early in May this will be determined. In order to receive the advantage of the low rates members of the Organ Builders' Association should ask agents selling them tickets to Chicago for a certificate. This certificate must be presented in Chicago and when properly validated by the railroad representatives will entitle the holder to purchase his return ticket at half-fare.

Various questions of interest to the entire organ building fraternity are to come up at the meeting and expectations are that the attendance will be large and representative, as it has been at all sessions of the association.

President M. P. Möller of the association announces that among the subjects to come before the Chicago meeting are: Importation of organs; co-operation with the National Association of Organists for standardization, and national advancement of the cause of the organ.

DUPRE TO REPEAT HIS FEAT

Will Play All of Bach's Works in Ten Recitals in Montreal.

Announcement is made by Dr. Alexander Russell and Bernard Laberge, managers of Marcel Dupre's second transcontinental tour, that M. Dupre will repeat his feat of playing all of Bach's works at the beginning of next year's tour in Montreal. In the space of the first three weeks of October he will play the entire organ works of Bach in a series of ten recitals. It is rumored that the city of Toronto has also requested the Bach series. This series will mark the third time when Dupre will have played all of Bach in a series of recitals—first at the Paris Conservatory in 1920; the second time at the Trocadero, Paris, in 1921.

Following the Bach recitals, Dupre will start on his second transcontinental tour. His management reports that half of his available time has already been reserved for next season.

Recitals by E. Stanley Seder.

Edwin Stanley Seder of Oak Park and Chicago was heard in various cities this spring and is in demand for additional recitals before the summer begins. March 20 he gave the dedicatory recital on the Möller organ in the First Methodist Church of Beardstown, Ill., and his playing was so well received that he was engaged for a return recital in which he is to be assisted by Mrs. Seder, the well-known soprano. April 15 he and Mrs. Seder gave the program at the last twilight musical of the season in the First Christian Church of Springfield, Ill., April 23 Mr. Seder gave a recital in the First Methodist Church of Englewood,

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC. WANTED—HELP.

FOR SALE—THE STRATFORD THEATER, Chicago, offers a three-manual Möller organ two years old, electric action, two expression chambers, having Kinetic blower; an excellent instrument for a large church. Can be installed in present form or reconstructed within reasonable limits. Instrument has been kept in good condition. Address E 4, The Diapason.

WANTED—ACTION MAN, STEADY job and good wages. Only first-class man considered. State salary desired and experience. UNITED STATES PIPE ORGAN COMPANY, 8105 Tiniicum avenue, Philadelphia, Pa. [tf]

FOR SALE—IN CHICAGO, TWO- manual, nine-stop tracker action pipe organ, with water motor. Quick action necessary. Address E 3, The Diapason.

WANTED — COMPETENT ORGAN man for outside work. State freely your experience and salary expected. Address Charles A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE—MODERN TWO-MANUAL tubular-pneumatic organ, eight stops, including vox humana, also Deagan chimes, detached console, Orgoblo, and duplicate dumb front, in first-class condition. Also several used blowers. JAMES TOPP, 217 West Illinois street, Chicago, Ill.

WANTED — ORGAN MECHANIC WHO can install and finish. State experience, give reference and salary wanted in first letter. JACKSON MUSIC INSTRUMENT SERVICE, 467 Broadway, St. Paul, Minn. [6]

FOR SALE—ONE ONE-HALF, ONE and two horsepower organ blowers. These blowers are new and will be sold at a sacrifice. FRANK W. EAST, Box 4300, Jacksonville, Fla. [7]

WANTED—ORGANISTS FOR THEA- ter work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over 200 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City

FOR SALE—A TWO-MANUAL MA- son & Hamlin reed organ, with pedal board, operated with an electric one-fourth horsepower motor. Entire outfit can be purchased for \$75. Address McHose Studio, Lancaster, Pa.

WANTED — FIRST-CLASS REED voicer; competent to voice reeds to high modern standards for church and theater organs. Only proven ability will count. Apply GEORGE W. BADGER COMPANY, Rockville Centre, N. Y.

FOR SALE—TWO-MANUAL ORGAN, sixteen stops. Detached key-desk. Can be seen and played any time. Address Rev. Herbert J. Burgstahler, 65 North Fitzhugh street, Rochester, New York.[5]

WANTED—FIRST-CLASS, EXPERI- enced metal pipe maker; best wages; steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

FOR SALE — EIGHT-STOP, TWO- manual tracker organ. Also a two-manual electric action unit organ of fourteen stops, with chimes and bells. JULIUS JAEKEL, 3456 North Robey street, Chicago, Ill.

WANTED—FIRST-CLASS ZINC AND metal pipe makers. Address HENRY PILCHER'S SONS, Louisville, Ky.

FOR SALE—DECKER PIANO WITH pedal board (thirty notes), good condition. Price \$175.00 f. o. b. Weehawken, N. J. For particulars address KARL O. STAPS, organist St. Paul's Church, 4945 Dorchester avenue, Chicago, Ill.

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

FOR SALE—A ONE H.P. ELECTRIC blower, in fine condition. Bargain. Address E. Browne, 831 Ohio avenue, Youngstown, Ohio.

WANTED — EXPERIENCED ORGAN builders for outside erecting and finishing. THE AMERICAN PHOTO PLATE COMPANY, San Francisco, Calif. (tf)

FOR SALE—SET EACH OF VOX HU- mana and oboe pipes, in fine condition, good as new. Address D 2, The Diapason.

WANTED—POSITIONS.

FOR SALE—MILLER UPRIGHT PIA- no, pedal 19. Price reasonable. Address Elizabeth O'Brien, 108 Elm street, Marblehead, Mass. Tel. 314 J.

POSITION WANTED—EXPERIENCED organist and recitalist desires municipal position in smaller city, where teaching could also be afforded. Available after Sept. 1. Address E 2, The Diapason.

FOR SALE—MOST ALL THE PRIN- cipal parts of a seven-stop tracker pipe organ. Address C 8, The Diapason.

POSITION WANTED — COMPETENT and experienced organist desires position as church organist. Good organ. Address E 5, The Diapason.

FOR SALE—ONE SET VOX HUMANA pipes, one set of oboe pipes and one set of 275 pipes 5-rank string mixture. All in first-class condition. \$150. Address E 6, The Diapason.

WANTED — THOROUGHLY COMPE- tent and experienced organist desires church position, preferably with quartet choir, but would accept place with a chorus choir which already has a director. Success guaranteed. Ample references. Minimum salary, \$1,200. Address D 8, The Diapason. [tf]

FOR SALE—ORGAN PEDAL AT- tachments for upright pianos, made and sold by John J. Pole, Geneva, N. Y. [7]

POSITION WANTED—DESIROUS OF contracting with theater as organist, with or without orchestra. At present engaged but desire to change. Communicate, Aubrey C. F. Westermann, 7106 Tenth avenue, Brooklyn, N. Y. Phone, Bensonhurst 7244.

Chicago, playing: "Introduzione ed Allegro ("Sonata Romantica"), Yon; Largo (Concerto in D minor), Bach; Funeral March and Seraphic Chant, Guilmant; Magic Fire Scene ("Die Walküre"), Wagner; Toccata from Fifth Symphony, Widor; "The Swan", Saint-Saens; "La Concertina", Yon; "Hymn of Glory", Yon.

Program by Indiana Women.

The Indianapolis Matinee Musicale presented an organ program the afternoon of April 18 at the Meridian Street M. E. Church and the occasion was made interesting by the playing of several of the well-known woman organists of Indiana. The program included the following: Prelude and Fugue in A minor, Bach (Mrs. Amy Cleary Morrison); Two-tone pieces: "Dawn" and "Night", Cyril Jenkins (Mrs. Roy L. Burtch); "In Memoriam" (to Samuel P. Warren), Macfarlane (Mrs. Howard L. Clippinger); "Adoration", Lemmens, and Caprice, Kinder (Miss Jeanette Vaughn); "Adagio Espresso" (from Symphony, C major No. 2, Op. 61), Schumann (violin, Ella Schroeder; cello, Winifred Hazlewood; piano, Berta Miller Ruick; organ, Mrs. Clippinger); "Jubilate Amen", Kinder (Mrs. Mary E. Wilhite). The accompanist was Mrs. Carrie H. Kennedy.

WANTED—TO BUY.

WANTED TO BUY—SECOND-HAND pipe organs, one or two manuals. Any kind of action. Peter Butzen, 2128 West Thirteenth street, Chicago. (tf)

A very successful production of J. Christopher Marks' cantata, "Victory Divine" was given on Easter Sunday at Trinity Methodist Church, Auburn, N. Y., under the direction of Edwin Hall Pierce, F. A. G. O. Besides the usual organ accompaniment, additional accompaniments for piano, violin and cello had been arranged by Mr. Pierce, which added greatly to the effect.

THE DIAPASON.
Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.
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Robert Grant Walker of Staten Island has succeeded John Pleasants as organist and choir director of Trinity Episcopal Church, Elizabeth, N. J.

**NOVEL STOP CONTROL
ATTRACTS ATTENTION**

DESIGN BY ESTEY COMPANY

**Small Pistons, with Translucent Tops,
Are Used, and When a Stop Is
on an Electric Light Burns in
the Piston.**

A new and interesting type of stop control which is attracting attention among organists and organ builders has been evolved by the Estey Organ Company and is being used in the latest large organs. It is the principal feature of a newly-designed Estey console. In place of draw or key stops to control the stop action, there are small glass-topped pistons. These are depressed to bring on a stop, by means of which operation a small light in the piston is turned on. The stop is taken off by pressing the piston again, which turns off the light.

The Estey company had the idea of a piston for stop control in mind for a long time, but the difficulties of adapting this to the organ seemed insuperable. They persevered, however, on the ground that typewriters, adding machines, cash registers and kindred devices requiring great dexterity and speed of manipulation were made with piston controls, proving that this type of control was the best to follow. After much thought and experiment, the plunger, or piston control, operated either on or off by the same motion required to play the organ, was evolved.

In the first place, the compactness makes possible the grouping of stops in even an extremely large organ in a very small compass. It presents a neat appearance and the close proximity brings the stops under perfect control, for little practice will enable an organist to play these stops just as a typist would a typewriter, bringing stops on and off with the same motion, but with the added advantage of being able to play in groups everything within range of the fingers. As the same motion brings the stop on or off, one stroke of the hand can be made to operate five pistons at once, one or two being pushed off at the same time the others are brought on.

By reference to the cut, it will be seen that these pistons are always normally up, whether the stop is on or off. When the stop is on the electric light on the inside of the piston glows and when the stop is off it is dark. The rapidity of operation is said to be almost inconceivable, for a stop may be brought on or taken off just as fast as the finger is able to strike the piston. One touch and the stop is on and the light advertises this fact. Touch the stop again and it immediately becomes dark and is off.

Entire visibility is attained even in the brightest daylight, and the translucent material in the top of the piston is of such character that even in the dark there is no glare. The small area in which a large number of stops may be assembled enables the organist to see at a glance just what stops are on or off without moving his head.

Any number of combination controls may be incorporated in the console without complication and the combinations are so arranged that they may be set in advance from the bench and are not absolutely fixed, for any stop may be added or taken away by a simple manipulation of the stop pistons, after the combination is pushed. In other words, if a combination piston is pushed and the organist decides that he has either too much or too little on this combination, he may add stops to the existing combination or take them off.

The crescendo is unique in that it also shows each stop as it is brought on and a glance at the stop control board will show the progress of the crescendo, stop by stop. This is the only crescendo of its kind.

The lamps are made specially by a noted manufacturer of lamps and are high grade, assuring long life and uniform illumination. When the stop is pushed on the lamp lights, but serves merely as an indicator that the stop is drawn. The stop would be operative

even though the lamp should burn out. A number of extra lamps are sent with each console, conveniently arranged in receptacles for spares. A lamp may be replaced by lifting the stop piston board, which is hinged like a book, and exchanging the bulbs.

The key action of the new console is standardized and provides either single or double touch on any or all manuals and pedals, and the key-boards are hinged, like the stop piston board, so that any key-board may be lifted for adjustment of electrical contacts. The contacts are so designed that any depression of the keys desired before the contact is made may be accomplished, for some organists prefer that a key be depressed to an appreciable extent before a con-

in the Auditorium of John Wanamaker, New York. The St. Mark's Choral, an organization of fifty voices, was assisted by a solo quartet. The accompaniment was played by Roland E. Meyer, violinist; Henry J. Repp, piano, and Dr. Alexander Russell and Frank Stewart Adams at the Auditorium organ. An organ prologue opened the program—"Lamentation," by Guilment—and an organ epilogue—Passion Chorale, by Bach—closed it. The performance was heard with rapt attention by a large audience, which included many musicians and music lovers. Through the efforts of Dr. Russell, the Auditorium concerts have become an institution in the musical world. The combination of a good chorus and a large modern organ is an

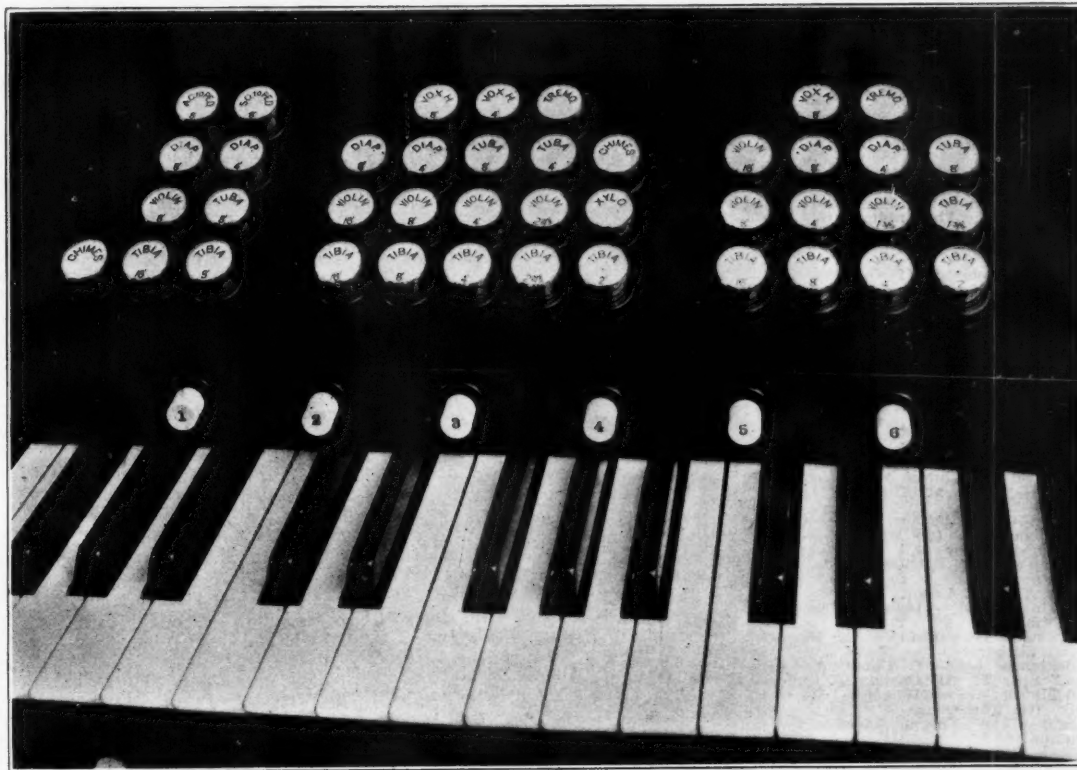
**SUMMER WORK AT HOME
PLANNED BY PIETRO YON**

WILL HOLD MASTER CLASS

**Noted Organist to Conduct Course in
New York City Instead of Going
to Italy, as Has Been His An-
nual Custom.**

Pietro A. Yon, who has made it a custom to go to his native land every summer and for the last few years has been accompanied by artist pupils from this country, will change his program this season. Instead of going abroad he is to remain in New York

CLOSE-UP VIEW OF NEW ESTEY CONSOLE, SHOWING TRANSLUCENT STOP PISTONS.



tact is made, in order that any inadvertent touching of the key may not cause a note to sound, while others prefer that the slightest depression of the key should sound a note.

This console is in no respect radical or freakish, but is intended to be eminently practical. It permits making a console for a large four-manual organ of very small size, which not only appears compact, but requires so little room that it may be accommodated in very small quarters.

Programs by Frank M. Church.

Professor Frank M. Church, director of the department of music at Greensboro College, Greensboro, N. C., has been offering interesting programs at his twilight recitals, with the assistance of other musical forces from the faculty. For a Wagner program the organ selection included the overture to "Tannhäuser" and the Grand March from the same opera, and "Lohengrin's Reproof to Elsa", for piano and organ. Parker's Concert Piece in B was played in an American program and the Finale from Vienne's First Symphony in a French program. In a Bach program Professor Church played the Passacaglia and, for piano and organ, the first movement of the Concerto in D minor. At a recital of old organ music the following selections were played: Canzona, Gabrieli; Ricercare, Palestrina; "Toccato de terzo tuono", Merulo; Pavane, Byrd; Capriccio Pastorale, Frescobaldi; Chorale, Buxtehude; Ciacona, Pachelbel; Prelude, Clerambault; Musette, Dandrieu; Prelude and Fugue in C, Bach.

Good Friday Concert at Wanamaker's.

Theodore Dubois' oratorio "Seven Last Words of Christ" was sung by the St. Mark's Choral of Brooklyn under the direction of J. Thurston Noe, on Good Friday afternoon, March 30,

enterprise which should be encouraged.

New Organ for Semi-Centennial.

Faith Presbyterian Church, on West Forty-eighth street, New York City, will hold a series of celebrations during the latter part of May, first of which will be a reception to the organist, George Bentz, who has served in that capacity for this church for fifty years, starting his work at the age of 14. The church had been in existence only a short time when young Mr. Bentz started his work as organist; therefore this is also the fiftieth anniversary of Faith Church. May 24 the church will dedicate the new Estey organ, which is being installed, and Mr. Bentz will give his first recital on his new instrument. The choir, under the direction of J. F. Kennell, is preparing special music.

W. D. Allen with Orchestra.

Warren D. Allen, organist of Stanford University, presided at the organ at the San Francisco Exposition Auditorium March 3 when the San Francisco Symphony Orchestra under the direction of Alfred Hertz was assisted by Erem Zimbalist. Mr. Allen played Boellmann's "Fantasie Dialogue" with the orchestra and the "1812" Overture of Tschaiakowsky. An audience of 10,000 people heard the performance.

Veteran Organist Resigns.

R. Octave Pelletier, for more than thirty-five years organist of the Basilica at Montreal, has resigned that position. Mr. Pelletier, dean of organists in Canada, began his career as organist at the age of 15 years and has been in the profession for sixty-five years. Mr. Pelletier will be succeeded by Arthur Letondal, formerly organist at the Church of the Gesu.

and will conduct a master class in which organists from all parts of the country are expected to enroll.

The plans of Mr. Yon will provide for those who desire to devote a part of the summer holiday to study with a noted composer and performer without the necessity of leaving America or traveling far. A point borne in mind by Mr. Yon is that this will reduce the cost to prospective pupils, as the trip to Italy has been one which, though accompanied by pronounced advantages, was costly. It means for Mr. Yon, however, the abandonment of his customary summer trip in favor of "sticking to the bench."

The course in New York is to be given along Pietro Yon's own original lines. His plan has been tried successfully and has borne fruit in preparing talented organists for the concert field. This experience has encouraged him to extend his activities along the same lines. The course is to open late in June, enabling organists teaching in schools and colleges to enroll without interfering with their season's work.

Under the direction of Hugo Hagen, organist at the First Presbyterian Church, the oldest Protestant church in St. Louis, the quartet rendered a heavy program during Lent. On Palm Sunday they sang the "Seven Last Words," by Dubois, and in the evening Stainer's "Crucifixion." On Easter "The Paschal Victor," by J. Sebastian Matthews, was given. During Lent complete parts of Stoughton's "Resurrection and Life," Berwald's "Crucifixion" and Burch's "Crucifixion" were rendered, besides Maunder's "Penitence, Pardon and Peace." The schedule calls for a special musical program the last Sunday of each month, the music to be selected from that of one of the great masters. April 29 the "Forty-second Psalm" of Mendelssohn was sung.

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro. G: The H. W. Gray Company. S: G. Schirmer. St: The Arthur P. Schmidt Company. B: Boston Music Company. Su: Schubert. C: Composers' Publication Society.

Short Anthems.

There is hardly a choir-master who does not feel the need, now and then, for a short anthem. In recognition of this need the great firm of Novello has a special issue of "Short Anthems," and all publishers attempt to meet the demand. The average anthem runs from five to ten pages in length; arbitrarily I shall define a short anthem as one not more than four pages long. Practically all of the following numbers are not only short, but also easy:

Arkhangelsky—"O Gladsome Light." Settings in B minor, E minor and F minor. (F) Evening.

Arensky—"We Praise Thee," and "O Praise the Lord." (G) Adoration.

Attwood—"Come, Holy Ghost." S. (D, G, S).

Attwood—"Turn Thy Face." (G) Lent.

Auber—"O Loving Saviour, Stain for Us." (G) Communion, The Passion.

Bach—"Beside Thy Cradle." (G) Christmas.

Bach—"O Saviour Sweet." A. (G) Christmas.

Barnby—"Beloved, If God So Loved Us." (G) Brotherhood.

Barnes—"Lord, It Is Not Life to Live." S or T. (S) Presence of God.

Brahms—"Lord, Lead Us Still." (G) New Year, Guidance, Church Anniversary.

Bridge—"God and Our Good Cause." (G) War.

Candlyn—"The Peace of God." (G) Benediction.

Cobb—"Beloved, Let Us Love One Another." B. (G) Brotherhood.

Cobb—"Arise, Lord, Into Thy Dwelling-Place." S. (G) Church Dedication.

Dalton—"Light at Evening." A. (D) Evening.

Dalton—"My Father, for Another Night." medium. (G) Morning.

Dickinson—"For All Who Watch." SATB. (G) War, Soldiers and Sailors.

Dickinson—"List to the Lark." S. (G) Praise, Thanks, Labor.

Dickinson (ed)—"Dearest Jesus." S. (G) Children.

Dickinson (ed)—"In Yonder Manger." S. (G) Christmas.

Dickinson (ed)—"O Come, Ye Children." S or T. (G) Christmas, Children.

Dickinson (ed)—"What a Wonder." A. B. (G) Christmas.

Elgar—"Ave Verum." medium. (G) Communion.

Elgar—"As Torrents in Summer." (G) Comfort, God's Presence.

Elvey—"Christ Is Risen." (G) Easter.

Elvey—"Daughters of Jerusalem." (G) Palm Sunday.

Elliott—"The Lord is in His Holy Temple." (G) Adoration.

Faning—"Whose Is Not Entered." (G) Ascension.

Field—"Whoever Drinketh of This Water." B. (G) Salvation.

Foot—"The Lord's Prayer." (D) Prayer.

Gadsby—"I Will Lay Me Down." (G, S) Evening, Confidence.

Gaul, Harvey—"Carol of the Russian Children." (S) Christmas.

Gaul, Harvey—"Daughters of Jerusalem." (B) Palm Sunday.

Gaul, Harvey—"For These and All Thy Mercies." (S) Grace at Table.

Gaul, Harvey—"Lighten Our Darkness." (S) Evening.

Gaul, Harvey—"O Lord, God of Hosts." (S) The Nation.

Gaul, Harvey—"Teach Us, Good Lord." (S) Service.

Gaul, Harvey—"Thine Is the Day." (D) Close of Evening.

Garrett—"God, Who Is Rich in Mercy." (G) Eastertide.

Garrett—"Our Soul on God." T. (D, G, S) Trust, Patience.

German—Intercessory Hymn. (G) The Nation.

Goss—"I Heard a Voice." (G) Funeral, Memorial.

Goss—"O Saviour of the World." (D, G, S) Passion, Communion.

Grieg—"God's Peace." S or T. (S) Peace of God.

Ham—"Thou Wilt Keep Him." S or T. (G) Trust, Protection, Peace.

Harker—"The Night Is Far Spent." S or T. (S) Advent.

Hawley—"I Lay My Sins on Jesus." SA. (S) Lent.

Hirsch (ed)—"At Dawn When They Sought." (B) Easter.

Hirsch (ed)—"In Dead of Night." (B) The Passion.

Hirsch (ed)—"The Sufferings of Christ." (B) The Passion.

James, Philip—"Child Jesus Came." (B) Christmas.

James, Philip—"We Pray Thee, Gracious Lord." (S) Praise, Dedication.

Jungst (ed)—"While by My Sheep"; needs echo choir. (S) Christmas.

Kent—"Thine, O Lord, Is the Greatness." (G) Praise.

Lvoff—"O Holy Jesus." (S) Communion.

Mackinnon—"Christ Is Born." (G) Christmas.

Martin—"The Great Day of the Lord." B. (D, G, S) Advent.

Martin—"Holiest, Breathe an Evening Blessing." (G, S) Evening.

Martin—"Let My Prayer Be Set Forth." chorus. (G) Evening.

H. A. Mathews—"Hide Me under the Shadow." (S) Evening, Protection.

J. S. Matthews—"The Little Door." T. B. (G) Christmas.

Milligan—"The Shadows of the Evening Hour." (St) Evening.

Milligan—"Through the Day Thy Love." (St) Evening.

Nagel—"Hushed and Still." S. (G) Evening, New Year.

Nagler—"Christ and the Children." T. (G) Christmas, Children.

Nagler—"Make Us Strong." (G) Social Service, Missions.

Nevin—"The Comforter Came." A or B. (D) Comfort, Evangelistic Services.

Nevin—"The Shepherd's Good Care." S. (D) Love of Christ, Conversion.

Noble—"Come, O Thou Traveller." (G, S) Presence of God.

Noble—"Fierce Was the Wild Willow." (G, S)

Noble—"Hail, Gladdening Light." (G, S) Evening, Trinity.

Noble—"Into the Woods." (Banks) Nature, Passion.

Noble—"The Souls of the Righteous." (G, S) Memorial, Saints, Funeral.

Noble—"O Harken Thou." (S) Morning.

Noble—"O Wisdom." (G, S) Commencement, Bible School.

Noble—"Vesper Hymn." (S) Evening.

Ouseley—"From the Rising of the Sun." (G) Missions, Praise.

Parker—"Grant, We Beseech." (B) General Collect.

Palestrina—"Come, Let Us Worship." (Adoramus). (G) Adoration.

Palestrina—"O Lord, My God." ("Bone Jesu.") (G) Prayer.

Palestrina—"We Adore Thee." (Adoramus). (D) Adoration.

Parrat—"The Peace of Death." Divided chorus. (G) Funeral.

Praetorius—"Lo, How a Rose." (S) Christmas.

Praetorius—"The Morning Star." (S) Christmas.

Praetorius—"Rejoice, Ye Christian Brethren." (S) Christmas.

Praetorius—"To Us Is Born Immanuel." First Setting. (S) Christmas.

Purcell—"Let My Prayer Come up." Five parts. (G) Evening.

Purcell—"Remember Not, Lord, Our Offences." (G) Lent.

Purcell—"Thou Knowest, Lord." (G) Funeral, Lent.

Roberts—"The Path of the Just." (G) Saints, Christian Life.

Shelley—"God Is Love." B. (S) God's Love.

Shelley—"The Spirit in Our Hearts." SAB. (S) Church, Invitation.

Stainer—"God So Loved the World." (D, G, S) Incarnation, God's Love.

Stevenson—"I Sought the Lord." A. (D) Search for God.

Stewart—"Hymn of Penitence." S. (D) Lent, Penitence.

Saint-Saens—Gloria Patri. From "Christmas Oratorio." (S) Adoration of Trinity.

Sullivan—"Turn Thy Face from My Sins." (G) Lent, Redeeming Grace, Penitence.

Tallis—"Veni Creator Spiritus." (G) Whitsunday.

Tours—"Blessed Are They That Dwell in Thy House." (G) House of God.

Tye—"Sing to the Lord." (G) Praise.

Vulpius—"Praise to Our God." (B) Eastertide.

Wesley, S. S.—"Blessed Lord." (G) The Scriptures.

Wesley, S. S.—"Lead Me, Lord." medium. (G, S) Guidance.

Wesley, S. S.—"Man That Is Born of a Woman." (G) Funeral.

Willan—"Ave Verum." T. (G) Communion, The Passion.

Willan—Christmas Song of the Fourteenth Century. (G) Christmas.

Williams—"I Will Lay Me Down in Peace." medium. (G) Evening, Peace, Trust.

Woodman—"God So Loved the World." (S) Incarnation, God's Love.

Woodman—"Turn Thy Face from My Sins." Five parts. (S) Lent, Penitence.

Anybody who thinks that quality requires length should run over this list. Here are flawless unaccompanied anthems by Noble, the finest flower of the entire English school. Many of them may be obtained in a special four-part edition made by Mr. Noble for Schirmer. Then there are the charming numbers composed and edited by Dickinson, full of grace and tenderness, with the naive and sure appeal of folk-music. Then there are the little chorales by Brahms, Hirsch (ed), Nagel, Nagler, Praetorius and Vulpius—some of them edited by Dickinson and all of them worthy of comparison with his series. A particularly useful and reverent type of short anthem is the setting of a fine collect; in this field Harvey Gaul is particularly successful, though there are a number of other excellent examples here by James, Martin, Parker, Purcell and Wesley. If you are looking for Christmas carols, there are several in the Dickinson list and other delightful things by Gaul (ed), James, Jungst (ed), Mackinnon, J. S. Matthews (rarely fine one, this), Nagler and Willan (ed). Or if it is Eastertide, there are numbers by Garrett, Hirsch (ed), and Vulpius.

The composers are equally varied. There are two perfect little things by Palestrina, two by Bach and some by the older English composers—Tallis, Tye, Kent, Purcell and S. S. Wesley. The Victorians are there in sufficient

force—Barnby, Cobb, Elvey, Elliott, Field, Garrett, Goss, Gadsby, Martin (the best of them), Ouseley, Roberts, Stainer, Sullivan, Tours—almost enough to furnish a suggested choir list for our distinguished contemporary who has just learned of Mr. Noble's birth! But there are also plenty of the younger writers represented—Barnes, Candlyn, James, Mackinnon, Milligan—together with the leading men of unquestioned reputation at the height of their powers. A few Russians are represented; the men of that school usually desire a longer and larger utterance than they can compress within four pages. This list might have been increased indefinitely by including chorales and carols of undoubted merit; but I have merely attempted to present a number for each season.

The uses of the short anthem are probably obvious, but I should like to call attention to their value as introits at the opening of a service, to set the emotional tone for the entire service. They are specially useful in this way for non-liturgical churches. At the opening of morning service in the church where I play we have an introit directly after the prelude. Sometimes it is a short anthem and sometimes it is only a very brief choral prayer of a line or so. In the evening we follow the prelude with an Antiphon from the excellent collection published by the Dickinsons (G), the pastor reading a passage while the organ plays softly, the choir singing antiphonal responses. The Dickinson collection is extensive enough for almost any subject, but I have added a number of little things for special uses. In Dr. Dickinson's own church I believe that the Antiphons are used in place of one of the scriptural readings at evensong.

New Music.

There are two new numbers in Dickinson's "Sacred Choruses" (G). "The Earth and Man" is an unaccompanied chorus on a nature theme with wistful and poignant text by Stopford Brooke. It is the sort of text that demands solo treatment or a lyrical use of perfectly trained chorus; the latter medium is rare. I wish Dr. Dickinson would write a solo version of this lovely number. In cases where the church calendar does not contain the words of the anthems, I fear that the audience would lose a good deal of the charm of the text even with pretty good enunciation by the choir. On the other hand, a good soloist can nearly always manage to be intelligible. The other number is called "Hallelujah," by Purcell. Two years ago I published an article on "Old English Church Music" in which I deplored the lack of solos to fill out a program from this school. Here is just the thing that I wanted, if you will stop at the bottom of page 4, or on page 6, before the chorus enters. The solo is the best part, anyway; taken alone it is a trifle artificial, but reverent and beautiful, a delightful evening solo. The "Hallelujahs" by the chorus seem to me out of keeping, though I have no doubt that they were just the thing in 1700 or so.

Not long ago I mentioned a setting of the new canticle, the "Benedictus es, Domine," by Miles Martin (G). There is now another really good one by Albert W. Snow (St.). Mr. Snow is well known as a player, and this number shows him a good deal of a composer. I hope that he will continue to take the curse off Boston, which is rather sterile in church composition just at present, especially when one considers the number of excellent organists in that golden city.

For the male chorus the Harvard Series continues to come from the press of E. C. Schirmer, mostly fine Latin numbers, but one or two anthems with English texts, notably the "Hallelujah Amen" from "Judas Macabaeus" and "Let their Celestial Concerts" from "Samson," together with Henschel's overrated "Morning Song," which always makes me wish for evening. The most interesting new music for the Catholic Church that I have seen recently is Raffaelli's "O Jesu, Deus Magne" (S), a reverent and beautiful little work.

There are two new solos. Ken-

ney's "Song of Consecration" for high voice (G) has several unusual features. In the first place, there is a real organ accompaniment on three staves; in the second place, the music is mildly modern and decidedly French. I like it, though I am not sure that I want to have much of it in church. But it is infinitely better than most songs published as sacred. One of the sentimental heart-song type is Terhune's "The Lights of Home" (St), in two keys. I feel sure that it will be popular, and it is a good song of its type.

Presents Chimes to Church.

William H. Barnes, organist of Epworth Methodist Church, Chicago, for many years, has presented the church with a handsome set of chimes for its organ. They were dedicated at the Easter vesper service. These chimes were made by the Kohler-Liebich Company and were installed with the improved action of L. D. Morris. The thought of the donor was to make the chimes immediately available for use in the present organ, and they can be employed with even finer effect in a new organ. "Epworth Church certainly highly appreciates this most delightful gift, and will continue to hold in highest regard and esteem the rare ability and unselfish spirit of Mr. Barnes, together with that of his honored father, C. O. Barnes, who passed away a few years ago," says the bulletin of the church.

Death of Emile R. Lederman.

News comes from Centralia, Ill., of the death on Feb. 2 of Emile R. Lederman, a well-known organist and member of the N. A. O. Professor Lederman was born in Berne, Switzerland, April 6, 1859. He came to the United States with his parents in 1875 and at first lived in St. Louis. He moved to Centralia in 1884 and was engaged in teaching music and leading choral societies. He was organist of the First Baptist Church for twenty-two years and the last two years played at the Presbyterian Church. He left a widow and one son. Mr. Lederman was highly esteemed for his fine personal traits and for his ability as a musician.

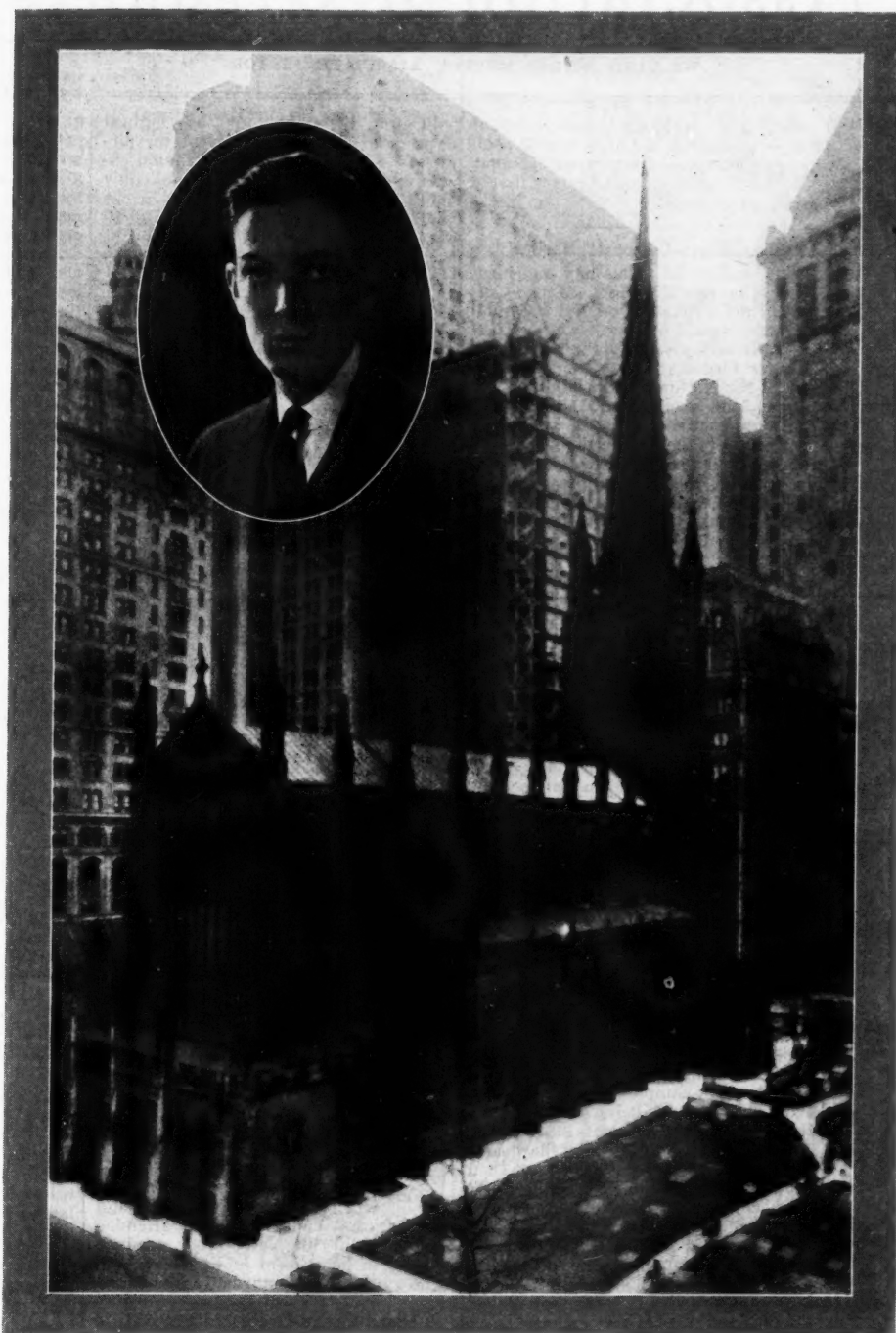
Heard by Throng at Milwaukee.

Charles M. Courboin's Milwaukee recital, at the Grand Avenue Congregational Church on the evening of April 17, arranged by Carl F. Mueller, was a great success, drawing an audience of more than 1,000 people. The improvisations by Mr. Courboin were a special feature. The Milwaukee critics pronounced the recital one of the finest musical events of the season. The program included: "Finlandia," Sibelius; Cantilene, Maily; Pastorale from Second Symphony, Widor; "The Song of the Basket-Weaver," Russell; Passacaglia, Bach; Allegro and Variations from Fifth Symphony, Widor; "The Afternoon of a Faun," Debussy; "The Cuckoo" and "The Bee," Lemare; "Marche Heroique," Saint-Saens.

To Give Series at Notre Dame.

Wilhelm Middelschulte of Chicago has been engaged to give four recitals this summer at the Sacred Heart Chapel, Notre Dame University, near South Bend, Ind. This engagement is a consequence of the appreciation of Mr. Middelschulte's programs last summer at Notre Dame. It will be recalled that a year ago the university conferred on him the degree of doctor of laws as "a brilliant artist who has loyally upheld the noblest ideals of classical music before the world in this generation—a master whose genius has been unreservedly expended in the service of humanity, culture and civilization."

The cantata "From Cross to Crown," by Fred W. Peace, was sung by the choir of the Christian Church of Marshall, Mo., on the evening of Easter Sunday under the direction of Mrs. Asbury Roberts, with Frank Q. T. Utz at the organ. About 1,500 people heard the cantata and 200 others were turned away because of lack of room in the church. Mr. Utz played the Andante from the "Symphony Pathetique," by Tschaiikowsky; Silver's "Jubilate Deo" and Biggs' "Sunset Meditation" as organ solos.



Old Trinity, New York, and Mr. Channing Lefebvre, Organist

“Old Trinity” to have New Skinner Organ

The Skinner Organ Company recently contracted to build a new large organ for this famous old New York church.

As in many other cases, the authorities, considering an organ purely a work of art, consulted Skinner and no other.

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Organ Architects and Builders—Churches—Auditoriums—Theatres—Residences

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

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FEATURES OF THE ROCHESTER CONVENTION.

RECITALISTS—

Dr. Healy Willan.
 T. Tertius Noble.
 Harold Gleason.
 S. Wesley Sears.
 Palmer Christian.

CONDUCTOR—

Eric De Lamarter.

PICTURE DEMONSTRATION—

V. d'Antalfy.
 John Hammond.
 Demonstration under direction of Society of Theater Organists.

PAPERS—

H. Augustine Smith.
 Hamilton C. Macdougall.

The number of those who have paid their dues for 1923 is large and a much higher percentage of the total membership than we have had at this date in recent years. A reminder has been sent to the few who have become delinquent and we trust this will bring prompt replies. If your dues are not paid early in May you will miss the June Diapason.

Music week is becoming a fixed event in the yearly life of the organist and with the co-operation of Dr. Alexander Russell the N. A. O. has been given an opportunity of presenting a fine organ festival at the Wanamaker Auditorium as our contribution for 1923. The program as printed elsewhere maintains the high level of last year.

In New Jersey Mrs. Bruce S. Keator has arranged for a wonderful week at Asbury Park. We hope all N. A. O. members will help to support this celebration in their own city or community.

Convention plans are progressing rapidly and we have several new features to announce. A concerto for organ and orchestra by Eric De Lamarter, distinguished Chicago organist and assistant conductor of the Chicago Symphony Orchestra, will be given at the Eastman Theater with Palmer Christian, also of Chicago, at the organ and the composer conducting. Mr. Christian will also play a recital at another session.

Plans are being made for another organ concerto for the organ and orchestra program. An additional feature of this program will be a concert overture for orchestra composed by V. d'Antalfy.

All readers of The Diapason will be happy to learn that Hamilton C. Macdougall, who in his Free Lance writings has given us so much enjoyment and meat for thought, is coming to Rochester to give us a talk. His topic has not been chosen, but we are sure he will have a real live message.

Another paper will be given by a distinguished man, Professor H. Augustine Smith of Boston University. Mr. Smith may be less known to many of our readers, but his vast knowledge of church music, especially in connection with hymnology, will make his talk of great value to the organist. With two such men on our program we feel that the paper portion of the convention will be of high interest.

Through an oversight the name of John Hammond was omitted in the last issue from the program of the picture demonstration. Mr. Hammond has many times demonstrated his art and his appearance will again give pleasure.

As a whole the convention program is nearly complete. There will be round-table discussions and the usual features devoted to the pleasure of the visitor.

We would like to see a large dele-

gation from each state council, but if that is impossible we urge you to send a representative from your council. The attendance at Rochester should break all records.

Dr. Mauro-Cottone's Recital.

The recital on Thursday morning, April 5, by Dr. Melchiorre Mauro-Cottone, chief organist of the Capitol Theater, New York, was a great success. It was given by the Society of Theater Organists with the co-operation of the National Association of Organists, and was attended by a large and appreciative audience, consisting of many of the leading church and concert organists of New York. Although the program was heavy, it was in keeping with the dignity and high standard maintained by the Capitol Theater in its presentations and musical policy.

The recital opened with an arrangement by Dr. Mauro-Cottone of an offertory by Palestrina. The different voices were brought out with varied color effects, for which this organ is noted. Contrary to the general opinion an organist in a theater should have a complete and practical knowledge of counterpoint, which underlies all composition to a large degree, and which means the combining of melodies, making each voice an independent melody, instead of merely the upper one. Thus not only the inner parts, but the bass, instead of being only parts of a dead chord, have a melodic interest of their own, and the texture of the music becomes light and fluid, an important essential in theater playing. The art of counterpoint can be applied to the handling of light or popular melodies as well as the classical cantus firmus.

The Passacaglia by Frescobaldi is a dignified, impressive work into which Dr. Mauro-Cottone injected great variety and novelty in registration, ending in a thrilling climax. He also appeared as a composer, the "Caprifucoco," or "Curfew," being well received. It represents the peasants near Palermo, Sicily, gathering about the hearth and playing Christmas carols on their bagpipes. The chimes are effectively used, combined with piquant passages for flute stops. The "Melodia" and "Te Deum" of Max Reger were works of great contrapuntal elaboration, but the former showed more emotion and heart-interest than is usual with Reger, a long and expressive melody being combined with rich modern harmonies.

Robert Berentsen, president of the Society of Theater Organists, introduced S. L. Rothapfel, director of the Capitol. After paying a tribute to Mr. Mauro-Cottone as a musician and expert picture player, Mr. Rothapfel spoke of the importance of the organ in the motion-picture theater, and also of the tremendous and unlimited possibilities in playing for pictures—the opportunity to run the entire gamut of the emotions to entertain, amuse and thrill multitudes every day. As the audience sees the picture just as the organist conceives it and gives it musical embodiment, the organist must have great emotional potentiality and, above all, imagination of the widest scope. He must also be a proficient technician and have a thorough knowledge of the idiom of the organ, otherwise his playing will be a mere emotional riot.

After Mr. Rothapfel's speech, a short film of "Hope" was presented. Dr. Mauro-Cottone used two themes suggested by Mr. Rothapfel—"The Last Hope," by Gottschalk, and Barcarolle in G minor, a Mendelssohn "Song without Words." Those who heard Mauro-Cottone's interpretation of the film were made to feel the deep emotion and heroism it portrayed. We wondered how anyone's pulse could beat cool and steady under such stimulus.

Great strides have been made by this event, in addition to the ones being held at the Wanamaker Auditorium, in

educating the public to the highest type of organ accompaniment for pictures. Such demonstrations should encourage the theater organist to study music seriously, instead of only tricks and jazz, which, however, he must also know.

New Jersey Rally.

Plans are under way for a rally-day of the New Jersey members of the National Association of Organists and their guests. This event will take place in Elizabeth on Wednesday, May 23. By appointment of the state president, Hermon B. Keese, the general chairman is Thomas Wilson, organist of Westminster Presbyterian Church, where much of the day will be spent. Miss Jane Whittemore is in charge of the luncheon and the program; Charles Harmon of Newark is chairman of the reception committee, and Mrs. Bruce Keator of Asbury Park of the committee on resolutions. Norman Landis of Flemington has been appointed chairman of the nominating committee and Mrs. John Keller of Glen Ridge will attend to the printing.

Many additional features are still pending, but the general program of the day is as follows:

10 a. m.—Reception committee meets guests at Pennsylvania station.

10:15—Registration, badges and social meeting at the new Regent Theater.

10:45—Demonstration by an eminent organist of playing for a moving picture.

12:15—Meeting at Westminster Church, greetings by Mayor Kenah of Elizabeth, the Rev. L. B. Crane and T. Wilson (Westminster Church), the Rev. L. Hubbard and B. Lowe (St. John's Church); reports of officers and of chapters, report of committee on by-laws, report of nominating committee, election of officers and delegates to convention, new business.

1 p. m.—Luncheon served by caterer of Elks' Club (New York members of executive committee present as guests of the New Jersey council). Toastmaster, toasts and singer to be announced. Singing of song of New Jersey organists, Paul Ambrose, composer.

2:30—Professor Walter Henry Hall of Columbia University will give a talk to the organists.

3:30—Recital by Charles M. Courboin, St. John's Episcopal Church, on four-manual Moller organ of fifty-one stops. Report of committee on resolutions.

This will be a day of fellowship and inspiration. Those who have attended former rallies of New Jersey need no urging to be present in Elizabeth. All who can come are cordially invited.

Plans Organ-Orchestra Festival.

Plans have been made by the Illinois council for an important enterprise in the late fall which is calculated to bring the organ as a concert instrument more strongly before the public of Chicago than has any event of recent years. A well-attended meeting of the members of the council was held at the rooms of the Aeolian Company in the Fine Arts building on the evening of April 4 to discuss the plan, as outlined by John W. Norton, state president. Mr. Norton and Frederick Stock, conductor of the Chicago Symphony Orchestra, have planned for a popular concert at which organ solos by prominent Chicago organists and numbers for organ and orchestra will constitute the program. The project, as favored by the executive committee, was unanimously and enthusiastically endorsed by the entire membership present. The executive committee is going ahead with the consideration of details. John Doane of New York, secretary of the N. A. O., was present at the meeting and was greeted by his old friends.

"Organists' Day" at Lancaster.

"Organists' Day" will be observed by the Lancaster chapter during Pennsylvania's second statewide music week, May 13 to 19. One of the leading theaters will be engaged for a demonstration of the kind of music which should accompany the "silent drama."

The afternoon program will feature recent achievements in the art of or-

gan building by the Hall Organ Company, Hartford, Conn.; pianoforte construction by Steinway & Sons, and a comparison recital on the Ampico by a celebrated pianist. In the evening a guest recitalist will play an organ recital.

Among the committees appointed by Dr. William A. Wolf, president of the local chapter and chairman of the music week committee, are these members: George Benkert, Walter G. Bahn, John G. Brubaker, Charles E. LeFevre, Horace E. Reichardt, George B. Rodgers, William Z. Roy, Richard Stockton, Harry A. Sykes and Charles E. Wisner.

The chapter is co-operating with the "choir and chorus night," which includes a chorus of 160 trained voices selected from various choirs, a ladies' chorus of forty voices and the Apollo Club, composed of forty male voices.

Executive Committee.

There was a large attendance at the meeting at headquarters Monday, April 9, those present being: President T. Tertius Noble, Chairman R. L. McAll, Mrs. Keator, Mrs. Fox, Miss Whittemore and Messrs. Riesberg, Sammond, Fry, Maitland, Farnam, Macrum, Doane, Russell, Adams and Nevins. The treasurer's report showed that a small proportion of the membership had failed to pay their dues for 1923. Action was taken on this matter.

Mr. Noble gave a short report from the reference committee showing that returns from the recent letters to the organ builders were very slow in coming in. It was moved that other means be used to secure additional working material.

Dr. Russell gave his plans for the N. A. O. organ festival at the Wanamaker Auditorium.

The remainder of the meeting was devoted to the plans for the Rochester convention and many new features were considered.

This was the largest meeting of the season.

Rhode Island Council.

For the April meeting of the Rhode Island council Miss Helen Hogan, assisted by Miss Julia S. Gould, contralto, gave a recital on the four-manual Austin organ in the Central Congregational Church on Monday evening, April 9. A large number of music lovers gathered for this recital, which was Miss Hogan's last before her departure for Europe, where she will again spend the summer in study.

The feature of the program was Liszt's great Fantasia and Fugue on the chorale "Ad nos, ad Salutarem Undam" and in this number Miss Hogan played with splendid technical certainty and effective registration. This fantasia and fugue, with its great technical as well as musical demands, may be considered a supreme test for the organ virtuoso. The Bach-Vivaldi Concerto in D minor, a Psalm-Prelude by Howells, the "Ave Maria" by Arkadelt and the brilliant Rhapsodie on Catalonian carols completed the organ part of the program. The Rhapsodie brought forth a spontaneous outburst of applause which was well earned by Miss Hogan's artistic work.

Miss Gould's two solos, "Prepare Thyself, Zion," by Bach, and "All in the April Evening," by Diak, were given in a good style and with a smoothness of voice which added much pleasure to the recital.

Union and Essex Council.

The April recital and meeting of the Union and Essex council was held at St. Paul's Church, Rahway, Monday evening, April 9. A varied program was prepared by the committee and several piano and organ ensemble numbers were a special feature. The choir of the church under the direction of Charles R. Melick sang two anthems—"Comforter Divine," by Chaffin, and "Behold, the Veil of the Temple Was

Rent in Twain," by Wooler. Mrs. Emma Booth, soprano; Stanley C. Potter, tenor, and J. B. Richards, baritone, contributed solos which were in keeping with the churchly character of the whole program. Mrs. Frank R. Valentine, pianist, and Harry Stone Martin, organist of the church, shared the honors of the evening both in the solos and the choral numbers.

Missouri Chapter.

The St. Louis chapter of the N. A. O. continues to grow. It has interesting meetings and its future seems well assured. It first convened at the Schuyler Memorial House of Christ Church Cathedral, but now meets at the Second Presbyterian Church, which is more centrally located. Arthur Davis, the state president, has been giving a series of noon-day recitals at Christ Church Cathedral since last November. Ernest Prang Stamm gives his weekly vesper recital at the Second Presbyterian Church and other members of the association are actively

engaged in recital, church and other activities.

The plans for the future are big, both for the state and local chapter; so much so, that Missouri hopes to build up something worth while in the near future.

Doane Recital for Los Angeles.

John Doane, organist of the Church of the Incarnation of New York City, will give a paper on the N. A. O. and also play a recital at the California convention of organists to be held in Los Angeles June 25, 26, 27 and 28. Mr. Doane will appear June 27.

Delaware News Notes.

The Kiwanis Club of Wilmington gave a luncheon in honor of the choir of St. John's Church on Wednesday, April 11, in the grand ballroom of the Hotel du Pont. Over 200 club members were present. The choir under the direction of George Henry Day gave a short program of solos and choral numbers which was greatly enjoyed.

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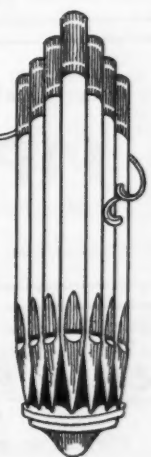
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News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., April 24.—They say that a prophet is without honor in his own country. This being the case, the city of Pocatello, Idaho, has honored James C. Warhurst, of Philadelphia fame, by giving a service of Warhurst compositions. This event took place on Jan. 27 at the Congregational Church of the above-named city, and included compositions for voice, organ and violin, in various combinations.

St. Clement's Church gave Gounod's "Sacred Heart" mass on Easter Day with strings, harp and tympani. Henry S. Fry directed and Harry C. Banks was guest organist. The church was thronged. In the evening the service was Martin in B flat, with trumpets—that is, some of it was with trumpets. The one that didn't work was stuffed with paper by an otherwise good choir boy.

A. Gordon Mitchell gave an inspiring performance of Macfarlane's "Message from the Cross" on Good Friday evening at St. Martin's-in-the-Fields, Chestnut Hill.

Some dozen choirs are amalgamating for the music week celebration at the Academy of Music on May 13. A chorus of about 400 with the orchestra under various leaders will participate.

Harold W. Gilbert and the boy choir of St. Peter's are giving a program of anthems by woman composers. In the group are Frances McCollin, Mary Turner Salter, Mrs. H. H. A. Beach and Lilly Strickland.

T. Tertius Noble's works will occupy an evening at the Church of the Mediator under the direction of William P. Bentz, organist.

Dr. Herbert J. Tily will direct the Strawbridge & Clothier chorus in a performance of "The Pirates of Penzance" at the Academy of Music on April 30. Dr. Tily is chairman of the music week celebration.

A new and beautiful composition for a cappella chorus, "Magnificat," by Stanley R. Avery, organist and director of St. Mark's Episcopal Church, Minneapolis, has just been published by the Augsburg Publishing House. This is one of the most impressive numbers in this season's repertory of the St. Olaf Choir.

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—Minneapolis Morning Tribune, February 15, 1923.

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—American Organist, March, 1923.

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—Albany Journal, Feb. 8, 1923.

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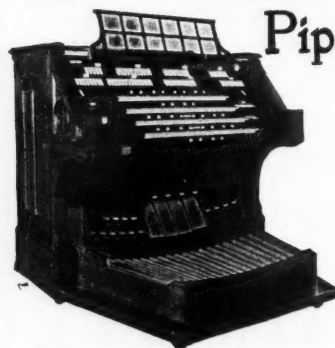
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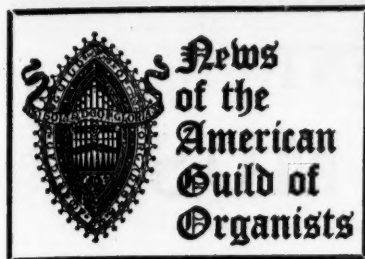


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News of the American Guild of Organists

Founders' Day Dinner.

The twenty-seventh birthday of the American Guild of Organists occurred April 12. The large dining room of the Hotel Lucerne in New York was well filled with guild members and their guests, all gathered to do honor to the founders, of whom nineteen were present. Most of the living ex-wardens spoke briefly, telling interesting stories of the early struggles, speaking glowingly of the credit due to the late Dr. Gerrit Smith, the moving spirit in the organization of the guild, and pointing out lines on which progress might be speeded. It was the real guild spirit that was displayed by both speakers and hearers, and under the guidance of the warden, Frank L. Sealy, affairs moved along so smoothly and so swiftly that it was nearly midnight before the members and guests realized it.

Letters of regret from George W. Chadwick, Arthur Foote and others were read. Special mention should be made also of a letter received and read from Henry Eyre Brown, the oldest living member of the guild.

The following founders were present: J. Warren Andrews, Samuel A. Baldwin, Dr. John Hyatt Brewer, Dr. Clarence Dickinson, Dr. Louis R. Dressler, Charles Bigelow Ford, Gideon Froelich, Walter C. Gale, Walter Henry Hall, Warren R. Hedden, Edward Marzo, Richard T. Percy, Oscar Saenger, Miss Fannie M. Spencer, Carl G. Schmidt, Frank L. Sealy, George Edward Stubbs, R. Huntington Woodman and Frank Wright.

There were originally 145 founders and of that number 103 are living, which is a remarkable record after a lapse of twenty-seven years.

The regular council meeting was held April 12 at the Hotel Lucerne, New York, immediately preceding the founders' day dinner. There were present Messrs. Sealy, Doersam, Comstock, Andrews, Baldwin, Brewer, Dickinson, Elmer, Floyd, Hedden, Munson and Wright. Owing to the shortness of time, the regular order of business was suspended, including the reading of the minutes.

The election of officers in the Kansas chapter on Feb. 23 was ratified. A motion was made and carried to admit as colleagues, upon presentation of the usual application and initiation fee, any bona fide students of the organ who expect to become legitimate organists.

A motion was made and carried that the general treasurer be instructed to open a savings bank account in which is to be deposited all interest received on the coupons of bonds, the same to be a nucleus for a building fund.

The date of the annual meeting was fixed for May 29. The following list of colleagues was elected:

- Baltimore—Margaret R. Funkhouser.
- Central Ohio—Mildred Sheatsley, Florence E. Wade, Mrs. Arthur D. Wolfe.
- Headquarters—Gloria A. Jaeger, Harry Woodstock.
- Missouri—Margaret R. Mason, Robert Granville Thomas.
- New England—Herbert J. A. Irvine, Jr., Mrs. Eugenia Hatch Schwier.
- North Carolina—Rob Roy Peery, Francis Womack.
- Pennsylvania—Marjorie Riggins.
- Southern California—Charles D. Carter.
- Texas—Arthur E. A. Catterall, Mrs. N. D. Cratchfield, Douglas Sorley Montgomery, Thomas G. Rice, Helen Young.
- Western Pennsylvania—Edmond N. Goehring, Melvin S. Hemphill, Charles Randolph Stone.
- Wisconsin—Erving G. Mantey.

New England Chapter.

A social meeting, the second of the season, was held at the rooms of the Harvard Musical Association, Boston, the evening of April 5. About fifty were present when the dean, John Hermann Loud, F. A. G. O., called the meeting to order. After reading a communication from headquarters relative to examinations, increase of

membership, and other matters, he announced that the subject to be discussed was "The Promiscuous Giving of Free Organ Recitals." The occasion that had caused him to ask for this particular subject and which the executive committee had sanctioned was the fact that recently several concert organists in the chapter had been approached to play the opening recital on a large organ installed in one of our large churches, and for their services no fee was offered. They had declined to take part in such a recital. Was their action justified?

Irving H. Upton, organist and choir-master of Eliot Congregational Church, Roxbury, was the first speaker. "Should an organist be paid for his services? He certainly should! In consideration of his superior education he is worthy of his hire. The people appreciate most the things for which they have made sacrifice; therefore conditions for organists will be bettered when the people pay admission fees to organ recitals." The speaker recalled pleasantly the days when people paid a small fee to attend the recitals on the famous organ in the old Music Hall. The public was appreciative at that time.

Benjamin L. Whelpley, organist and choir-master of Arlington Street Church, Boston; Frederick N. Shackley, organist and choir-master of the First Baptist Church, Melrose; John P. Marshall of Boston University, organist and choir-master of First Church, Boston, and George A. Burdett, a former dean of the chapter, took part in the discussion. Mr. Burdett said that he would blue pencil the word "promiscuous" and establish a well-defined principle as a foundation of "free" recitals. "Things that entail no sacrifice and are made too common are cheapened. But, after all, the solution of the problem of 'free' recitals is solely a matter of evolution."

Several songs were sung in the course of the evening by Mrs. Percy Bryning. Mr. Bryning, organist and choir-master of St. James' Church, Roxbury, gave two character sketches that were well received.

The Harvard Club organ recital is always a gala occasion with the New England chapter. Invariably it is given on some Sunday afternoon in April. The audience is always the largest, and the program as a rule is the most interesting one of the season. The 101st recital of the chapter was given Sunday, April 15. The visiting artist was Chandler Goldthwaite, municipal organist of St. Paul, Minn. He played with consummate taste and perfection of technique. The resources of the great instrument at his disposal were shown to their best advantage. The program follows: Three Chorale Preludes ("In dulci Jubilo," "Liebster Jesu, wir sind hier," and "In Dir ist Freude"), Bach; Scherzetto, Viere; Intermezzo (Symphony 6), Widor; "Carillon," Goldthwaite; "Finlandia," Sibelius; Improvisation, Goldthwaite; Allegro vivace (Symphony 2), Widor; "Amaryllis," Old French; "Liebestod" ("Tristan und Isolde"), Wagner; Finale (Sonata 1), Guilman.

Michigan Chapter.

At a recital in Christ Episcopal Church at Detroit the Michigan chapter presented the following organists on April 9: Viola Bauer, St. Philip and St. Stephen's Episcopal Church; Elizabeth A. Rohns, assistant organist, North Woodward Presbyterian Church, and J. L. Edwards, organist and choir-master, St. John's Episcopal Church, assisted by Earnest Graboske, baritone, and Charles L. Wuerth, accompanist. The program included: Sonata in E minor, Rogers, and "Song of Consolation," Cole (Miss Bauer); baritone solo, "Rolling in Foaming Billows" ("Creation"), Haydn (Mr. Graboske); Sonata in D flat major, Rheinberger, and Toccata in G, Dubois (Miss Rohns); "Lament," Henselt-Brewer; Romance in D flat (No. 1), Lemare, and Fifth Sonata (Allegro Vivace), Widor (Mr. Edwards). Guy C. Filkins is chairman of the recital committee.

San Diego Chapter.

The San Diego chapter met at the studio of Miss Ethel Vernice Widener

Tuesday evening, April 3, following a well-attended dinner at "The Brown Bear." It was an evening of local manuscript compositions, and the following program was listened to with much interest, composers and performers alike being members of the San Diego chapter:

Rilla F. Hesse—Two Songs: (a) Prayer. (b) Procession. Sung by Miss Barkeley, the composer at the piano.

Leola Fairchild—Improvisation (piano), played by the composer.

Emma Maynard—Two Songs: (a) "The Pansy." (b) "The Night Hath a Thousand Eyes." Sung by Miss Barkeley, the composer at the piano.

Rilla F. Hesse—Two Piano Pieces: (a) "Danse Chinoise." (b) "Love Song." Played by the composer.

Bess Bangert—Four Songs: (a) "L'Heure Extase." (b) "Heart of a Rose." (c) "The Brownies." (d) "Mother Moon." Sung by Miss Barkeley.

Indiana Chapter.

The April meeting of the Indiana chapter was held April 8 in the First Evangelical Church, Indianapolis, where Van Denman Thompson, F. A. G. O., is organist and choir director. Following the business meeting Mr. Thompson played a recital which was in the nature of a vesper service and was assisted by the Rev. C. P. Maas, pastor of the First Evangelical Church. A large and appreciative audience heard the recital. The program follows: Overture in B minor, Rogers; "The Harvesters," Couperin; "Notturno," Grieg; Scherzo in E minor, Mendelssohn; Fantasy and Fugue in G minor, Bach; Theme, Arabesques and Fughetta, V. D. Thompson.

Missouri Chapter.

Edwin Stanley Seder, F. A. G. O., of Chicago played as the guest recitalist of this chapter in the Third Baptist Church of St. Louis March 19 and made a fine impression on the organists present. Mr. Seder's program consisted of the following: "Psalm of Thanks," Reger; Largo (Concerto in D minor), Bach; Minuetto (Symphony 3), Widor; Prelude and Fugue in G minor, Dupre; "Benediction Nuptiale," Bourdon; Finale (Symphony 3), Viere; "The Bells of St. Anne de Beaupre," Russell; "Introduzione ed Allegro" ("Sonata Romantica" No. 3), Yon; "La Concertina", Yon; Intermezzo (MS), George Leland Nichols; Scherzo in G minor, Bossi.

Illinois Chapter.

Two chapter events thus far have been arranged for May. The last dinner of the season is to be held on the evening of Monday, May 21, at the Iron Lantern, Rush and Ontario streets, on the near north side, easily accessible from the downtown dis-

trict. At this time the election of chapter officers for the year will take place. Miss Hodge, the subdean and head of the dinner committee, is arranging a suitable program.

On the afternoon of Sunday, May 13, at 4 o'clock a service under guild auspices is to be held at the First Presbyterian Church of Lake Forest. The organ soloists will be Hugh Porter of the new First Congregational Church and Temple Shalom, and Miss Florence Hodge, A. A. G. O. The choir of the church, under the direction of S. E. Gruenstein, will sing and an address will be made by the Rev. George Roberts, D.D., pastor of the church.

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We would add that melodic pedal passages are now commonly appearing in modern compositions; and, generally, because of bad pedal habits which this book will help to correct, are being badly performed. Price, net 75 cents.

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BY HAROLD V. MILLIGAN.

SEVEN SKETCHES, by Edward Shippen Barnes; published by Boston Music Co.

Mr. Barnes long ago established his right to be regarded as one of the most distinguished composers for the organ in this country and works from his pen are always examined with more than usual interest and respect. These seven pieces are a worthy addition to his slowly lengthening list of compositions. There is always a certain elegance to his writing, a natural distinction of style which raises him above the common crowd, even when his thematic material is of less aristocratic lineage than his treatment of it. There are few composers in America who have the power to develop and expand their ideas in as consistently interesting a manner as he.

The first of the pieces is a Pastorale in C major, an unusual key for pastorales. The principal theme is a truly captivating little melody and the second theme reminds one that "London Bridge is Falling Down!" Most composers would have been content to let the pastoral melody sing its way unadorned, but Mr. Barnes has given it a harmonic background of some complexity. The second piece, "Chanson," is in some respects the best of the set. It has an appealing emotional quality which is usually absent from this composer's writing. The third piece is a Prelude on the old gospel hymn by George F. Root, "Shining Shore." The modern harmonies clash piquantly with the simple old diatonic tune. The fourth piece is an "Esquisse," full of shimmering color and movement. A Canzona and a Caprice live up to their respective characters. We liked especially the "Caprice." It will probably appear on many recital programs. The set is ended with a sturdy and not uninteresting Fugue in C minor.

INTERMEZZO AND INTRODUCTION TO ACT 2, from "Cleopatra's Night," by Henry Hadley; published by Oliver Ditson Company.

"Cleopatra's Night" is an opera produced a year or two ago at the Metropolitan Opera House. These American operas are given a hearing at this formidable institution from time to time, but they are usually sent to the store-house after their first season, presumably because they do not attract a golden flood to the box office. Cadman's "Shanewis" is one of the few that survived its first season, and that has now disappeared from the repertoire. One cannot but regret the loss of much good music. Even if these works are not epoch-making, they are fully equal in interest and quality to many contemporary European productions, and they are certainly deserving of a better fate than mere oblivion. The number of producing opera houses in America is so small that their range is of necessity most limited and after they have had their day and night at "The Met" they are doomed to become nothing more vital than history.

These two extracts from Mr. Hadley's opera are full of vitality. They have been rescued from obscurity by Gordon Balch Nevin, who has made the organ arrangements. The "Intermezzo" is a melody of languorous beauty and the Introduction to the Second Act is brilliantly energetic, with a fanfare for loud-voiced trumpets or tubas. Both pieces are for the recitalist and the "movie" organist, as their character is decidedly secular.

CONCERT CAPRICE, by Roland Diggle; published by Oliver Ditson Company.

Mr. Diggle has gone back to the eighteenth century for his inspiration

for this "Wedding Song." He has written a delightful minuet, with a suave musette in the antique manner. The music is refreshingly spontaneous and melodious, and is one of the best things we have ever seen from this composer.

SLUMBER SONG, by J. C. H. Beaumont; published by Oliver Ditson Company.

Edwin H. Lemare has made an organ transcription of this berceuse. The music has a Scottish flavor and is appropriately gentle and soft-spoken, with a lilting rhythm.

MORNING SONG, by Samuel J. Riegel; published by the Heidelberg Press, Philadelphia.

A dainty melody in six-eight rhythm, with a sustained middle section, pointed by pizzicato pedals. The second appearance of the first melody is to be played by the vox humana, with a series of rippling arpeggios on the harp. This composition by a new composer is fresh and of pleasing quality, warranting a hope of continued productivity.

Bartz to Youngstown, Ohio. Harold Jackson Bartz, F. A. G. O., has resigned as organist and choir-master of the First Presbyterian Church at York, Pa., to accept a similar position at the First Presbyterian Church of Youngstown, Ohio. He assumes his new duties May 1. Mr. Bartz has been at York for eight years. In Youngstown he will preside over a modern three-manual Austin organ of thirty-six speaking stops. J. Frank Fryinger of York has been selected to succeed Mr. Bartz. Mr. Fryinger is known throughout the country through his compositions. He was formerly at Augustana College, Rock Island, Ill., but gave up work for some time because of ill health. It is a source of gratification to his many friends that he is again able to assume a regular and important organ position.

Program by Whitford's Pupils. A public recital by pupils from the organ class of Homer P. Whitford was given at the Tabernacle Baptist Church of Utica, N. Y., April 6. The program was as follows: Sonata No. 1 (first movement), Mendelssohn (Phillip L. Turner); Madrigal, Simonetti (William Jones); "Grand Choeur" in G minor, Hollins (Mrs. Anna L. Roberts); "Canzona della Sera," d'Evry (Doris Thorne); "Marche Solennelle," Lemaigre (Ethyl Hutchins); Concert Overture in E flat, Faulkes (Raymond Conrad); Barcarolle, Faulkes (Mrs. Charles Williams); "Hymn of Glory," Yon (Mildred Storm); "The Holy Night," Dudley Buck (Zillah Holmes); Etude for Pedals Alone, deBricqueville, and "Grand Choeur Dialogue," Gigout (George Wall).

Gain by Easter Caroling. The National Bureau for the Advancement of Music has ended its first campaign for the spread of outdoor caroling at Easter. This activity is similar to the street caroling Christmas Eve, which the bureau has been promoting so successfully during the last five years that it is now virtually country-wide. The idea of outdoor Easter caroling was introduced by the Community Service, Inc., and was carried out in a number of places last year and this year through its local executives, particularly on the Pacific coast. As an aid to its organizers in this work the Community Service published a word sheet of six of the most suitable hymns for caroling and a bulletin giving the history of Easter customs in the old world, including the stories of the six carols, prepared by Professor P. W. Dykema of the University of Wisconsin.

Composer Conducts Cantata. A fine performance at Worcester, Mass., of R. S. Stoughton's new cantata, "The Woman of Sychar," was given March 25 by the quartet and augmented choir of the First Presbyterian Church, under the direction of the composer. This work is so well adapted for general use that it is fast attaining a place among the standard cantatas.

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Barbour, Florence Newell A Summer Morning .. .60 Night Song65	Macdougall, H. C. Salutation60
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An organ just completed by the Skinner Organ Company for the famous Hampton Normal and Agricultural Institute at Hampton, Va., was opened with a recital by Chandler Goldthwaite, municipal organist of St. Paul, on the evening of April 25. The ceremonies of inauguration extended over three days—April 25, 26 and 27. President Arthur Hudson Marks of the Skinner Company and Vice President Ernest M. Skinner were present. The governor of Virginia, Chief Justice Taft of the Supreme Court and George Foster Peabody were among the noted guests at the exercises, which marked the jubilee of the institute.

The organ is a three-manual, with a semi-automatic self-player. The solo organ is duplexed from the swell and the great. The scheme of stops is as follows:

SWELL ORGAN.

- Tuba (on 10-inch pressure), 8 ft., 73 pipes.
- French Horn (on 10-inch pressure), 8 ft., 73 pipes.
- Clarinet, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Voix Celeste (2 Ranks), 8 ft., 146 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Flute, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Tremolo.

GREAT ORGAN.

- Octave, 4 ft., 61 pipes.
- Unda Maris (2 Ranks), 4 ft., 122 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Voix Celeste (2 Ranks), 8 ft., 146 pipes.
- Cornopean, 8 ft., 73 pipes.
- French Horn (on 10-inch pressure), 8 ft., 73 pipes.
- Diapason (Large Scale, seven and one-

- half-inch pressure), 8 ft., 73 pipes.
- Bourdon, 16 ft., 73 pipes.
- Harp, 61 bars.
- Celesta, 61 bars.
- Tremolo.

SOLO ORGAN.

(Stops on this manual are a duplication of the stops on the Great and Swell organs.)

- Octave, 4 ft.
- Unda Maris (2 Ranks), 4 ft.
- Spitz Flöte, 8 ft.
- Flute Celeste, 8 ft.
- Gedeckt, 8 ft.
- Voix Celeste (2 Ranks), 8 ft.
- Cornopean, 8 ft.
- French Horn, 8 ft.
- Diapason, 8 ft.
- Harp.
- Celesta.
- Tuba, 8 ft.
- French Horn, 8 ft.
- Clarinet, 8 ft.
- Vox Humana, 8 ft.
- English Horn, 8 ft.
- Flügel Horn, 8 ft.
- Voix Celeste (2 Ranks), 8 ft.
- Gamba Celeste, 8 ft.
- Cello, 8 ft.
- Flute, 4 ft.
- Piccolo, 4 ft.
- Concert Flute, 8 ft.

PEDAL ORGAN (Augmented).

- Diapason, 16 ft., 32 pipes.
- Octave (12 pipes), 8 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Gedeckt (12 pipes), 8 ft., 32 notes.
- Echo Lieblich (Great), 16 ft., 32 notes.
- Still Gedeckt (Great), 8 ft., 32 notes.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1923.

State of Illinois, County of Cook, ss.
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:
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in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,
Owner.

Sworn to and subscribed before me this 31st day of March, 1923.

(Seal) ANTON A. LANDES,
(My commission expires April 26, 1926.)

Miss Hazel Hirsh, organist of the State-Lake Theater, the Orpheum Circuit's largest house in Chicago, played the program on the Kimball Hall organ broadcast by KYW. Saturday night, April 21. Many letters were received commenting on the musical quality of the performance and especially the orchestral character of some of the numbers.

William Barnes, organist at the Epworth M. E. Church, Chicago, with Hilda B. Brown, director of the choir, and a quartet, gave a fine performance of "The Cross," a sacred cantata by F. Flaxington Harker, and selections from "The Crucifixion" by Stainer on Good Friday evening.

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RECITAL PROGRAMS

Albert Riemenschneider, Cleveland, Ohio.—Mr. Riemenschneider gave the following program in a recital April 11 at the Cleveland Museum of Art: Toccata, Adagio and Fugue in C, Bach; Pastorale in F major, Bach; Prelude in E minor, Bach; Three Choral Preludes ("Lieberster Jesu, wir sind hier," "Jesu Christ, Dich zu uns wend," and "Nun Komm, der Heiden Heiland"), Bach; Fugue in G minor, Bach; Allegro (Sixth Symphony), Andante Cantabile and Scherzo (Fourth Symphony) and Finale (Eighth Symphony), Widor.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker's lecture-recital at Reed College April 10, the seventh of the series given this season, was as follows: Old Easter Melody (Variations), John E. West; "Song of the Basket-Weaver," Alexander Russell; Bird Study, Adolph Henselt; "Crepuscule" ("Impression du Soir"), L. E. Becker; Sonata Romantica, Pietro Alessandro Yon.

Summer Salter, Williamstown, Mass.—The programs of Mr. Salter at the Wednesday afternoon recitals in Chapin Hall at Williams College included the following offerings:

March 7—Prelude in G major, Bach; Chorale: Prelude, "Sleepers, Wake," Bach; Sonata I, in D minor, Guilman; Chopin, Scherzo and Menuet from Quintet, Op. 108; Mozart, "Liebestod" ("Tristan and Isolde"), Wagner; Finale from First Symphony, Vienne.

March 14—Concert Overture in D, Faulkes; Nocturne in A flat, Ferrata; "Told by the Camp-fire" (Legend), Goodwin; Scherzo Pastorale, Federlein; Lullaby from "Jocelyn," Godard; "Evening Bells and Cradle Song," Macfarlane; Allegro from Symphony 1, Macfarlane.

March 21—Concerto 2, in B flat (Andante maestoso—Allegro), Handel; Largo from "New World" Symphony, Dvorak; Scherzo in G minor, Bossi; "Lamentation," Guilman; "The Magic Harp," Meale; "Cathedral Shadows," Mason; "Variations de Concert," Bonnet.

March 28—Assisted by Miss Isabelle Burns, soprano; E. M. Bancker, '23, organ, and Emil J. Calvacca, '24, violin; Prelude in G minor, Vienne; Passacaglia, Bach; "Fantasie Rustique," Wistenholme; Sonata for violin and piano, in D, Handel; Symphonic Poem, "Good Friday," Tombelle; "Christus Resurrexit," Ravanello; "Ave Maria," Bach-Gounod; "The Curfew," Horsman; Toccata from Symphony 5, Widor.

Carl F. Mueller, Milwaukee, Wis.—In his recital at the Grand Avenue Congregational Church April 8 Mr. Mueller was assisted by the Ripon College Women's Glee Club. The organ selections were: "Christus Resurrexit," Ravanello; "Ave Maria" (No. 2), Bossi; Sonata No. 2, in D minor, James H. Rogers; "May Night," Palmgren-Dunkley; "Evening Bells and Cradle Song," Macfarlane; Toccata from Fifth Symphony, Widor.

Mr. Mueller gave the following program March 23 at Immanuel Reformed Church, Milwaukee, on the new Wagner-Weickhardt organ: Fanfare in D, Lemmens; Toccata and Fugue in D minor, Bach; "The Lost Chord," Sullivan; "Ave Maria," Gounod; "Kammenoi-Ostrow," Rubinstein; "Valse a la Bien-Aimee," Schuetz; Prelude in C sharp minor, Rachmaninoff; Fountain Reverie, Fletcher; "Ich Liebe Dich," Grieg; "Liebestraum," Liszt; "The Bells of St. Anne de Beaupre," Russell; "Marche Russe," Schminke.

In his last recital of the season at the Scottish Rite Cathedral April 22 Mr. Mueller was assisted by Mrs. Mueller, soprano, in this program: "War March of the Priests" from "Athalie," Mendelssohn; Cantilene, Mailly; Minuet, Boccherini; Vocal, "O Divine Redeemer," Gounod; "Lamentation," Guilman; Spring Song, Hollins; Vocal, "Pirate Dreams," Hueter, and "With the Swallow," Dell' Aquia; Maestoso ("A. D. 1620"), MacDowell; "To a Wild Rose," MacDowell; American Rhapsody, Yon.

Ferdinand Dunkley, Birmingham, Ala.—Mr. Dunkley's March and April recitals at the Church of the Advent were as follows:

March 11—Double Theme with Variations, Rousseau; Southern Sketches ("Neath the Magnolias," "Sun Glaze on the River," "Twilight"), Arthur Nevins; "Grand Choeur," Hollins.

April 8—Four "Tone-Pictures": "Morning," Grieg; "Sun Glaze on the River," Arthur Nevins; Evening Idyll, Cyril Scott; "Night," John W. Worth; "Marche Funebre et Chant Seraphique," Guilman; Andantino in Modo di Canzona, from Fourth Symphony, Tschaiakowsky; "Christus Resurrexit," Ravanello.

Mr. Dunkley also opened the new organ in the Baptist Church, Sylacauga, playing the following program: "Grand Choeur," Hollins; "In Moonlight," Kinder; Minuet in G, Beethoven; "Novolette," Sykes; Toccata in F, Crawford; Song of the Basket-Weaver, Russell; "Chanson de Jolie," Hailling; "The Swan," Saint-Saens; Caprice, Wolstenholme; "Melody for the Bells of Berghall Church," Sibelius; "By the Brook," Boisdeffre; "Marche Militaire," Shelly.

Harold E. Darke, London, England.—Dr. Darke, organist of St. Michael's, Cornhill, gave the following Bach program Feb. 26 in a recital at St. Mary Redcliffe, Bristol: Toccata and Fugue in D minor, Chorale Preludes, "Sleepers, Wake," "Come, Thou Saviour of the Gentiles" and "Comest Thou Now, Jesus from Heaven"; Passacaglia and Fugue; Sonata No. 6 in G major (Vivace—Lento—Allegro); Chorale Preludes from "Little Organ Book"—"Blessed Jesu," "In Peace

and Joy I Now Depart," "From Heaven Above to Earth I Come," "Hark, a Voice Saith 'All is Mortal,'" "O Man, Thy Grievous Sin Bemoan," "Jesu, My Chief Treasure"; Prelude and Fugue in G major.

Gordon Balch Nevin, Johnstown, Pa.—More than 800 persons attended each of two recitals given by Mr. Nevin on the large organ over which he presides at the First Lutheran Church. The programs follow:

Feb. 19—Triumphal March from "Aida," Verdi; Londonerry Air, Traditional Irish; Chorale in A minor, Franck; "Woodland Idyll," Clokey; Prelude in G minor, Rachmaninoff; "Arpa Notturno," Yon; "Good Friday Spell" from "Parsifal," Wagner; Sketches of the City, Nevin; "The Nightingale and the Rose," Saint-Saens; Toccata from Fifth Symphony, Widor.

Feb. 26—Triumphal March, Hollins; "Frere Jacques," Ungerer; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; "The Mist," Gaul; Chorale Improvisation on "Ein Feste Burg," Karg-Elert; "Legende," Clokey; "Marche Funebre et Chant Seraphique," Guilman; "The Cuckoo," Arensky; Rural Sketches ("Dawn," "Song of the Hunters," "Still Meadows," "The Carnival Show" and "Twilight Memories"), Nevin; "Marche Slav," Tschaiakowsky.

Arthur Davis, St. Louis, Mo.—Mr. Davis, organist of Christ Church Cathedral, is busy giving daily programs for the benefit of the public. He has given more than 100 recitals on the cathedral organ this season and is supplying a real need in St. Louis. His programs are designed from the standpoint of the audience. Examples are afforded by the programs for one week in April, which were as follows:

April 16—Introduction to Third Act of "Lohengrin," Wagner; Barcarolle, Faulkes; Intermezzo, Dethier; Nocturne, Paderewski; "Marche Russe," Schminke.

April 17—"Home, Sweet Home" (transcription), Buck; Album Leaf, Wagner; "Murmuring Zephyrs," Jensen; Serenade, Demarest; "Exsultemus," Kinder.

April 18—Intermezzo from "Storm King" Symphony, Dickinson; "On the Sea," Holmes; "Ronde d'Amour," West-erhout; Irish Air from County Derry, Grainger; Overture in D, Morandi.

April 19—"Carillons de Dunkerque," Carter; Melodie in E, Rachmaninoff; Minuet in G, Beethoven; Berceuse and March, Salome.

April 20—Grand Solemn March, Smart; Meditation, Leduc; "Within a Chinese Garden," Stoughton; "Canzone della Sera," d'Evry; Carnival Overture, Dvorak.

Judson Waldo Mather, Seattle, Wash.—Mr. Mather is giving a series of three recitals on the large organ in the United Church of Bremerton, Wash. The programs are as follows:

April 10—Overture in C minor and major, Adams; "The Seraph's Strain," Wolstenholme; Oriental Sketch, Arthur Bird; Festival Prelude, Parker; "Dreams," Stoughton; Evensong, Johnston; "Procession of Arabs" ("Egyptian Impressions"), Bernard Crist; "Marche Funebre et Chant Seraphique," Guilman; Londonerry Air ("Farewell to Cucullian"), Henry Coleman; Overture to "Eurydice" (Transcription by Mr. Mather), Weber.

April 21—Symphony program. Orchestral excerpts: Overture to "Ruy Blas," Mendelssohn; Largo and Finale, Symphony ("New World"), Dvorak; Bridal Song ("Rustic" Symphony), Goldmark; "Marche de Turenne" ("L'Arlesienne" Suite), Bizet; Symphonic Poem ("Les Preludes"), Liszt; Overture to "William Tell," Rossini.

May 9—Nature Sketches: Overture to "A Midsummer Night's Dream," Mendelssohn; Pastorale ("Pan's Pipes"), Godard; Spring Song, Brewer; "Daybreak" ("Peer Gynt" Suite), Grieg; Summer Sketches ("The Dawn," "The Bee" and "Cuckoo"), Lemare; "Waldweber" from "Siegfried," Wagner; Midsummer Caprice, Johnston; Tone Poem ("Mount Rainier"), Judson W. Mather; Fantasie in E minor, Lemmens.

Palmer Christian, Chicago.—Mr. Christian gave this program at Immanuel Lutheran Church Sunday afternoon, April 15: Concert Overture in C, Hollins; Intermezzo, Hollins; Allegretto, Wolstenholme; "The Swan," Saint-Saens; Toccata and Fugue in D minor, Bach; "The Fountain," DeLamarter; Nocturne, Grieg; "Marche Militaire," Schubert; "To the Rising Sun," Torjussen; Spring Song, Mendelssohn; Romance, Sibelius; Festival Hymn, Hailling.

Dr. Francis Hemington, Chicago.—Dr. Hemington, organist and director at Pilgrim Congregational Church, Oak Park, gave this program March 6 at the Elmhurst College chapel: Concert Overture, Hollins; "A Cloister Scene," Mason; Concert Study, Yon; Fountain Reverie, Fletcher; "Within a Chinese Garden," Stoughton; "Finlandia," Sibelius; Great Fugue in G minor, Bach; Scherzo, Rogers; "Pomp and Circumstance" March, Elgar; Gavotte, Martini.

A. Leslie Jacobs, Savannah, Ga.—In his recital at the First Baptist Church April 17 Mr. Jacobs played as follows: Persian Suite, Stoughton; "Reverie Pathetique," Godfrey; Little Fugue in G minor, Bach; "The Magic Harp," Meale; Allegretto in E flat, Wolstenholme; Tone-Poem, "Finlandia," Sibelius; "The Swan," Stebbins; Scherzo (Sonata in E minor), Rogers; "To a Wild Rose," MacDowell; "Piece Heroique," Franck.

This recital, like all other programs by Mr. Jacobs, was broadcast by local sta-

tion WHAO, and the plan has proved very successful. The size of the audiences in the church all winter proved the popularity of Mr. Jacobs' playing. He is continuing his recitals in May.

W. A. Goldsworthy, New York City.—Mr. Goldsworthy gave the following program at the Washington Irving high school the afternoon of Sunday, March 25: Prelude in E minor, Bach; "Hymn to the Sun," Rimsky-Korsakoff; Canzona, Reger; Finale to Eighth Symphony, Widor; Andante Cantabile, Tschaiakowsky; Postlude, Vincent.

A. Cyril Graham, Rock Island, Ill.—The following program was played by Mr. Graham, head of the organ department of Augustana College, at the dedication of the organ in Salem Lutheran Church at Rockford, Ill., April 19: Sonata in F minor, Mendelssohn; Intermezzo, Callaerts; "Gesu Bambino," Yon; "Legend," Cadman; Chorale Prelude, "To Thee I Call, Christ Jesus," Bach; "At Eventide," Shackley; "Within a Chinese Garden," Stoughton; "An Elizabethan Idyll," Noble; "Cradle Song and Curfew Bell," Dudley Peele; "An Indian Legend," Candlyn; Toccata in G, Dubois.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave this program April 22 at Graham Memorial Chapel, Washington University: Sketch No. 3, Schumann; Sonata (No. 4), Mendelssohn; Scherzo in G minor, Bossi; Berceuse, Dickinson; "In Springtime," Kinder; Processional March, Wherthy.

Gerhard T. Alexis, F. A. G. O., St. Paul, Minn.—For the dedicatory recital on a Reuter organ of two manuals at St. John's Church March 25 Mr. Alexis presented this program: Prelude from Third Sonata, Guilman; Sonatina from Cantata "God's Time Is the Best," Bach; Allegretto in B minor, Guilman; "Ave Maria," Schubert; "Christ's Entry into Jerusalem," Malling; "Hymne de Fete," Haigg; Two Gregorian Themes, "Angelus autem Domini" and "O quod undis lacrimarum," Otto Olsson; Offertorium (from Catholic ritual), Soderman-Haigg; Scherzo Symphonique, Frynsinger; Prelude to "Lohengrin," Wagner; Supplication, Alexis; "Marche Religieuse," Guilman.

Mr. Alexis offered the following in a recital on a Bennett organ at the First Presbyterian Church of Virginia, Minn., March 27: "Festhymn," Haigg; Andante Pastorale, Alexis; Fugue in D minor, Bach; "Gesu Bambino," Yon; "Golgatha," Malling; "Christus Resurrexit," Ravanello; Largo from "New World" Symphony, Dvorak; Toccata in D minor, Federlein; Andante Cantabile (Fifth Symphony), Tschaiakowsky; "Will o' the Wisp," Nevins; March on a Theme of Handel, Guilman.

Sarah Hudson White, Wilmington, Del.—Miss White, organist of St. Paul's Methodist Church, gave the dedicatory recital on a Moeller organ in the Mount Washington Methodist Church of Baltimore March 15. This organ is a memorial to three former pastors of the church who died in the service while at Mount Washington. The selections played were: Grand Offertoire, Op. 35, Wely; Lullaby, Guilman; Processional March, Kinder; "The Last Hope," Gottschalk; "Jubilate Deo, Silver; Song without Words, Kleber; "Primes" Chorus, Wagner; Berceuse (Dedicated to Sarah Hudson White), Will M. S. Brown; Grand Chorus, Dubois.

D'Alton McLaughlin, A. A. G. O., Toronto, Ont.—The programs given by Mr. McLaughlin at his recitals proceeding the evening service of the Bloor Street Baptist Church in the Uptown Theater, broadcast by radio station CFCA, have been:

March 11—Andante (Fifth Symphony), Beethoven; Sonata No. 11, Rheinberger; "Chanson de Jolie," Hailling; Cantabile, Lemmens; Fantasie, Berens.

March 18—Sonata No. 12, Rheinberger; "Gloria Domini," Noble; Prelude in D, Glazouff; Fantasia, Sir R. P. Stewart.

March 25—Prelude ("Lohengrin"), Wagner; Scherzo, Hoffmann; Sonata No. 5, Merkel; "Evening Rest," Hollins; Coronation March ("Le Propete"), Meyerbeer.

S. Lewis Elmer, Brooklyn, N. Y.—In his recitals at the vesper service in the Memorial Presbyterian Church Mr. Elmer has played these programs:

Feb. 4—Melody in E, Rachmaninoff; "Tuuluautu," Palmgren; Caprice, Matthews; Andantino, Franck; Evensong, Johnston.

March 18—Melodie, Gliere; "An Elizabethan Idyl," Noble; Toccata, Boellmann; "In Far Off India," Rimsky-Korsakoff; "Midnight," Torjussen.

Frank A. Taber, Jr., Appleton, Wis.—Lawrence Conservatory of Music presented Mr. Taber in a series of twilight recitals every afternoon during Holy Week at the memorial chapel and his offerings consisted of the following:

March 26—Andante Cantabile and Finale (Fourth Symphony), Widor; "Priere a Notre Dame," Boellmann; Sonata 7, Guilman; Finale, Sonata 4, Guilman; "Lamentation," Guilman.

March 28—"Benediction," Dubois; "Flat Lux," Dubois; "In Paradisum," Dubois.

March 29—Aria (Tenth Concerto), Handel; Chorale in A minor, Franck; Romance, Rimsky-Korsakoff.

March 30—"Fregliera," Ravanello; "Piece Heroique," Franck; "Ave Maria," No. 2, Bossi.

March 31—"Eventide," Harker; "Laus Deo," Dubois; "Meditation," Valdes.

In a recital at the Reformed Church of Kaukauna, Wis., March 20, Mr. Taber played: "Entree du Cortege," Dubois; Adagio from "The Chambered Nautilus," Stegwig; "Procession to the Cathedral" ("Lohengrin"), Wagner; Londonerry Air, arranged by Coleman; "The Music Box," Ljadoff; "Song of India," Rimsky-Korsakoff; "Romance without Words," Bonnet; "Traumerel," Schumann; A Southern Fantasy, Hawke.

Samuel A. Baldwin, New York City.—Professor Baldwin's programs at his recitals in the Great Hall at the City College in April included the following:

April 8—Overture to the "Occasional Oratorio," Handel; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; Sonata No. 1, in D minor, Guilman; "Tendre Souvenir," "Traumerel" and "Moment Musical," Gustav Saenger; Concert Study for Pedals, No. 1, Yon; "A Desert Song," Sheppard; Fountain Reverie and Toccata, Fletcher.

April 11—Chromatic Prelude and Fantasie (MSS), Chaffin; Andante con moto, from Fifth Symphony, Beethoven; Prelude and Fugue in E minor (lesser), Bach; "Eastern Romance," Rimsky-Korsakoff; "Les Jongleurs" and "La Zingara," Jepson; Toccata in G major, Charles H. Demorest; "By the Sea," Schubert; Finale from "Symphony Pathetique," Tschaiakowsky.

April 15—Prelude and Fugue in C minor, Bach; Largo from Sonata, Op. 10, No. 3, Beethoven; Suite in E minor, Borowski; Spring Song, Hollins; Symphonic Poem, "Orpheus," Liszt; Nocturne, Op. 9, No. 2, Chopin; Toccata from Fifth Symphony, Widor.

April 18—Chorale No. 3, in A minor, Franck; "The Little Shepherd" and Minuet, Debussy; Prelude and Fugue in E minor, Bach; "Homage," Macdougall; "Tempo di Gavotta," Handel; Prelude in C sharp minor, Rachmaninoff; Berceuse from "Jocelyn," Godard; "Suite Gothique," Boellmann.

April 22—Concert Overture in C minor, Hollins; Prelude to "La Damoselle Eluc," Debussy; Toccata and Fugue in C major, Bach; "Shepherd Boy" and Nocturne, Grieg; Sketches of the City, Nevin; "Over the Prairie" and Alpine Sketch, Cyril Scott; Fugue on the Chorale, "Ad nos, ad salutarem undam," Liszt.

April 25—Prelude and Fugue in C major, Bach; Largo from Sonata, Op. 2, No. 2, Beethoven; Sonata in the Style of Handel, Wolstenholme; "From the Mountainside," George W. Andrews; Berceuse, Vienne; "Variations de Concert," Bonnet; Gypsy Melody and Humoresque, Dvorak; Overture to "William Tell," Rossini.

April 29—Variations on the Scottish Air, "Gala Water," J. Stuart Archer; Chorale Prelude, "O Man, Bemoan Thy Earthly Sins," and "dulec jubbilo," Earl; Sonata No. 2 in C major, Borowski; "Sposozalio," Liszt; Elegy, Grieg; "Eurydice; A Fantasy," Chaffin; "Kammenoi Ostrow," Rubinstein; Finale from First Symphony, Vienne.

Frank E. Ward, New York City.—Recent programs by Mr. Ward for his half-hour recitals Sunday evening at the Church of the Holy Trinity have included the following:

March 4—Overture, "Stradella," Flo- tow; Larghetto (Second Symphony), Beethoven; "Orientale," Cui; Serenade, Schubert; "Aragonaise," Massenet; "Walhall Scene," Wagner.

March 11—"Allegro Giubilante," Federlein; Adagio, Raff; three pieces (Spring Song, "Twilight" and Novolette), Lambert; Fantasie in E flat, Saint-Saens.

March 18—Allegro assai (Op. 72, No. 5), Mendelssohn; Canzonetta, Hollander; Andante and Variations (Sonata, Op. 14, No. 2), Beethoven; "The Mill-Wheel Song" (Op. 43, No. 2), Smith; Impromptu, F. E. Ward; "Marche Russe," Schminke.

March 25—Overture to "Egmont," Beethoven; Romance in F sharp, Schumann; Spring Song ("Triumphal March"), Wagner; Spinning Song; Tait; "In the Twilight," Harker; "March to Calvary," F. E. Ward.

Charles F. Hansen, Indianapolis, Ind.—Mr. Hansen played as follows in a recital at the Central Avenue Methodist Church April 18: "Triumphal March," Dudley Eber; Allegretto in B minor, Guilman; Prelude and Fugue in G major, Mendelssohn; Intermezzo from Suite for Organ, Rogers; Allegro Symphonic, Op. 48, No. 10, Salome; Prelude, Chaminade; Evensong, Easthope Martin; "The Answer," Wolstenholme; Overture to "Martha," Flo- tow; "Murmuring Zephyrs," Jensen; Gavotte from "Mignon," Thomas; "Love Death" from "Tristan and Isolde," Wagner; Hosannah," Dubois; Improvisation on a national anthem (request).

Archibald Sessions, New York City.—Mr. Sessions, organist at All Souls' Church, gave a recital in Appleton Chapel at Harvard University March 27, playing this program: "Variations de Concert," Bonnet; Nocturne, Karganoff; Prelude, Clerambault; Cantabile, Franck; Two Chorales ("By the Waters of Babylon" and "Now Thank We All Our God"), Karg-Elert; "Lamentation," Guilman; Nocturne, Ferrata; "Scherzo Symphonique Concertant," Lemmens.

J. Lawrence Erb, F. A. G. O., New London, Conn.—Mr. Erb, professor of music at Connecticut College and managing director of the American Institute of Applied Music, New York, gave this program in a recital at St. James' Church, New London, March 22: Toccata and Fugue in D minor, Bach; "Consecration," Coerne; "The Swan," Stebbins; Grand Chorus in D, Renaud; Pastorale in F sharp minor and Nocturne in A flat, Faulkes; Sonata, No. 4, in D minor, Guilman; Meditation in D flat, Kinder; Allegretto Scherzando, in F minor, and Triumphant March in D flat, Erb.

RECITAL PROGRAMS

Miss Lillian Carpenter, F. A. G. O., Brooklyn, N. Y.—Miss Carpenter gave the following programs in Lent at Holy Trinity Church:

Feb. 15—Sonata 6 (Chorale and Variations), Mendelssohn; Air in D, Bach; Grand Chorale in G, Salome; Andante from Sonata 3, Mendelssohn.

Feb. 22—Prelude in E, Dethier; Aria, Dethier; Fugue in G minor, Bach; Romance, Rheinberger.

March 1—Toccata and Fugue in D minor, Bach; Evensong, Schumann; Chorale in A minor, Franck; Andante, Salome.

March 8—Prelude and Fugue in A minor, Bach; Largo, Handel; Chromatic Fantasia, Thiele; "In Summer," Stebbins.

March 22—Intermezzo, Bizet; Allegro Cantabile and Toccata from Fifth Symphony, Widor; Prelude to "The Deluge," Saint-Saens.

March 29—"Marche Religieuse," Guilmant; Largo from "New World" Symphony, Dvorak; Largo (by request), Handel; Good Friday Music from "Farsfall" (by request), Wagner.

Warren D. Allen, Stanford University, Cal.—Recent programs by Mr. Allen, the university organist, at the Memorial Church were as follows:

March 4—Solemn Prelude, T. Tertius Noble; Chorale Prelude, "O Man, Bewail Thy Sin so Great," Bach; Concert Overture in B minor, Rogers; "Abendlied," Schumann; "Carillon," Vierne.

March 11—Chorale Prelude, "We All Believe in One God, Creator," Bach; "Told at Sunset" (From the "Woodland Sketches"), MacDowell; "Chant de Printemps," Bonnet.

March 13—"Will Symphony" (Arranged for organ by William C. Carl), Henry Purcell; Canzone, Clarence Dickinson; "Mirage" and "The Old Mission" (From "Scenes from the Mexican Desert"), H. C. Nearing; Barcarolle, E. H. Lemare; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby.

March 13—Chorale Prelude, "Rejoice, Ye Pure in Heart," Leo Sowerby; Intermezzo from First Symphony, Widor; Reverie, Clarence Dickinson; "Marche Russe," Oscar Schminke.

Arthur G. Colborn, Stapleton, England.—Mr. Colborn gave the following program, including three American works, in a recital at St. Stephen's Church, Bristol, April 6: Festal March, E. R. Kroeger; Invocation, D. de Gabilola; Pédagogium (No. 3), H. C. Macdougall; Violin Solo, "Dialogo," Martinez-Ibarré (R. H. Shiles, organist, St. Stephen's); Cradle Song and Melody, E. Melartin; "Sospirs," Jose M. Padro; Wedding March, G. Ferrata.

James T. Quarles, Ithaca, N. Y.—Professor Quarles has played these programs at Cornell University:

March 1, Bailey Hall—Chorale in B minor, No. 2, Franck; Menuet, from "Le Devin du Village," Rousseau; "March of the Gnomes," Stoutington; "Angelus du Soir," Bonnet; "Valse Triste," Sibelius; "Liebestod" from "Tristan and Isolde," Wagner.

March 8, Sage Chapel—Fantasie and Fugue in G minor, Bach; Andante, Op. 26, Dallier; Sonata in C minor, Op. 25, Salome; Nocturne from "A Midsummer Night's Dream," Mendelssohn; "Vorspiel" to "Lohengrin," Wagner.

March 15, Bailey Hall—Chorale in A minor, No. 3, Franck; "Plegaria," Torres; "Marche Funèbre et Chant Seraphique," Guilmant; Andante Cantabile from "String Quartet," Tschaiikowsky; "Variations," Bonnet.

March 29, Sage Chapel—Sonata 6, Mendelssohn; "O Man, Bemoan Thy Great Sinfulness," Bach; "O Sacred Head now Wounded," Bach; "Gethsemane," from "The Death and Resurrection of Christ," Malling; "O Welt, ich muss dich lassen," Brahm; Good Friday Spell, from "Farsfall," Wagner.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman gave this program Sunday afternoon, March 4, at Calvary Episcopal Church: Solemn Prelude, T. Tertius Noble; "Pilgrims Chorus," and "To the Evening Star," Wagner; Prelude and Fugue in D major, Bach; Minuet in G, Beethoven; "Moonlight," Frysinger; Toccata (Fifth Symphony), Widor; Canonetta, Op. 6, d'Ambrósio; Cantilena, G. Waring Stebbins; "Marche Triumphale," Ferrata.

Dr. Percy B. Eversden, St. Louis, Mo.—Dr. Eversden, organist at First Church of Christ, Scientist, has included the following in recent programs: "Pomp and Circumstance," Elgar; Andante Pastorale, ("The Storm"), Wely; St. Ann Fugue, Bach; "Legende," Torjussen; Missionary Hymn, West; "Rimembranza," Yon; Overture in C. Kinder; "April," Gaul; "Noel," Guilmant; Pastorale from Second Symphony, Widor; First Sonata, Guilmant.

Clarence F. Read, Wellsville, N. Y.—Clarence F. Read, organist at the Christian Temple, played the following recitals at the evening services during the Lenten season:

Feb. 18—Evensong, Martin; Finale, Faulkes; "By the Firelight," Pallatt; Festal March, Matthews.

Feb. 25—Intermezzo, Archer; Festal Prelude, Reiff; Berceuse, McCollin; "Fiat Lux," Dubois.

March 4—Scherzando, Gillette; Festal Prelude, Andre; Canzonetta, Maitland; Gavotte, Roeder.

March 18—"At Sunrise," Meale; "The Call of Spring," Halling; Evening Barcarolle, Sellars; "Postludium," Kroeger.

March 25—"Echoes of Spring," Friml; Spring Song, Hollins; "Oh, the Lifting Springtime," Stebbins; "From the South," Lemare; "Dominus Regnavit," Dunn.

Chandler Goldthwaite, St. Paul, Minn.—Mr. Goldthwaite gave the following program Easter Sunday afternoon on the municipal organ in the St. Paul Auditorium: Bourree, Handel; "In dulci Jubilo," Bach; Melody in F, Rubinstein; Caprice, Goldthwaite; Pastorale, Cesar Franck; "Le Petit Berger," Debussy; Intermezzo, Widor; Andante, Vierne; "Marche Slav," Tschaiikowsky.

Walter B. Kennedy, Oakland, Cal.—Mr. Kennedy, organist and director at the First Presbyterian Church, gave this program in a recital Sunday afternoon, March 11: Toccata and Fugue in D minor, Bach; Pastorale, Scarlatti; Andante (from "Symphonie Pathétique"), Tschaiikowsky; Second Sonata, Mendelssohn; "Vorspiel" to "Farsfall," Wagner; "Chant sans Paroles," Frysinger; "Alpine Fantasy and Storm," Flagler; Romance, Debussy; "Au Couvent," Borodin; "Jubilate, Amen," Kinder.

March 25 the Temple choir gave Gounod's "Redemption," part 1, Mr. Kennedy playing and directing. March 30 a noonday recital was played by Mr. Kennedy. March 30 the choir gave Stainer's "Crucifixion," Mr. Kennedy playing and directing. April 1 the choir gave Gounod's "Redemption," parts 2 and 3, with Virginia de Fremery at the organ, Mr. Kennedy directing.

Frank Merrill Cram, Potsdam, N. Y.—Mr. Cram gave the following program at the Normal School Auditorium March 25: Sarrabande from Suite for Violoncello, Bach; Four Spring Songs, "In Springtime," Chaffin; "By the Brook," Boisdreff; "In Springtime," Kinder, and Spring Song, Macfarlane; Festival Toccata, Fletcher; Andante (from Concerto in G minor), Mendelssohn.

Casper P. Koch, Pittsburg, Pa.—Dr. Koch, city organist, gave a program of Resurrection music at the free recital in Carnegie Hall, North Side, the afternoon of April 1. The guest soloist was Clara M. Ewing, contralto, with the Avalon Presbyterian Church quartet. The program: Variations on "O Filii et Filiae," Battiste; "Resurrection Morn," Johnston; "Christus Resurrexit," Tavares; "Three Spring Songs," Macfarlane, Hollins and Mendelssohn; "Hosanna," Wachs.

Dr. Ray Hastings, Los Angeles, Cal.—On March 25, Dr. Hastings gave a historical program from the works of Clement of Alexandria, Fauman, Palestrina, Arkaudet and Bach. Numbers played in recent popular programs at the Auditorium follow: Priests' March from "The Magic Flute," Mozart; Prayer from "Rienzi," Wagner; "Love-Death," from "Tristan and Isolde," Wagner; Prelude to "Faust," Gounod; "Ave Maria," from "Othello," Verdi; Serenade, Toselli; Madrigale, Simonetti; "Benedictus," and "Gloria Patri," Hastings.

Dr. Hastings gave the inaugural recital on a two-manual organ built by the Hinners Company in the First Congregational Church of Glendale, Cal., April 20. His program included: Wedding March, "Midsummer Night's Dream," Mendelssohn; Aria, D major, Bach; "Pilgrims Chorus" (Chorus "Tannhäuser"), Wagner; "The Magic Harp," Meale; "Immortality," "Just for Fun" and "Caprice Heroic," Hastings; well-known songs arranged for the organ—"From the Land of Sky-blue Water," Cadman; "Sing, Smile, Slumber," Gounod, and "The Lost Chord," Sullivan; "March of the Magi Kings," Dubois; "The Nightingale and the Rose," Saint-Saens; Serenade, Toselli; "The Return of Rhadames' Army" ("Aida"), Verdi.

J. F. Reuter, Chicago—Mr. Reuter, of Holy Cross Lutheran Church, gave two recitals in April outside his own church. On April 8 at Salem Lutheran Church, Blue Island, the following numbers were played: Toccata and Fugue in D minor, Bach; "Good Friday" and "Easter Morning," Malling; Chorale Preludes, "Christus, der ist mein Leben," and "Auf, auf, mein Herz, mit Freuden," J. F. Reuter; Meditation, James; "Carillon," Lange; Pastorale, Guilmant; Second Concert Study, Yon. As an offertory Mendelssohn's Allegretto from the Fourth Sonata was played.

On April 15, at Immanuel Lutheran Church, Crystal Lake, Ill., the numbers were: Toccata and Fugue in D minor, Bach; Trio in B minor, Bach; "Easter Morning," Malling; Pastorale, Guilmant; "Carillon," Lange; Caprice, Guilmant; "Christus Resurrexit," Ravanello; First Part of "Friedens Sonata," Rheinberger. Upon request the Second Concert Study by Yon was added to the program.

George O. Lillich, Eau Claire, Wis.—At recent musical vespers in the First Congregational Church, where there is a three-manual Skinner organ, Mr. Lillich played as follows: Feb. 15—"Suite Gothique," Boellmann; Fugue in G minor (the lesser), Bach; "The First Commandment," Clifford; "A Cloister Scene," Mason; Slumber Song, Seely; "L'Organo Primitivo," Yon; Minuet in A, Boccherini; "Pomp and Circumstance," No. 1, Elgar.

March 25—Sonata in A minor, Borowski; Minuet in G, Beethoven; "From the Land of the Sky Blue Water," Cadman;

Largo ("New World" Symphony), Dvorak; Triumphal March from "Aida," Verdi; "At Twilight," Frysinger; Russian Boatmen's Song on River Volga, arr. by Eddy; "The Bells of St. Anne de Beaupre," Russell.

George Benz, Ridgewood, N. J.—In a recital at Christ Church, of which he is organist and choirmaster, Mr. Benz gave the following program on Easter afternoon: Prelude in E flat, Fumagalli; Andante Cantabile, Lemaire; "Novelletto" in F, Schumann; Moderato, Volkmann.

Hugo Hagen, St. Louis, Mo.—Mr. Hagen, organist and director at the First Presbyterian Church, played the dedicatory recital on a three-manual Reuter organ in his former church, St. John's Evangelical, April 16. His program was: Fourth Sonata, Guilmant; Aria from Suite in D, Bach; "Harmonies du Soir," Karg-Elert; Minuet in A, Boccherini; "Meditation a Sainte Clotilde, James; Morning Serenade, Lemaire; "A Memory," Stebbins; "Will of the Wisp," Nevin; "Last Rose of Summer," Buck; "The Bells of St. Anne de Beaupre," Russell; Concert Overture in C major, Hollins.

Dr. Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—Mr. Heaton gave these numbers in a recital at the Covenant Memorial Methodist Church April 15: Maestoso and Canto, Sonata in A, Grey; Adagio and Presto, Concerto in G, Bach; "St. Cecilia," Grison; Cuban Sketch, Cadman; Vesper Hymn, Whitney; Musetta, Wachs; "Pilgrims Chorus," Wagner-Liszt; Caprice, Sturges; "Caresante," Strelzki; Fantasie, Guiraud; "Chinoiserie," Swinnen; Caprice (Orchestral), Heaton.

Miss Emily K. Shade, Reading, Pa.—Miss Shade gave this program at the People's Methodist Church April 19: "Marche Romaine," Gounod; "Ave Maria," Schubert; Evensong, Johnston; Romance, Gillette; Prelude and Fugue in E flat, Bach; "Jubilate Deo," Silver; "The Lost Chord," Sullivan; Venetian Love Song, Nevin; "La Concertina," Yon; Triumphal March from "Aida," Verdi.

Frederic T. Egener, Welland, Ont.—In a recital at Holy Trinity Church March 1, Dr. Egener's organ numbers were: Triumphal March from "Aida," Verdi; Largo from "New World" Symphony, Dvorak; Funeral March and Song of the Seraphs, Guilmant; "Within a Chinese Garden," Stoutington; "Moment Musical," Schubert; Overture to "William Tell," Rossini; "Liebestraum" No. 3, Liszt; "Among the Pines" (Reverie), Egener; Toccata from Fifth Symphony, Widor.

Leon P. Beckwith, Guilford, Conn.—In a recital at the historic First Congregational Church on the evening of Easter Sunday Mr. Beckwith gave a program which included: Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Scherzino, Swinnen; "Murmuring Zephyrs," Jensen; Sortie in B flat, Chopart.

Elmer Ende, Portsmouth, Ohio.—Mr. Ende gave the following program in a recital at the Bigelow M. E. Church April 11: Concerto, No. 4, in F, Handel-Best; Nocturnette ("Moonlight"), d'Ervy; Sketches of the City, Gordon Balch Nevin; "The Bells of St. Anne de Beaupre," Russell; "Oralaïne" (Gavotte), Vincent; "Hour of Gladness," Bossi.

Alfred Hubach, Independence, Kan.—In his vesper recital at the First Methodist Church April 15, Mr. Hubach played this program: Concert Overture, Rogers; Adagio in E major, Bridge; "Sour Merique," Couperin; "The Tragedy of a Tin Soldier," G. B. Nevin; Slumber Song, Ethelbert Nevin; Coronation March from "Le Prophete," Meyerbeer.

William E. Pilcher, Jr., Louisville, Ky.—Mr. Pilcher came to Chicago the last week in March to give the dedicatory recital on the new Pilcher organ installed in the Austin Christian Church. His program was as follows: Fugue, E flat ("St. Ann's"), Bach; Andante Cantabile from Sixth Symphony, Tschaiikowsky; Gavotte ("Mignon" Thomas; Sonata, No. 2, A minor, Faulkes; "Con Grazia, Andrews; "Water Boy" (negro convict song, transcribed for organ), Robinson; "Liebestraum," No. 3, Liszt.

Harry E. Cooper, Kansas City, Mo.—In a program of American music at the Eastminster Presbyterian church May 10 Mr. Cooper will play these numbers: Fantasia and Fugue, S. Archer Gibson; Sonata in C minor, Ralph L. Baldwin; "Sketches of the City," Gordon Balch Nevin; Variations on "Old Folks at Home," Buck; Rowce-Mosaic ("Dragonflies"), Harry Rowe Shelley; "Marche Pittoresque," Ernest R. Kroeger.

Charles Raymond Cronham, Hanover, N. H.—In his "hour of organ music" at Rollins Chapel, Dartmouth College, March 13, Mr. Cronham presented this program: Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Second Serenade, George W. Andrews; "The Narrative of the Kalender Prince" (from "Sechehezade"), Rimsky - Korsakoff; "Will of the Wisp," Nevin; "Meditation a Sainte Clotilde," James; "Chinoiserie," Swinnen; "Finlandia," Sibelius.

Henry H. Freeman, Washington, D. C.—The final recital of the twenty-first season of Lenten programs at St. Paul's Episcopal Church was played by Mr. Freeman the afternoon of Sunday, March

25. His program was: Adagio and Allegro from Seventh Symphony, Haydn; Cantabile, Lore; Andantino, Chauvet; Humoreske, Frank E. Ward; Postlude in E flat major, Battiste; "Salut d'Amour," Elgar; Scherzo, Marks; "Hosannah," Wachs.

Lorenzo P. Oviatt, St. Augustine, Fla.—At the twilight musical on Easter Sunday in the Memorial Presbyterian Church Mr. Oviatt played: Chorale in A minor, Franck; Spring Song, Mendelssohn; Barcarolle, Offenbach; "Fiat Lux," Dubois; Hallelujah Chorus ("The Messiah"), Handel.

On March 25 his selections for the twilight musical were: "Angel Scene" from "Hänsel and Gretel," Humperdinck-Lemare; "Gethsemane," Malling; "Golgotha," Malling; "Alleluia," Dubois.

Miss Ella Smith, Chicago.—In a recital Sunday evening, April 15, before the service at St. Paul's Universalist Church, Miss Smith played these selections: "Piece Heroique," Franck; Prelude, Alkan; Concerto No. 10, Handel; Spring Song, Mendelssohn; Londonjerry Air, Granger.

Mrs. Clyde W. Hill, A. A. G. O., Crowley, La.—Mrs. Hill gave the inaugural recital on an organ built by Hillgreen, Lane & Co. of Alliance, Ohio, for the First Methodist Church, South of Crowley on Easter Sunday. Her program was as follows: "Resurrection Morn," Johnston; "Pilgrims Chorus" from "Tannhäuser," Wagner; "The Evening Star," Wagner; "Chant d'Amour," Gillette; "Marche Funèbre et Chant Seraphique," Guilmant; Humoresque, Dvorak; Prelude in C minor, Mrs. Clyde W. Hill; "Soldier's Dream," Mrs. Hill; Finale, Stone.

J. Warren Andrews, New York City.—Mr. Andrews, organist and director at the Church of the Divine Paternity and former warden of the A. G. O., gave a recital April 16 in the First English Lutheran Church of Paterson, N. J., in which he appeared with Grace Wagner, soprano. The organ selections were: "St. Anne's" Fugue, Bach; Pastorale (Three movements) Bach; "Grand Chœur" in D. Spence; Berceuse in F, Gounod; "Ave Maria," Liszt-Arkadeit; Jubilate Amen," Kinder.

Fred Faassen, Zion, Ill.—Programs given recently at Shiloh Tabernacle were:

March 25—Fugue in E flat major, Bach; "The Question and the Answer," Wolstenholme; "Northern Lights," Torjussen; Spring Song, Mendelssohn; "Dreams," from Sonata No. 7, Guilmant; "Palm Branches," Faure; Andante Religioso from Sonata No. 4, Mendelssohn; "Hosanna," Wachs.

April 8—Andante from Fifth Symphony, Beethoven; Romanza, Brewer; "Chromatische Fantasie," Thiele; Intermezzo from Suite, Rogers; Cantilena from Sonata 11, Rheinberger.

Mrs. H. P. Womelsdorf, Cartersville, Ga.—Mrs. Womelsdorf gave the following program in a recital March 23 at the First Presbyterian Church: Fantasie, Demorest (Piano, Miss Neel); organ, Mrs. Womelsdorf; "Night," Jenkins; "Romance sans Paroles," Bonnet; Evensong, Martin; "Le Rossignol et La Rose," Saint-Saens; "Hymn of Glory," Yon.

Frank Collins, Jr., Jacksonville, Ill.—Mr. Collins, organist of Trinity Episcopal Church, gave a successful recital at the Congregational Church, Jacksonville, recently, playing the following: Toccata and Fugue in D minor, Bach; "Marche Funèbre et Chant Seraphique," Guilmant; "The Primitive Organ," Yon; "Lamentation," Guilmant; Meditation, Sturges; Toccata from Fifth Symphony, Widor.

April 1 at Trinity Church he played: "Resurrection Morn," Johnston; "Easter Morning," Malling; "Fiat Lux," Dubois; Old Easter Melody, John E. West; "The Strife Is O'er," Dudley Buck.

William Bauer, New London, Conn.—Mr. Bauer, associate professor of music at Connecticut College, gave this program at St. James' Church, of which he is organist and choirmaster, March 15: Fugue and Fugue in D major, Bach; Intermezzo, Hollins; Sonata in D minor, Mendelssohn; "Chant de Bonheur," Lemaire; "Scherzo Symphonique," Guilmant; "Le Cygne," Saint-Saens; "Marche Solennelle," Coerne; Andante Cantabile from Fifth Symphony, Tschaiikowsky; Toccata, Borowski.

Harry A. Strout, Bridgeport, Conn.—In a Lenten musicale Feb. 26 at the United Church Mr. Strout of Grace Methodist Church played this program: Grand Chorus in D, MacMaster; Fantasie and Fugue in C minor, Bach; Elevation in A flat, Guilmant; Cradle Song, Strout; Offertory in A flat, Read; "Marche Religieuse" in F, Guilmant.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles' program at the University of Illinois Auditorium April 8 included the following: Hallelujah Chorus, from "The Messiah," Handel; Ballet and Air, from "Orpheus," Gluck; Largo, from "Xerxes," Handel; Fantasie and Fugue in G minor, Bach; Andante du Quatuor," Debussy; Summer Sketches ("The Bee" and "Cuckoo"), Lemaire; Prelude to "Lohengrin," Wagner.

Minor C. Baldwin, Middletown, Conn.—The following organ numbers were included in a recital given at Rockwell, Conn., March 25, by Dr. Baldwin: Toccata, Bach; Reverie, Baldwin; Symphony, Haydn; "At Evening," Baldwin; "Orange Blossoms," Baldwin; Scherzo, Bossi; "Jerusalem," Parker; "By the Sea," Schubert; "The Palms," Faure.

News Notes
from Boston

By S. HARRISON LOVEWELL

Boston, Mass., April 24.—It is becoming increasingly rare for a church musician to celebrate twenty-five years of service in one parish. Everett E. Truette, Mus. Bac., on the evening of Thursday, April 12, celebrated this happy event in connection with Eliot Congregational Church, Newton. The occasion was fittingly marked by a choir reunion and concert. The chorus composed of present and former members of the choir numbered eighty-five voices and the soloists included singers well known in Massachusetts. The program included the following: Selections from "Holy City," Gaul; "Send Out Thy Light" (a cappella), Gounod; selections from "Stabat Mater," Rossini; organ solos—"Nuptial Benediction" (Second Suite), Truette; Toccata (Symphony 5), Widor; selections from "Elijah," Mendelssohn; selections from "Hymn of Praise," Mendelssohn; Triple Male Quartet, "The Long Day Closes," Sullivan; selection from "The Messiah" ("Hallelujah"), Handel.

During the evening Mr. Truette was presented with a beautiful silver set by the members of Eliot Church. Loren D. Towle, who presented the gift, told of what inspiration Mr. Truette had been to those who worked with him, and of how much his twenty-five years of faithful service had meant to the church. Mr. Truette thanked the members of the church and said that this was the only part of the program which had not been rehearsed. Following the concert, there was a reception to Mr. and Mrs. Truette.

At First Church, Marlboro and Berkeley streets, Boston, there is a large and delightfully voiced Austin organ. The organist and choirmaster is John P. Marshall, professor of music at Boston University. His choir is a professional chorus with soloists. At Second Church, Audubon Circle, Boston, there are the same musical conditions. Thompson Stone is the organist and choirmaster at this church. He is also director of the choir at the Wellesley Congregational Church and has charge of the music at the Country Day School for Boys at Newton. He is one of the ablest conductors of choral forces in Boston.

What wonder, then, that when the choirs of First and Second Church unite for a Good Friday service at First Church with Mr. Stone as conductor and Professor Marshall as organist, the music is of great interest! It is now the second season that the combined choral forces have given a performance of Bach's "Passion According to St. Matthew" and in a manner that is most creditable. Naturally the score has to be much abridged to keep it within the hour, and so it is inevitable that favorite numbers are omitted. The large chorus had the assistance of the glee club from the Country Day School in the chorale in "Come, Ye Daughters."

Frederick N. Shackley, who has been organist and choirmaster of the First Baptist Church, Melrose, has accepted a like position with the First Baptist Church, Brockton, Mass., a church that has fine musical resources and especially a large four-manual organ.

Frank H. Luker has accepted the position of organist and choirmaster at the Congregational Church, Wellesley Hills, having formerly been with the Unitarian Church, Brookline. On Easter Sunday he played the organ in connection with the performance of Gounod's "The Redemption," given by the Handel and Haydn Society (Emil Mollenhauer, director) in Symphony Hall.

Mrs. Florence Rich King, until recently organist and choirmaster at the Congregational Church, Wellesley, is

now with the First Presbyterian Church, Columbus avenue, Boston.

George Mendall Taylor, who a generation ago was known as a concert organist in New England, after serving as organist and choirmaster at the Harvard Street Unitarian Church, Cambridge, for nearly thirty-six years, has been obliged to resign because of impaired health. On the evening of Tuesday, April 17, the congregation tendered him a public reception as a token of long-continued esteem.

April 15 E. Rupert Sircom, who recently became organist and choirmaster of the First Unitarian Society in Newton, gave a successful recital before a representative audience that was most appreciative. As a further testimonial of the society's favor, at the close of the recital there was an informal reception. His program included the following selections: Chorale Prelude, "Hark, a Voice Says, 'All is Mortal,'" Bach; Three Antiphons, Chausson; Chorale in A minor, Franck; "Lamentation," Guilmant; Scherzo (Symphony 2), Vierne; Cantabile, Jongen; Pastorale and Finale (Sonata 1), Guilmant.

The Dane Street Congregational Church, Beverly, long in need of a good instrument, has purchased a three-manual organ of fifty registers. An Austin console will be installed. Leslie H. Goldthwaite of Peabody, Mass., is the organist and choirmaster at this church.

An appreciative audience attended the recital given April 18 at the Park Street Church, Boston, by John Hermann Loud, F. A. G. O. His program was of unusual interest. The special feature was "Theme, Variations and Fugue" by George W. Chadwick, recently published, this occasion being the first, or one of the first, public performances. As a whole, this new composition is a real acquisition to concert literature, and is genuinely effective. Mr. Loud's program was as follows: Prelude and Fugue in A minor, Bach; Second Romance in D flat, Le-mare; Theme, Variations and Fugue, Chadwick; "Dreams" (Sonata No. 7), Guilmant; "Finlandia" (arranged by Fricker), Sibelius; "Rimembranza," Yon; Finale (Symphony 1), Vierne.

Samuel J. Riegel, organist of the Church of the Advocate in Philadelphia, passed a few days in Chicago early in April on his way to the Pacific coast. Mr. Riegel, accompanied by Mrs. Riegel, is enjoying a vacation of about two months at Los Angeles and points en route. He will return by way of New Orleans.

ODELL COMPANY BUILDS LARGE NEWARK ORGAN

FOR ST. PATRICK'S CATHEDRAL

Another Contract Received by New York Factory Is for Two-Manual for First Brethren Church, Johnstown, Pa.

Contracts lately received at the Odell factory in New York include a three-manual for St. Patrick's Roman Catholic Cathedral, Newark, N. J., and a two-manual for the First Brethren Church of Johnstown, Pa. Following is the specification of the Newark organ:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Gamba, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 73 pipes.
 5. Melodia, 8 ft., 73 pipes.
 6. Octave, 4 ft., 73 pipes.
 7. Flute Harmonic, 4 ft., 73 pipes.
 8. Trumpet, 8 ft., 73 pipes.

- SWELL ORGAN.**
1. Bourdon, 16 ft., 73 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Salicional, 8 ft., 73 pipes.
 4. Aeoline, 8 ft., 73 pipes.
 5. Vox Celestis, 8 ft., 61 pipes.
 6. Stopped Diapason, 8 ft., 73 pipes.
 7. Rohr Flöte, 4 ft., 73 pipes.
 8. Oboe, 8 ft., 73 pipes.
 9. Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Viol d'Orchestre, 8 ft., 73 pipes.
 3. Clarabella, 8 ft., 73 pipes.
 4. Flute d'Amour, 4 ft., 73 pipes.
 5. Flageolet, 2 ft., 61 pipes.
 6. Clarinet, 8 ft., 73 pipes.

- PEDAL ORGAN.**
1. Double Open Diapason, 16 ft., 32 pipes.
 2. Bourdon, 16 ft., 32 pipes.
 3. Dolce Bourdon, 16 ft., 32 notes.
 4. Violoncello, 8 ft., 32 pipes.
 5. Trombone, 16 ft., 32 pipes.

The scheme for the First Brethren Church organ at Johnstown follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Second Diapason, 8 ft., 73 pipes.
 3. Gross Flöte, 8 ft., 73 pipes.
 4. Concert Flute, 8 ft., 73 pipes.
 5. Unda Maris, 8 ft., 61 pipes.
 6. Dulciana, 8 ft., 73 pipes.
 7. Harmonic Flute, 4 ft., 61 pipes.
 8. Octave, 4 ft., 61 pipes.
 9. Tuba, 8 ft., 73 pipes.
 10. Clarinet, 8 ft., 73 pipes.
 11. Concert Harp, 4 ft., 61 pipes.

*In separate swell box.

- SWELL ORGAN.**
1. Bourdon, 16 ft., 73 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Stopped Diapason, 8 ft., 73 pipes.
 4. Salicional, 8 ft., 73 pipes.
 5. Vox Celeste, 8 ft., 61 pipes.
 6. Aeoline, 8 ft., 73 pipes.
 7. Mixture, 3 ranks (dolce), 183 pipes.
 8. Chimney Flute, 4 ft., 61 pipes.
 9. Oboe, 8 ft., 73 pipes.
 10. Cornopean, 8 ft., 73 pipes.
 11. Vox Humana, 8 ft., 73 pipes.
 12. Concert Harp (from Great).

- PEDAL ORGAN.**
1. Double Open Diapason, 16 ft., 44 pipes.
 2. Bourdon, 16 ft., 32 pipes.
 3. Gedeckt (from Swell No. 1), 16 ft., 32 notes.
 4. Flute (from Pedal No. 1), 8 ft., 32 notes.
 5. Gedeckt (from Swell No. 1), 8 ft., 32 notes.

The Odell Company recently installed organs in the Welsh Presbyterian Church, St. David's Episcopal Church, and the Presbyterian Church of Astoria, all in New York City.

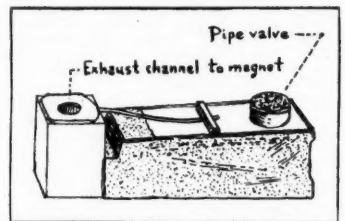
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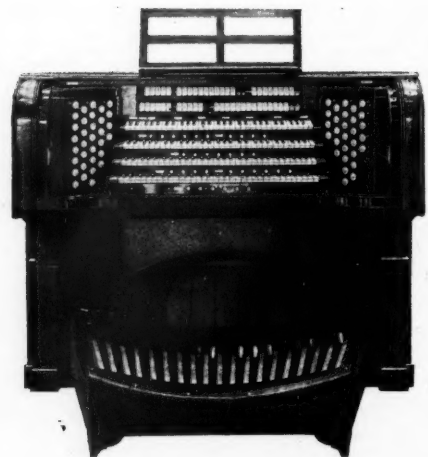
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OTTAWA ORGANISTS ELECT

J. W. Bearder Chairman—Festival of English Anthems in Fall.

The annual meeting of Ottawa Center, Canadian College of Organists, was held on Saturday, April 21, and the following officers were elected for the season 1923-1924: Chairman, J. W. Bearder, F. R. C. O.; vice chairman, James A. Smith; secretary-treasurer, W. Arthur Perry; executive committee, Dr. Herbert Sanders, F. R. C. O., D. Roy Kennedy, Miss Bertha leV. Worden, Miss Evelyn Lane, F. D. Wellington, Edmund Sharpe, A. R. C. M., and F. G. Mann.

Dr. Sanders gave an interesting address on church music, and emphasized the advantage of using anthems by the best of the English school of composers. A general discussion followed the address. Among those who spoke on the subject were Mr. Bearder, Mr. Smith, Miss Lane, Mr. Kennedy, Mr. Perry and Mr. Mann.

It was decided to hold a festival service in the Dominion Church next November, at which some of the finest anthems by English composers will be sung by a combined choir of 500 voices. The object will be educational and to encourage the use of this type of music in Ottawa churches.

The chorus of the National Cash Register Company of Dayton, Ohio, will take a prominent part in the program of the semi-centennial celebration of the Cincinnati May Festival Association to be held May 1 to 5. This event will mark a big forward step in the development of musical talent in the vast army of American industrial workers. The N. C. R. chorus was organized a little more than two years ago, and has given several concerts in and near Dayton. It is composed wholly of employes of the company, eighty-five in number. The company supplies the singers with a hot dinner free at each rehearsal. Alfred Hartzell of Cincinnati, chorus master of the May Festival association, is the director.

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- First M. E. Church, Garden Grove, Cal.....2 manuals
- First Christian Church, Terrell, Texas.....2 manuals
- First Presbyterian Church, Terrell, Texas.....2 manuals
- Church of the Most Precious Blood, Chicago, Ill.....2 manuals
- Trinity M. E. Church, Rensselaer, Ind.....2 manuals
- First Congregational Church, Los Angeles, Cal.....Echo
- St. Joseph's R. C. Church, Libertyville, Ill.....2 manuals
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CHICAGO, MAY 1, 1923.

Complaints from readers that they failed to get their paper on time have reached us in unusual numbers in the last sixty days. For the information of subscribers let us say that The Diapason has been mailed invariably on the last two days of the month. Records of the Chicago postoffice show that the April issue was deposited in the mails in bags delivered between the hours of 11 a. m. and 4:15 p. m. on March 30. Orders for economies issued by the postoffice department have caused delays and inconvenience in the transportation of mails, which are to blame for the failure of The Diapason, in common with other papers, to arrive on time.

TO MAKE JAZZ CLASSICAL

Making jazz classical is the task that seems to have been set for himself by Hugo Riesenfeld, managing director of the Rivoli-Rialto in New York. As these theaters have actually done much for the promotion of the better grade of organ music in connection with the "movies," Mr. Riesenfeld's theory is interesting.

According to the enthusiastic press agent, who despite his modesty lets us know at times what is being done in the great moving-picture houses of the metropolis to advance the cause of music, Mr. Riesenfeld is to "immortalize" jazz, as one might say, by handing down the "symphonized" product put forth by himself to future generations through the music department of the Library of Congress in Washington. Carl Engel, head of the music department, has requested the managing director to deposit with the famous library the scores of the "classical jazz" selections which have been a feature of the Riesenfeld theater programs.

European capitals have heard much about the "classical jazz," and it is asserted Mr. Riesenfeld has been urged to take the scores with him when he goes to England, France, Switzerland, Germany and Austria this spring, so that composers there may have first-hand information regarding "this newest form of music which had its inception in America and has been developed to a higher musical plane by Mr. Riesenfeld."

Mr. Riesenfeld predicts that if jazz continues to make the same progress in the future which it has made in the last few years, it will find its way to the concert hall. Other forms of composition, such as the saraband, the waltz and the gavotte, began just as jazz has, in simple, sometimes in crude form, and were later developed by musicians to a higher and more artistic type, it is argued.

"Jazz is merely a colloquial term," says Mr. Riesenfeld, "and may pass, but the music form will probably remain, developing from a dance form into a concert composition. Our most dignified music forms began as dances and musicians have learned that the source of a form is not a stigma upon a style of composition. Our great symphonies are examples of how beautifully a dance or a series of dances

can be developed. The history of music shows the progression of several crude dances into elaborate and musical forms and their final acceptance. The saraband was originally banned by royal edict and the gavotte was denounced as an instrument of the devil. Even the waltz, the delight of our grandparents, was frowned upon until Johann Strauss wrote his magnificent concert waltzes and Brahms expressed regret that he had not been the composer of 'The Blue Danube.' A century ago Byron bitterly denounced the waltz—today we consider it a graceful, though old-fashioned form.

"Noisy presentations of jazz are on the wane and the musical expression of the foxtrot will be one of the newest and more popular forms. With its shifted rhythms, its unexpected accents, its colorful orchestrations of musicianly counterpoint and harmony, it is being developed into an art form of great originality and freshness. It is vivacious and sparkling, irresponsible and typically American."

Well, it does not sound so bad—we mean the argument, not the jazz. It is a novel plea, and we must admit that what we have considered as music given to us by the savages has found a clever exponent in Mr. Riesenfeld—a good interpreter and an equally able pleader.

Our friend Caspar P. Koch, the distinguished Pittsburgh organist, takes us to task in a communication in another column for an alleged sin committed a long time ago in that we arrayed this paper on the side of those who write "gedeckt," and not "gedackt," which latter he says is the only correct term. We recognize Mr. Koch's knowledge of all that is connected with the organ and value his opinion, but we cannot agree with him on this point. Our limited knowledge of German would indicate that "gedeckt" means "covered," and that "gedackt" is not a modern German word; nor were we aware that "gedeckt" is a noun synonymous with "deckel." The appalling brevity of life and the cruel sentence under which we labor to prepare a somewhat voluminous paper every month, with half a hundred galleys of proofs staring us in the face at this moment, prevent immediate research into the claims of the etymologists (or shall we say "entomologists"?) who agree with Mr. Koch. Just now we feel reasonably satisfied to be in the company of such men as Audsley, Wedgwood and others on this point in stop nomenclature.

IN THEATER AT MILWAUKEE.

Schaefer Company Installs Unit Instrument at the Rainbow.

The Schaefer Organ Company of Slinger, Wis., has completed the installation of a twenty-stop unified electro-pneumatic organ in the Rainbow Theater, Milwaukee, one of the leading theaters of the west side. The organ is completely unified, with chimes and xylophone, which can be played from either manual. It has an adjustable combination action with stopkeys. The entire organ is under expression.

The specification is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 85 pipes.
2. Melodia, 8 ft., 85 pipes.
3. Dulciana, 8 ft., 85 pipes.
4. Viola, 8 ft., 61 notes.
5. Wald Flöte, 4 ft., 61 notes.
6. Dulcet, 4 ft., 61 notes.
7. Twelfth, 2 ft., 61 notes.
8. Fifteenth, 2 ft., 61 notes.
- Xylophone, 37 tones.
- Chimes, 20 tubes.

SWELL ORGAN.

9. Bourdon, 16 ft., 97 pipes.
10. Stopped Diapason, 8 ft., 61 notes.
11. Violin d'Orchestre, 8 ft., 85 pipes.
12. Concert Flute, 8 ft., 61 notes.
13. Orchestral Flute, 4 ft., 61 notes.
14. Violin, 4 ft., 61 notes.
15. Piccolo, 2 ft., 61 notes.
16. Orchestral Oboe, 8 ft., 61 notes.
17. Vox Humana, 8 ft., 61 pipes.
- Xylophone, 37 notes.
- Chimes, 20 notes.

PEDAL ORGAN.

18. Bourdon, 16 ft., 30 notes.
19. Flute, 8 ft., 30 notes.
20. Viola, 8 ft., 30 notes.

The cantata "Victory Divine," by J. Christopher Marks, was sung on Easter Sunday evening by the choir of the First Baptist Church, Elizabeth, N. J., under the direction of Miss Jane Whittemore.

The Free Lance

By HAMILTON C. MACDOUGALL

Two books of organ recital programs that are cordially recommended to all recitalists for examination are those published by Professor James T. Quarles, Cornell University, Ithaca, N. Y., and by Warren D. Allen, organist of Stanford University, California. Professor Quarles has two large organs, which he uses in alternation, giving one recital weekly, or thirty-seven during the college year. Mr. Allen has three recitals and two programs weekly, repeating his Sunday program on Tuesday. I note that he has given the whole twelve numbers of Austin's "Pilgrim's Progress," probably the first American organist to play this great work in its entirety. Professor Quarles' programs have excellently written and very full analytical and biographical notes for all the items that he plays. A stamped and addressed envelope, with a request as to the cost of these highly valuable booklets, sent to these gentlemen, undoubtedly would elicit the information.

My old friend Truette has been twenty-five years at the Eliot Church, Newton, and has just had the event properly celebrated. When I write "had it celebrated" I do not mean that he organized the celebration; I mean, rather, that his genius as organist, director, composer and teacher has been so striking that it compelled attention and formal recognition. Since I am three years older than E. E. T. I can assume the airs of seniority and say, "Good boy! Even more power to your elbow!"

During vacation at Wellesley I timidly forsook my Boston-village-like-atmosphere for the sophisticated air of New York. Having had somewhat less than a hundred narrow escapes from being run over, decapitated and otherwise manhandled by the lady-like New York taxi driver, I found time to see the things country cousins always "take in" when they visit the metropolis. There was "Peer Gynt" with Schildkraut in the title role and Grieg's music performed by a magnificent orchestra of fifteen or sixteen. (Yes, they do those things properly in New York!) The Ziegfeld Follies used thirty men in its orchestra. On Broadway a "girl show" is of more account than old Grieg.

I felt a little better, however, when I sat down for an hour or two in the magnificent Capitol Theater and heard the splendid orchestra, the excellent Estey organ and the beautiful improvisation of the organist on duty. I asked the usher the name of the organist playing, but he did not know. I do not believe I ever heard music that so completely satisfied the picture as the improvisation of the unknown performer. Another surprise was this: The organ was greatly superior in flexible adaptation to the picture when compared with the orchestra; and I believe that the great merits of the Capitol orchestra are generally admitted.

I did not have time to visit any of the other picture houses.

Professor Granville Bantock, composer of "Omar Khayyam" and much orchestral and choral music, landed in St. John, N. B., on April 7, making short stops in Boston, New York and Montreal on his way to adjudicate at the great competitive music festivals in Toronto, Winnipeg, Edmonton, Prince Albert and Vancouver. He returns to England via San Francisco and the middle west.

Bantock considers that the competitive festival, at any rate so far as England is concerned, is the most genuinely spontaneous manifestation of the real spirit of music that England now offers. He is also of the opinion that Rutland Boughton's "Immortal Hour," now having a long run in London, is a work of genius, destined to have great influence on English operatic art.

I had an opportunity last week of

listening to Bantock's "Sappho Songs" sung by Miss Denne Parker (Edinburgh), with the composer playing in a masterly manner the difficult accompaniments. I know of no other song cycle as tender or majestic, as varied in its moods or as emotionally satisfying as the "Sappho Songs."

Since I have referred once or twice to Austin's "The Pilgrim's Progress," I should say, for the benefit of those who are thinking of playing some or all of the parts, that the music is modern in its idiom, its point of view orchestral. I understand that Austin is not an organist; therefore there are occasionally passages that need editing in order to carry out the idea in the composer's mind. The parts are better fitted for recital than for church use; they are about twelve minutes in length.

Says "Gedeckt" Is Wrong.

Pittsburgh, Pa., April 9, 1923.—To the editor of The Diapason: In a communication to The Diapason of March 1 a correspondent, in speaking of an adjustable player's bench, says: "Why such a thing has never been introduced is a mystery to me."

Some eight years ago, when an organ was installed in the class-room of Carnegie Institute of Technology, I specified an "adjustable player's bench," and the builders, the Skinner Company, without much ado, furnished one of the ratchet type, which has been in use ever since.

The correspondent says he is equally mystified that an organ stop should be named "gedackt" instead of "gedeckt."

I have before me three dictionaries on organ stops: Locher uses the term "Gedackt," but his English translator, Landi, adds that "gedeckt is the correct spelling." Wedgwood has both spellings, with preference to "gedeckt." Audsley is more emphatic. He writes: "The term 'gedeckt' is here given in its correct orthography (past participle of 'decken'—to cover). The form 'gedackt' is frequently used both by German and English-speaking builders, but, being incorrect, should be abandoned in stop nomenclature."

When The Diapason opened its columns to a free discussion of the matter at issue some years ago, it succeeded in arriving at a satisfactory settlement—to the confusion of all concerned.

Permit me to add my quota. "Gedackt" is the only correct technical term as applied to certain organ stops and registers. As such it is not a past participle but a noun. It is also used in adjective form, as "gedackte Pfeifen," or, to quote Jean Paul: "Der Wind rauschte durch alle gedackte Register des Waldes."

"Gedeckt" is incorrect and has not a single philologist or etymologist in support. "Gedeckt," besides being the past participle to "decken," is also a noun, meaning a "cover." We read in the "Narrenschiff": "Muss strecken sich nach der Gedeckt." As a technical term "gedeckt" is used in architecture and carpentry for the English "secret dovetail." But it has no place in stop nomenclature.

"Gedackt" is probably derived from the Netherland or low German "dak" (roof), the modern "dach," whence, no doubt, the misspelling "gedacht." Another spelling, "gedakt," is still used by German builders.

There are authorities galore—Grimm, Sanders, Sachs, and especially the encyclopedists Meyer and Brockhaus.

Yours very truly,

CASPAR P. KOCH.

Gleason Visits Pacific Coast.

Harold Gleason of the Eastman School of Music broke away from Rochester for a few weeks in April to make a trip to the Pacific coast. He went by way of Chicago. Mr. Gleason gave a recital on the large four-manual Robert-Morton organ in the University of Southern California April 19 and played at the Presbyterian Church of Pasadena April 15. Mr. Gleason's playing made a fine impression, and as a consequence he has been invited to make a trip to the west next season, to play in San Francisco, Los Angeles and other cities.

**THREE RECITALS END
KIMBALL HALL SERIES**

FINE VARIETY IS OFFERED

**Doane, Porter and Middelschulte
Heard in Chicago Programs That
Contribute to Bringing Organ
to the Front.**

Organ music quite came into its own in Chicago in the month of April, as far as the efforts of the management of Kimball Hall could make it so. The last three of the series of six interesting recitals arranged by Joseph Schwickerath were played during the month and presented varied tastes and talents, all of them, however, of the first rank, on the fine concert instrument in the hall. The attendance at these recitals should have been large. It was not. Yet the audiences were most enthusiastic and it was made manifest that while admirers of organ music will not pack a hall, they can create an atmosphere that is encouraging to the performer.

The first of the April recitals and the fourth of the series was played by John Doane of New York, who came to Chicago for the occasion and was greeted by his many admirers in the city which formerly was his home. It was a mature John Doane who confronted the audience. His talent had always been recognized and his presence and his extraordinary ability as an executant have been known these many years, but the seasoned musician, the real giant figure among concert organists, was never before so clearly apparent. His program, printed in the April Diapason, was well-balanced and never lagged. The Faulkes Sonata in A minor was played beautifully. The phrasing and registration were faultless. The "Liebestod" from "Tristan" was played as an encore to this number, and showed Mr. Doane's ability as a color artist.

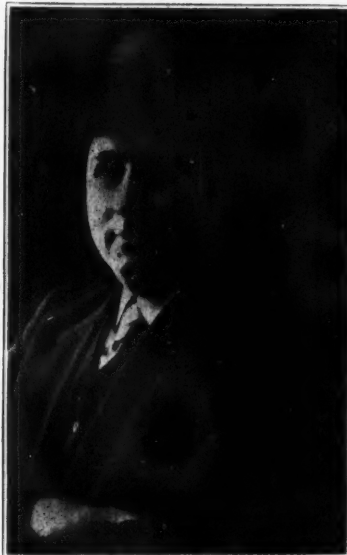
On April 17 Hugh Porter of the First Congregational Church and Tem-

ple Sholom gave an American program, and he did not overlook the honored or unhonored prophets in our midst, for five composers of the ten represented on the set program were Chicago men. Mr. Porter, whose winning smile and youthful appearance might have led those who never had heard him to take him for one of "the promising young organists" soon saw their error after he began. In the first place, he played the entire taxing program from memory. And his performance revealed so much virility, good taste and general musicianship that it was very evident that Mr. Porter is a finished organist, and a serious and industrious one. The difficult Chorale Prelude, "Rejoice, Ye Pure in Heart", by Leo Sowerby, was interpreted in a manner that made it decidedly interesting, which is no mean task in an effort to appeal to the populace. All of Mr. Porter's playing was most colorful and showed complete command of the organ, although one or two of the compositions were not as convincing as to their lasting qualities as the best ones on the program.

Wilhelm Middelschulte, whose name has been a household word in organ circles ever since he came to Chicago many years ago and who quite appropriately is the only L.L.D. among Chicago organists, gave the last program on April 24. He had a large audience and one which showed its appreciation at every turn. Dr. Middelschulte has always applied himself to his art without regard to popular demands or an eye to popular acclaim, but where two or three organ cognoscenti are gathered together there he is rated at his real value. His program, printed in full in the April issue, was one representing many nationalities and schools. To this writer the playing of those two war horses of Mr. Middelschulte's—the Toccata and Fugue in D minor and the Liszt "Ad Nos" Fantasie—made the strongest appeal, for the great qualities of this performer shine in these works. It was fitting that the Kimball Hall series should be finished with what amounted to an ovation to Dr. Middelschulte.

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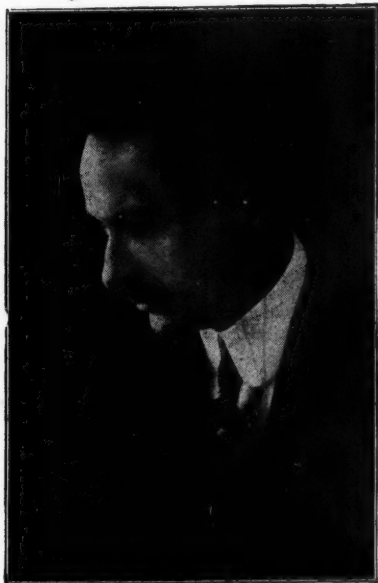
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H. T. Finck, N. Y. Evening Post

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FOUR-MANUAL WILL GO INTO FOUR CHAMBERS SCHEME FOR NORFOLK, VA.

Hall Company Receives Order for Instrument in Christian Temple—Fourth Four-Manual for the City by Same Builder.

To the Hall Organ Company has been awarded the contract for a four-manual organ to be placed in the Christian Temple of Norfolk, Va. The organ will be installed in four chambers, in four corners of the auditorium. The great and choir will be on one side of the choir, the swell and pedal on the other. The solo organ will be in one tower and the echo in another.

The organ will have tilting keyboards and noiseless and prompt adjustable combination action, which can be adjusted with a single movement of the hand. All swells will be connected to the swell pedal.

This is the third four-manual organ to be placed in Norfolk by the Hall Company within the last three years.

Following are the specifications of the instrument:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes
- Open Diapason, 8 ft., 61 pipes
- Gamba, 8 ft., 61 pipes
- Doppel Flöte, 8 ft., 61 pipes
- Wald Flöte, 4 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Trumpet, 8 ft., 61 pipes
- Chimes, 8 ft., 21 notes
- (Nos. 3 to 8 in Choir swell box.)

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes
- Open Diapason, 8 ft., 73 pipes
- Stopped Diapason, 8 ft., 73 pipes
- Viole d'Orchestre, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Dolce, 8 ft., 73 pipes
- Flute Harmonic, 4 ft., 73 pipes
- Mixture, 4 rks., 244 pipes
- Cornopean, 8 ft., 73 pipes
- Oboe, 8 ft., 73 pipes
- Tremolo.

CHOIR ORGAN.

- Viole, 16 ft., 73 pipes
- Open Diapason, 8 ft., 73 pipes
- Salicional, 8 ft., 73 pipes
- Dulciana, 8 ft., 73 pipes
- Concert Flute, 8 ft., 73 pipes
- Unda Maris, 8 ft., 61 pipes
- Flute d'Amour, 4 ft., 73 pipes
- Clarinet, 8 ft., 73 pipes
- Tremolo.

SOLO ORGAN (10-inch wind).

- Stentorphone, 8 ft., 73 pipes
- Philomela, 8 ft., 73 pipes
- Gross Gamba, 8 ft., 73 pipes
- French Horn, 8 ft., 73 pipes
- Tuba Mirabilis, 8 ft., 73 pipes
- Tremolo.

ECHO ORGAN (playable on Solo keys)

- Viole Aetheria, 8 ft., 73 pipes
- Fern Flöte, 8 ft., 73 pipes
- Echo Celeste, 8 ft., 61 pipes
- Vox Humana, 8 ft., 73 pipes
- Chimes, 8 ft., 21 bells
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes
- Double Open Diapason, 16 ft., 44 pipes
- Bourdon, 16 ft., 32 pipes
- Dulciana, 16 ft., 32 notes
- Major Flute, 8 ft., 32 notes
- Lieblich Gedeckt, 16 ft., 32 notes
- Tromba, 8 ft., 32 notes

Completes Season at Sherrill.

The Plymouth Church recital commission of Sherrill, N. Y., completed its first season at the Plymouth Auditorium April 4 when it presented Charles M. Courboin. Every seat was taken and every bit of standing room was filled. Mr. Courboin opened his program with Maitland's Concert Overture, and followed this number with Edwin Grasse's Serenade. His playing of Maitilly's "Invocation" and Franck's Chorale No. 3 showed a control of tone volume that was superb. Other numbers on the program included de Boeck's Allegretto, Schumann's Sketch No. 4, Swinnen's "Chinoiserie," the Passacaglia by Bach, Russell's "The Song of the Basket-Weaver" and Saint-Saens' "Marche Heroique."

Leet Joins Skinner Staff.

Leslie Norman Leet of Cleveland, organist and also director of the Lakewood City Band of Lakewood, Ohio, has become connected with the Skinner Organ Company at its Boston factory after serving the Bailey Meter Company of Cleveland as production manager for more than seven years. He asks to have his copy of The Diapason sent to Dorchester after May 15.

Edward Rechlin, organist of Immanuel Lutheran Church, New York, recently returned from a concert tour which included thirty-one cities of the middle west. On Thursday, April 12, he was heard in a recital in Aeolian Hall.

MONTH OF TOURS FOR EDDYS

Music Week and Organ Dedications Marked by Their Presence.

Mr. and Mrs. Clarence Eddy have had an exceedingly busy month, giving joint programs in the south and west, covering a number of states and taking part in important organ openings. April 1 and 2 they gave programs in the Lutcher Memorial at Orange, Tex., where there is a three-manual organ that was built by Robert Hope-Jones. April 3 they were heard in a recital at the First Methodist Church of Beaumont, Tex., as a feature of music week. The program was as follows: "Hymn of Glory," Yon; "Ave Maria," No. 2, Bossi; Prelude and Fugue in A minor, Bach; "Gloria," Buzzi-Peccia, and "Lungid dal caro bene," Secchi (Grace Morei Eddy); "Russian Boatmen's Song," arranged by Eddy; Melody, Dawes; A Southern Fantasy, Hawke; "Afterglow," Grotton; "Aspiration," Salter; "Souvenir," Salter; "In a Monastery Garden," Ketelby; "De Profundis," MacFayden; "I Wait for Thee," Fisher; "Falling Asleep," Dichmont, and "Will o' the Wisp," Spross (Grace Morei Eddy); Introduction to Act 2 and Intermezzo (from "Cleopatra's Night"), Hadley; Processional March, Stewart.

April 4 a recital was given in the First Methodist Church of Crowley, La., and April 8 another was given at the First Presbyterian Church of Alexandria, La., on a two-manual Möller organ. April 12 they appeared in Plymouth Congregational Church at Lawrence, Kan., where there is a new three-manual and echo organ built by the Reuter Organ Company.

Mr. Eddy was engaged to play at the dedication of the three-manual Möller in the Collegiate Presbyterian Church of Ames, Iowa, April 15. The specification of this instrument follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Melodia, 8 ft., 73 pipes.
8. Principia, 4 ft., 61 notes.
9. Flute d'Amour, 4 ft., 73 pipes.
10. Tuba, 8 ft., 61 pipes.
11. Concert Harp, 37 bars.

SWELL ORGAN.

12. Bourdon, 16 ft., 97 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 notes.
15. Viole d'Orchestre, 8 ft., 73 pipes.
16. Viole Celeste, 8 ft., 61 pipes.
17. Violin, 4 ft., 61 notes.
18. Aeoline, 8 ft., 73 pipes.
19. Flute Harmonique, 4 ft., 61 notes.
20. Flautina, 2 ft., 61 notes.
21. Cornet, 3 rks., 219 pipes.
22. Cornopean, 8 ft., 73 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

25. English Open Diapason, 8 ft., 73 pipes.
26. Doppel Flöte, 8 ft., 73 notes.
27. Dulciana, 8 ft., 73 notes.
28. Melodia, 8 ft., 73 notes.
29. Gemshorn, 8 ft., 73 notes.
30. Flute d'Amour, 4 ft., 73 notes.
31. Viole d'Gamba, 8 ft., 73 pipes.
32. Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

33. Open Diapason, 16 ft., 44 pipes.
34. Resultant Bass, 32 ft., 32 notes.
35. Violon, 16 ft., 32 notes.
36. Bourdon, 16 ft., 32 pipes.
37. Lieblich Gedeckt, 16 ft., 32 notes.
38. Octave Bass, 8 ft., 32 notes.
39. Violoncello, 8 ft., 32 notes.

April 22 Mr. Eddy's recital in the Church of the Sacred Heart at Moline, Ill., on the new Bennett organ, was broadcast from Davenport.

"They All Listen to Me."

"They All Listen to Me" is the title of a very cleverly arranged and handsome leaflet issued by the American Photo Player Company, agent its radio broadcasting organs. There are pictures of the console in the store of Hale Brothers at San Francisco, an instrument whose tones have been heard as far away as Honolulu, Alaska and the Atlantic seaboard. The leaflet was used as a supplement to the official program of the recent radio show.

Mauder's "Olivet to Calvary" was sung at Zion Episcopal Church, Rome, N. Y., Good Friday evening by the choir under the direction of Mrs. E. D. Bevitt, organist and director. It was the expressed opinion that this was the most impressive and artistic music of the Lenten season in Rome. As an organ prelude Mrs. Bevitt played Malling's "The Road to Golgotha."

NEW ORGAN MUSIC

BEAUMONT, J. C. H.

Slumber song
Trans. by Edwin H. Lemare .60
As transcribed by the noted concert organist, this suave composition displays a fine texture of moving inner melodies and a rich though quiet registration.

HADLEY, HENRY

Introduction to Act II
From "Cleopatra's Night"
Arr. by Gordon Balch Nevin .60
From the opera so successfully performed at the Metropolitan Opera House, New York. This is a rather brilliant bit of ballet music, in which rapid, sharply-rhythmed figures are contrasted with one of a trumpet character.

Intermezzo

From "Cleopatra's Night"
Arr. by Gordon Balch Nevin .50
An expressive romance, which the transcriber has registered with a nice transfer of the orchestral coloring. The chief love melody of the opera is introduced.

STEWART, H. J.

Processional march
From "John of Nepomuk" .60
A vivid, triumphant number from the score of a music-drama by the composer. The Trio is a noble legato melody; and the return of the first theme with its trumpet-calls and a moving counterpoint for the pedals is brilliant and majestic.

NEW ANTHEMS

CANDLYN, T. FREDERICK H.

Lift your glad voices in triumph on high
Octavo No. 13,721 .12
A strong march movement in sharply defined phrases is the basis of this fine anthem. There are unison passages, but no solos; it is easy and of stirring effect for chorus or quartet.

HAMER, GEORGE F.

Like as the hart desireth
Octavo No. 13,661 .12
A feature of this anthem is the very expressive solo (9/8 time) for Soprano or Tenor. The easy part-writing and clear unforced melodic content of the whole number will make it widely serviceable.

PHILLIPS, LOUIS BAKER

As it began to dawn
Octavo No. 13,720 .15
A fine anthem which is thematically knit together from its first expressive Alto recitative to its final brilliant choral peroration. An uplifting and lyrical solo for Tenor occurs midway. Moderately difficult.

RACHMANINOFF, SERGEI

Blessing and Glory
Arr. by R. Markaroff
Octavo No. 13,675 .12
Of great majesty and breadth is this superb music. The voice "leads" are cumulative and rise to a dazzling climax.

SIMPER, CALEB

King of Kings
Octavo No. 13,717 .12
Bright and joyful in mood, and dignified in feeling, but altogether easy for any body of singers. Nevertheless the various vocal "leads" and entrances of the parts make it both effective and interesting.

SACRED—MEN'S VOICES

NEVIN, GEORGE B.

In that day shall this song be sung
Octavo No. 13,702 .15
A fine declamatory passage for Bass Solo leads into a vigorous strong *Allegro* for chorus. The quiet middle section gives contrast. Moderate, in range with frequent unison passages, this is a stirring number for chorus.

MATTHEWS, H. ALEXANDER

Three Women went forth
Octavo No. 13,712 .12
Of lyric quality, almost in the naive mood of the carol, is this anthem with its clear melodic contours. It is easy to sing, but demands a chorus, as there are passages in four parts for both men's and women's voices.

NEVIN, GEORGE B.

Hail, gladdening light
(The Candle Light Hymn)
Octavo No. 13,690 .12
The broad melody and noble rhythm of this fine tune are surely an inspiration born of the inspired texts. It makes a fine Processional by omitting the solo for Soprano (or Tenor).

SPENCE, WILLIAM R.

Saviour, breathe an evening blessing
Octavo No. 13,707 .12
An easy but interesting and very expressive anthem, available for quartet or chorus. A passage for Alto and Tenor duet, or Alto solo varies it. A dramatic effect at the end on the word "light" is of real splendor.

STULTS, R. M.

The Day of Resurrection
Octavo No. 13,718 .15
Melodious in simple and spontaneous manner is this easy hymn-anthem. It offers no difficulties to the average choir.

WOOLER, ALFRED

All for Jesus
Trio for soprano, alto and tenor
Octavo No. 13,659 .10
It is wise for every choirmaster to have Trios as well as quartets in his library, both for emergency and for variety. This is a very melodious number with solos for Soprano and Tenor besides the passages in harmony.

SACRED—WOMEN'S VOICES

FARNES, EDWARD SHIPPEN

Bow Thine ear to me, O Lord
Octavo No. 13,708 .12
Of lyric expression is this smoothly written, grateful number, whose beauty is enriched by a rather ornate organ part such as Mendelssohn loved to write. The voice parts are easy in range and interval.

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Under the leadership of Mrs. Bruce S. Keator, music week at Asbury Park, N. J., promises to rival similar events in any city in the United States. She has brought together an array of artists of the first magnitude and has arranged an interesting program for each day, as follows:

Sunday, April 29.—Special sermons on music. Musical services in all churches, featuring Gounod's "Hymn to St. Cecilia" and the Hallelujah Chorus, Handel.

Monday, April 30.—Noon, First M. E. Church. Organ recital by Frank L. Sealy, warden of the American Guild of Organists, assisted by Robert Quait, tenor. 8 p. m., St. James' Theater. Motion picture demonstration. Simone Matia's Orchestra. Motion picture, "The Miracle Man"; organist, Frank Stewart Adams.

May 1.—Noon, First M. E. Church. Organ recital by Walter C. Gale, assisted by Marie Stoddard, soprano. 8 p. m., St. James' Theater. School music, Asbury Park High School chorus. Instrumental trio, Gustav Tinlot, Paul Kefer and Francis Moore, representing the music department of the Scudder School of New York City.

May 2.—Noon, First M. E. Church. Organ recital by T. Tertius Noble, president of the National Association of Organists. 8 p. m., St. James' Theater. Community music. Singing conducted by Dr. Tall Esen Morgan. Assisting artists, Gloria Trumpeters, Mme. Nevada Van

der Veer, contralto; Reed Miller, tenor, and Edith Morgan Savage, pianist, of New York City.

May 3.—Noon, First M. E. Church. Organ recital by John Doane, assisted by Mary Allen, contralto. 4 p. m., St. James' Theater. Motion picture, musical accompaniment by Rollo Maitland. 8 p. m., St. James' Theater. Choral music concert, Mozart Club and Apollo Club of Asbury Park, assisted by Mildred Graham Rearson, soprano, of New York City.

May 4.—Noon, First M. E. Church. Organ recital by Charles M. Courboin, assisted by Mildred Graham, soprano. 8 p. m., St. James' Theater. Dance music, Mlle. Virginia Mauret with her ballet and orchestra, assisted by John Barnes Wells, tenor, accompanied by Harriet Ware.

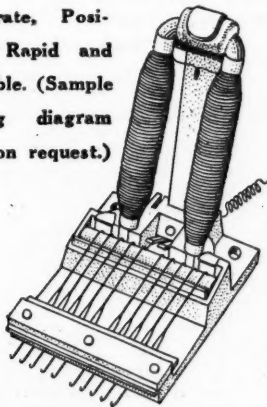
May 5.—Noon, First M. E. Church. Organ recital by Lynnwood Farnam, assisted by John Barnes Wells, tenor. 4 p. m., St. James' Theater. Composers' contest for the best song on Asbury Park. Prize, \$50. 8 p. m., St. James' Theater. Grand final concert, Mme. Frieda Hempel, with Louis P. Fritzsche, flautist, and Conraad V. Bos, pianist.

Ella Smith played the Widor Toccata from the Fifth Symphony and Liszt's Adagio from the "Ad Nos" Fantasia for the Lake View Musical Club at St. James' Episcopal Church May 9. Mrs. Wilhelm Middelschulte played the Grison Toccata and also directed the club choir in the Liszt "One Hundred and Thirty-seventh Psalm" and a group of choruses.

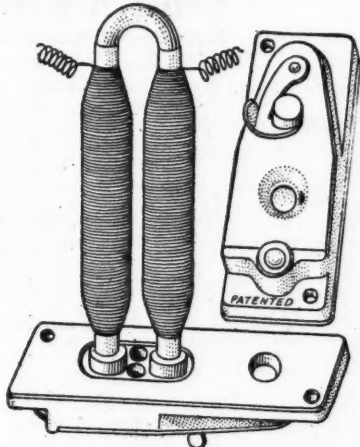
Harry Rowe Shelley's cantata, "Death and Life," was sung by the choir of St. Andrew's Presbyterian Church, London, Ont., on Easter morning under the direction of C. E. Wheeler, F. C. G. O., the organist and choir director.

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Mr. Wood started at the bench in the manufacture of church organs with his father forty-five years ago, the company being known as Granville Wood & Son of Detroit. This company built organs on the old tracker system and produced a large number of first-class organs. Granville Wood &



WILLIAM D. WOOD.

Son sold out their business to the Farrand & Votey Company of Detroit, W. D. Wood being placed in charge of the church organ department. With the increase in capital and a large factory, Farrand & Votey soon took a prominent place as church organ build-

ers and many fine organs were built by them. When Roosevelt of New York decided to discontinue business and offered for sale various patents, the Farrand Company lost no time in making satisfactory arrangements with the Roosevelt Company to acquire these patents and systems and several of the leading Roosevelt men went into the service of the Farrand & Votey Company.

It was at the suggestion of Mr. Wood that electro-pneumatic organs were operated through the medium of perforated paper and the development of this feature for residence organs was well advanced by the Farrand & Votey Company while Mr. Wood was associated with them.

The Robert-Morton Company is being congratulated on having procured the services of a man of Mr. Wood's long experience in church organ manufacturing and selling and Mr. Wood states that he is delighted to be associated with the Robert-Morton Company, where he finds a congenial and efficient management and a fine factory, ideally located, and a staff of over 100 workers, skilled in the various branches of church organ work.

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Organ Students of the Musical Institute Present Program.

Students in the organ department of the Pittsburgh Musical Institute, an institution which is doing useful work in many lines of musical advancement, but in none more successfully than in that of the organ, gave a recital on the evening of April 6 in the Oakland Methodist Church of Pittsburgh. The program played on the three-manual Steere organ was as follows: Prelude and Fugue in A minor, Bach (Catherine Duff); "Prayer," Groven (Margaret Delaney); Melody, Silas (Louise Steele); Trio, Merkel, and Adagio in A flat, Volckman (William Kitchen); Prelude and Fugue in G major, Bach (Dorothy Slater); "Absolution," Guilman, and Melody in G, Guilman (Raymond Dierker); "Hosannah," Hartmann (Ethel Berberich); Sonata in D major (Allegro moderato), Guilman (Grace Lewis); Grand Chorus in B flat, Dubois (Paul Heuber); Reverie, Dethier (Katherine Oesterling); Toccata in G, Dubois (John Koenig); Chorale, Menuet and Priere (from "Gothic Suite"), Boellmann (Pauline Kaufman); Toccata (from "Gothic Suite"), Boellmann (Marie Hickey); Scherzo in D minor, Faulkes (Frank Kennedy); Sonata, No. 2 in C minor, Mendelssohn (Sigrid Gayvert); "Hosannah," Dubois (Marie Hickey).

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Recent Newspaper Criticisms:

Alexandria (La.) Town Talk, April 9, 1923: The organ and song recital at the First Presbyterian Church given by Mr. and Mrs. Clarence Eddy was a huge success. From an early hour the people commenced to gather and when the time came for the appearance of these artists, every seat in the church was filled, and the aisles were filled with chairs, even the adjoining rooms, where the artists could not even be seen, were filled and hundreds were turned away. The streets for blocks around were crowded with parked automobiles. Mr. Eddy fully bore out his reputation as master of the organ. His versatility in the interpretation of the different numbers showed the artistic temperament in the highest degree. His technique and use of the different stops were wonderful, as was his use of the pedals in the long runs and quick passages, and it was easily seen why he is pronounced the dean of all organists.

Of Mrs. Eddy, enough can not be said. Her beautiful contralto voice and charming personality placed her in immediate accord with the large audience. Her first number, "Gloria" (Buzzi-Peccia) with its massive character, brought to the memory of the writer, Zelta Seguin Wallace in her prime. Lawrence (Kansas) Journal World, April 13, 1923: Clarence Eddy, concert organist who appeared last night at the Plymouth Congregational Church under the auspices of that Church proved himself to be a skilled artist in interpreting moods. The master organist selected numbers that ranged from soft legato passages to thundering chords that brought out the full tonal beauty of the new church organ. . . . It is doubtful if Lawrence has ever had such a skilled organist here. Mr. Eddy is master of delicate shading of tones and it was a source of enjoyment to the audience to hear his interpretations.

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Organist Decorated with Order of King Leopold on Occasion of Music Week Performance in New York April 30.

During the seven years of his recital work in America Charles M. Courboin has had phenomenal success as a concert organist, but this season he has broken his records. Eighty-one recitals already played or booked for May and June—in addition to recitals nearly every Sunday at the Hickory Street Church of Scranton, Pa.—is his remarkable record.

Mr. Courboin has just completed a ten-day tour of the west and south, including recitals in Milwaukee April 17; St. Joseph April 19; Tulsa April 20; Fort Smith, Ark., April 23; Little Rock April 24; Memphis April 25 and Chattanooga April 26. In early April he gave recitals at Lancaster and Allentown, Pa., and Cortland and Sherrill, N. Y.

April 12 thousands of music lovers, and even Belgian friends of Mr. Courboin across the Atlantic, had the opportunity to hear him play when he broadcast a recital on the organ at Wanamaker's, Philadelphia, by radio. A previous experimental recital had been given by Marcel Dupre, and the results were so successful that arrangements were made with Mr. Courboin to broadcast a series of recitals. The first official recital was sent out from station WOO April 19, and was picked up at Eiffel Tower, Paris, and other European stations. The dates of other recitals are to be announced later.

April 30 Mr. Courboin gave a music week recital in the Wanamaker Auditorium, New York City. At that time he was formally decorated by the Belgian ambassador with the Order of King Leopold, bestowed upon him by King Albert of Belgium in recognition of his signal services in America in the cause of music. Mr. Courboin is the first organist to be so honored.

Courboin bookings for May include:
May 4—Asbury Park, N. J.
May 7—Binghamton, N. Y.
May 10—Chicago.
May 11—Chicago.
May 14—Philadelphia.
May 21—Springfield, Mass.
May 23—Elizabeth, N. J.

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- 4217 Oh the Lilting Springtime Chas. A. Stebbins .60
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George M. Thompson Opens Organ in First Baptist, Greensboro, N. C.

A three-manual organ, built by Henry Pilcher's Sons for the First Baptist Church of Greensboro, N. C., was opened with a recital by George M. Thompson, head of the organ department in the North Carolina College for Women, on the evening of April 16. More than a thousand people filled the auditorium of the church. Mr. Thompson writes that the organ is a very beautiful instrument. His dedicatory program was as follows: "Hymn of Glory", Yon; "At Twilight", Stebbins; Largo ("New World" Symphony), Dvorak; "Romance sans Paroles", Bonnet; "Marche Funebre et Chant Seraphique", Guilment; "Gesu Bambino", Yon; "Marche Slav", Tschaikowsky.

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1. Open Diapason, 8 ft.
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1. Bourdon, 16 ft.
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 3. Vox Celeste, 8 ft.
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 5. Stopped Diapason, 8 ft.
 6. Open Diapason, 8 ft.
 7. Chimney Flute, 4 ft.
 8. Oboe, 8 ft.
 9. Vox Humana, 8 ft.
- CHOIR ORGAN.**
1. Viol d'Amour, 8 ft.
 2. Quintadena, 8 ft.
 3. Concert Flute, 8 ft.
 4. Violin Diapason, 8 ft.
 5. Flute Harmonique, 4 ft.
 6. Clarinet, 8 ft.
 7. Chimes (25 notes).
- PEDAL ORGAN.**
1. Open Diapason, 16 ft.
 2. Bourdon, 16 ft.
 3. Lieblich Gedeckt, 16 ft.
 4. Dolce, 8 ft.

There are twenty-six speaking stops, without any duplications or borrowing. The chimes are enclosed in the choir organ, but are playable from both the choir and the great.

Praise for Harold Tower.

How Dean Charles E. Jackson and the parish of St. Mark's Pro Cathedral at Grand Rapids, Mich., feel about the music offered them under the direction of Harold Tower, organist and choir-master, is well illustrated by the following from St. Mark's Herald for April 7, over the dean's signature:

Easter was a glorious day. We make anything glorious when we give it the best contribution of our mind and heart. One of the words of gratitude that I am eager to express aloud is the deepest appreciation for what our choir means to our worship. One could not ask for a finer spirit of loyalty and devotion than the choir has shown during the active days of Lent and in preparation for the Easter festival. Anyone interested in the welfare of the great group that makes the choir must feel a very positive sense of obligation to the enthusiastic insight and leadership that our choir-master and organist shows. I know that I am speaking for the whole parish when I publicly acknowledge our indebtedness to the choir for its contribution on Easter day.

Music Composers, Attention!

We offer the following prizes:

- \$150.00 for the most attractive unpublished anthem submitted.
- \$100.00 for the second most attractive unpublished anthem submitted.
- \$75.00 for the third most attractive unpublished anthem submitted.

All anthems submitted must be in our hands not later than July 1, 1923. Send for our special announcement folder outlining all conditions and rules of the competition.

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HEADED BY J. GIBBS SPRING

Society of Organists Has Membership of 125 Who Preside at Theaters—Eric De Lamarter Delivers Address.

Various forms of activity evidencing life and virility are marking the season of the Chicago Society of Organists, an organization of theater players which includes prominent members of the craft. The society is headed by a new roster of officers, including the following:

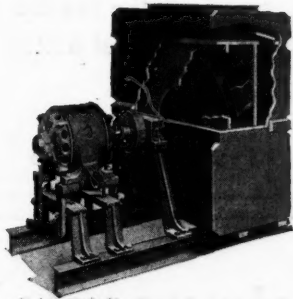
- President—J. Gibbs Spring.
 - Vice President—Miss Mildred Fitzpatrick.
 - Recording Secretary—Miss Nellie Williams.
 - Treasurer—C. N. Shook.
 - Sergeant-at-Arms—Robert Stevens.
- The membership at present is approximately 125 and three or four are added at every meeting. President Spring is striving to increase the membership materially. The attendance at meetings averages sixty-five. The latest meeting was held in March at the Wurlitzer rooms, 329 South Wabash avenue, through the

courtesy of Ambrose J. Larsen, one of the active members. Eric DeLamarter was the guest of honor. He gave a very interesting talk on organ classics, including French, German and English works, methods of building and playing organs, etc., and was showered with questions, some of which he answered cheerfully. Robert Stevens gave a short talk and demonstration on the "minor second."

"Some of our members are getting ambitious," says Mr. Spring. "First comes Jesse Crawford, of the Chicago Theater, with two compositions, 'Birdie' and 'In the Corner of the World.' By the way, 'In the Corner of the World' makes a very effective organ solo with slides. Now our friend Milton Charles of the Tivoli has completed a new 'Cry' song."

The Cadet chapel choir of West Point, N. Y., 130 men, visited Columbia University, New York, April 21 and 22. On Sunday morning they attended service at St. Thomas' Church, where T. Tertius Noble provided a special musical program. In the afternoon they took part in the service at Columbia University, singing "The Corps," by W. F. Harling, arranged for male voices by the organist of the academy, F. C. Mayer. Bishop Shipman, formerly chaplain, U. S. M. A., preached at this service.

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Points Concerning Organ Touch According to Acoustical Laws

By C. ALBERT TUFTS

[The Diapason publishes the following article, from a new work entitled "A Treatise Concerning Modern Organ Playing," just prepared by Mr. Tufts, a well-known Los Angeles organist, by special arrangement with the author.]

In order that the reader may begin deliberately to think scientifically, and be willing to tear down old-fashioned and conservative ideas concerning a continuous legato employed in most pieces played by most organists, the author wishes to make the almost paradoxical and yet fairly true statement that the crowning glory of organ playing (legato) is its chief weakness. What do we mean by this? Merely that the continuous habit of employing excessive legato generally tends to thicken almost all passages where brilliant and articulate technique is wanted instead. This habit of a continuous legato so gets into the mental make-up of the average organist that many passages which should sound most brilliant and clear in their treatment become monotonous and thick. True, many noble passages in organ music should be played full legato, or at certain degrees of legato, while hundreds of other passages could be materially improved by employing instead demi-staccato sounds, or what the author pleases to call a brilliant-legato touch.

To explain this touch, simply produce a solid deep-down, virile finger legato, but release the key shortly afterward by a rapid upward finger movement. This should be the basic organ touch on modern electric organs, and a more legato tone can be added to this, or a more staccato tone taken from this touch when wanted. With this down virile finger legato production, many different degrees of staccato releases (staccato sounds) may be derived from this solid touch, and these brilliant tones of many varieties can be governed entirely by the speed of the release after the production of the tone. Where sharp staccato sounds are wanted, the initial production of the tone must still be legato, but the release an intense upward movement from the finger tips, middle knuckles and the wrist which assists in the springing backward.

As nine-tenths of all secular music, seven-tenths of all recital music and one-half of all church music calls for clear, clean, brilliant articulation, the clear legato should be the base of thought and not the full, clinging legato touch. Then deviations from this clear (brilliant) legato should be employed in either direction when a fuller legato is wanted, or the many staccato touches are desired.

The organ, from a truly musical standpoint, is the unnatural and unscientific instrument we have (because its tones do not naturally cease after a given time, or even diminish); hence the natural faults and musical weaknesses must be remedied by the player by artificially imitating superior articulating instruments, such as the voice, the violin, the flute, the clarinet, the trumpet, etc. Therefore the player must give up the idea that the unceasing legato is a true or correct style for the organist to use most of the time, holding rather that full legato should be employed only in lovely melodic and solemn passages, which music is merely one-third of our complete organ literature (except the polyphonic school). Even in this last named any very near notes must be differently treated than far away notes. (This acoustical idea will shortly be explained.)

Many years ago the author discovered that it was difficult to listen to even one average piece of music with no other touch than the legato, because it seemed so smooth and suave that it soon lulled one by its monotony. Admit this and you are saved. Refuse to see this and you mentally remain in a boat on a stagnant stream which has no waves and no current, while we have no oars. The fault with many monotonous organ recitals is too much polyphonic music at one time, with too much legato being played nearly all of the time.

To consider the more successful phases of musical performance, we see that the violinist uses a short bow and he easily articulates most of the time except in cantabile passages; the brass and woodwinds breathe and tongue their music nearly all of the time, and the singer does likewise. Also that none of them use the printed music exactly as it is written (although many will claim that they surely do), but instead of that they really breathe, bow and tongue their notes according to instinctive, natural human limitations of breathing and conforming to basic musical laws. The organist may still claim that legato most of the time is the true idiom of organ playing, but when we search the entire literature of music, of the voice and of all other instruments, we find that this idea is happily untrue as far as real musical expression and variety is concerned. Even in cantabile passages, when a full legato is really desired, what about the effect the fingers produce, upon the strings, the key-holes of the woodwinds, the percussion of the piano hammers, and the movements of the jaw, teeth, tongue and breath upon the thousands

of tones and syllables? But when it comes to organ playing, alas! the crowning glory of organ playing often becomes its chief habitual weakness by its utter lack of variety.

The following law is proposed for playing (every finger) upon the organ for all music including cantabile passages as well as all types of brilliant music, although, of course, the articulation must be considerably lessened in the melodic passages:

Same notes always lift finger well, and half-steps usually articulate, while steps begin to connect somewhat and minor thirds slur. The farther away the tones are from one another the more care one should use in the endeavor to connect them. A far-away note should always be left with a down-legato, full tenuto touch in all music, no matter what the tempo or style (brilliant or serious) of the composition may be. Even many artists violate this scientific law.

To illustrate further, never leave a note or octave or move away from the next note without a full tenuto touch upon the isolated note. The slurring of tones more than a step away and the articulating of half-steps and same notes in 99 percent of brilliant music and in 75 percent of cantabile and polyphonic music is one of the greatest basic points of good playing, and is what the author refers to as the "acoustical system" of treating all notes scientifically in all music. The remembrance of this absolutely necessary articulation will save all polyphonic music and solid legato passages from becoming blurred whenever a half-step occurs. We do want a great deal of true legato in much of the church music, but never do we desire a smeary, thickened, ugly blur.

To illustrate: Take the prelude of the Guilman Third Sonata (and there are thousands of similar passages), can you not see that in the first four measures some notes are a fifth of an octave away and others are a step, while a few difficult notes, acoustically speaking, are only a half-step from their neighbors? Now, the great majority of all organists use just one kind of demi-legato touch for all of these notes, with the result that every few notes we hear a blur. Also note the scoop-up run beginning the second theme in this first movement. The same scientific idea must apply here that all of the closer notes (the half-steps) must have a clearer treatment of articulate touch than the other notes which are a step away or farther. If this one point alone were worked out on every page of all organ music, what a clearing of the skies we would have in organ playing!

In music often on one page, to make it sound a full and yet a clear legato, very many shiftings of slightly different touches must take place if we would have that page sound like one type of legato, and so watch our half-steps that they be not blurred.

Concerning brilliant playing, if the touch becomes too short (that is, an immediately produced staccato touch) then the tones do not speak well, clear, of their full or their loudest value, because the sharp, lightning-like finger touch anticipates the wind to the pipe. That is to say, only a small proportion of the wind can get into the pipe and therefore the full sound is cut off. Seldom use a staccato touch upon any organ key, as a pianist uses his sharp staccato, but instead use many types of down-solid-sounds which, being well produced with a finger legato touch, are later suddenly released for articulation of sound.

This type of virile-legato production with staccato release immediately afterward is the greatest touch there is for producing any kind of brilliant organ playing, and the author claims to be the originator of teaching this touch to others, although he cannot know whether or not some organists have personally used it here and there in their own playing. This is the touch that should be used in seven-tenths of all playing, increased or lessened, of course, according to the degree of staccato or legato needed. He has termed this compound touch brilliant-legato, and desires the credit for advocating the production of this touch in the teaching field. This solid finger legato production and staccato release with an additional sudden spring-back from the finger is the finest touch possible for toccatas, etc. The above combined or compound touch of finger legato production with staccato release is far superior to the touch usually played which releases the tone the moment it is taken, for a piano staccato touch on the organ does not begin to speak the full possibilities of the wind capacity of the organ pipes.

All organ playing (to be virile, positive and convincing) must have each tone solidly produced with a deep down action of the fingers before the keys are released, even upon electric organs. This scientific law (for the true, full speaking capacity of the pipes) must prevail in every legato and also in every staccato note played, excepting just one acutely brilliant staccato touch used in very fast, loud music. This latter touch should be an acute piano staccato finger touch (which snaps the finger under the hand and off the key) together with an elastic bounding wrist for each note.

We acknowledge indebtedness to M. Guilman for using the idea which Lemmens taught him of pushing down into the keys for a full legato tone. He taught this to his pupils for the tracker action, but it is just as important upon an electric action, for the wind must get into the pipe before being cut off. However, I have added to this (after scientific investigation), and state that all legato tones, and 99 percent of staccato sounds desired should be produced with a legato touch, and then snap-re-

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leased to obtain the various solid staccato effects. Otherwise the staccato-tone is insufficient in volume. We therefore make the following general law that all legato and all staccato sounds must be produced by a deep-down virile finger legato touch. The staccato is to be affected entirely by the sudden release.

Finally, considering hymns and musical compositions as a whole, generally play brilliant organ music as if the orchestra were performing, play caprices and dainty novelty numbers as if a quartet were singing, play hymns and big solemn compositions as a large choir would sing an oratorio chorus, and the cantabile passages either as old-fashioned organ playing (in its effect) or as lone violinist or vocal soloist would smoothly sing some bel canto masterpiece.

Play all chromatic scales and trills, for hands or feet, on the organ articulate demi-staccato, absolutely separating one note from another. However, in diatonic scales all notes are separated, excepting in polyphonic and melodic passages. Minor thirds do slur. The larger the interval, the more connectedly the sounds must invariably be played.

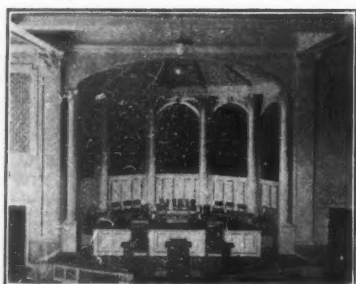
The greater the echo in any building and the larger the hall or organ, the more is this principle put into practice. And reversely—the smaller the hall and

the instrument and the more "dead" the building is acoustically, the less one would naturally separate sounds, no matter how the music is written upon the printed page.

I know several New York organs and two in Pasadena, Cal., etc., where the acoustics are so poor I never succeeded in getting enough legato in those churches, upon those organs. And yet even in such a place we must surely breathe phrases.

In conclusion, the organist cannot play completely with the eye. There are a few large churches in the country that are actually so "dead" that everything within the building must be legato. On the other hand, literally hundreds of churches in the United States, on account of their echo, require the articulation of many passages written legato. Thus, following slurs and various marks upon the printed page too closely with the eye will never produce artistic playing. The eye must invariably be governed first and foremost by the ear and by reasoning, for the printed page cannot really show one the "inside" of musical expression, articulation, etc., but its object is merely to "line up" the mathematical proportions of the tempos and musical ideas. The spirit of the music must be fully constructed (reconstructed) by the performer.

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Playing the Short Subjects.

THE PATHE REVIEW.

An important part of a theater organist's work is the playing of the short reels that form usually about one-third of the program. In many instances these are assigned to the organ, so that the question of suitable musical accompaniment should be given careful thought. As these subjects are interesting novelties, it is a real delight to play them, especially if the feature is not up to the usual standard. There is sure to be variety when the major film is of great length and there is no time for a two-reel comedy.

These subjects include the Pathe Review, Pathe News (or other news reels: Fox, Universal, etc.), Pictographs, Prizma colored films, Chester outing pictures and scenic, Screen snapshots, Starland review, Topics of the Day and a multiplicity of cartoons, including Mutt and Jeff, Aesop's Fables, Tony Sarg's Almanac, Crazy Kat, Out of the Inkwell, Bobby Bumps and many others.

Undoubtedly the most interesting of all is the Pathe Review of five subjects of great variety, usually closing with a colored oriental scenic. A recent issue (with our selections appended) contained:

- (1) "The Dunes"—"Sand Dunes" (O. S.), by Nearing.
- (2) "The Cormorant" (Japanese fishing scenes)—"Japanese Dance," by Pennington.
- (3) "Dance of the Midjina"—"Laila," by Stoughton.
- (4) Samoyedes (Russian dogs)—"Russian Dance," by Glinka.
- (5) Riders of the Red Sands and Arabian Gem, on which Langey's "Arabian Dance" was correct.

As two-four rhythm pieces are sure to be necessary, it is better to use contrasting rhythms of the waltz, the six-eight and the four-four as a relief. If several items are brought in atmosphere and require the first rhythm, insert a waltz on the intermediary subjects, if no other direct cue is obvious. Waltzes are correct on subjects of a scientific nature. For example: Opening a review showing (1) "Innocence" (baby photos) and (2) "Alaskan Mail," on both of which we used one bright snappy number, we placed a waltz to cover (3) "Breath of Mankind" and (4) clay modeling, closing with an African dance for (5) "Twists and Turns of Timbuctoo."

Here is where the resourcefulness of the musician will be severely tested in selecting musical mediums refreshing in contrast, with a variety of rhythms, pleasing changes of tonality and taste in registration. It is a task to find appropriate music which each scene suggests. Thus: "The Thrill Box," showing the testing machine required of aviators, demands a rapid light allegretto like Herbert's "Badinage," whereas "The Yankee River" (Conn.) immediately suggested "Slumbering River," by Siewert, and "Flappers of Japan" (geisha girls) brought "Koko San" by Kamoto into the lime-light. Similarly "Gold fish peddlers of Japan" reminded us of the "Gold Fish Song" from the Japanese opera "The Geisha." A recent issue in barcarolle form, "Ship o' Dreams," fitted scenes of Massachusetts fishermen, while "Mist of the Morning" (forest) called for "Call of the Woods" by Tyers.

All nationalities are represented in these reviews. "The Pueblo People" required an American Indian number, "Nuwana's Song" by Cadman, and an African scene, Rollinson's "Whirling Dervishes," while on scenes of Italian

cities we used "Gondolier's Song" and "Alba," by Nevin, for the canals of Venice, and on views of Capri "Matinata," by Leoncavallo. In the same category Lake Como pictures brought out "Moonlight on Lagoon" by Friiml, "Barcarolle" by Cazaneuve and "Venetienne" by Godard.

A few real novelties appear at times. "When the salmon come home," showing the fishes endeavoring to swim upstream in Alaska, placed Sternberg's "Le Tourbillon" ("The Torrent"), piano solo, in an exact fitting. Next "Florida Fancies," a southern scene, was accompanied by Dett's "Mammy" from his "Magnolia" suite. Views of Russia to-day were synchronized with Langey's "Russian Rural Scene."

Two classes of scenes of much lively activity are (1) Cowboy doing rope tricks, where a waltz or pieces like "Western Intermezzo" by Luz will fit; and (2) Ski jumpers, which are numerous during the winter, where a waltz or two-four piece is effective. As the ski jumper leaps from the toboggan, make an absolute break in the rhythm on the first beat, continuing as before.

A decided sensation in many past reviews were the studio settings of Otto Ollendorf, the painter, wherein he was shown finishing a portrait of a dancer in national costume, sometimes Hungarian, Russian, French, etc., and as he steps away from the easel comes a flash to a close-up of painting, and gradually a dissolution into the real dancer or dancers, who then do the dance depicted. It is best to play softly in triple rhythm until the dance and then change immediately into the dance tempo.

A few odds and ends are: "Silver Harvest"—sardine fishing in Portugal—"En Mer," by A. Holmes. "Farm Folk of Alsace"—Either Massenet's "Scenes Alsatiennes" or Fisher's "Alsace-Lorraine."

Comedy insert, "Kiss Me."—Either "One Kiss" by Burnnett or "Kiss Me" from "Going Up" by Hirsch. "Tale of a Geisha Girl" (quiet Japanese scene)—"In a Lotus Field," by Bratton.

English hunting scenes—Bucalossi's "Hunting Scene."

"Teddy descends the Alps"—"Alpine Fantasia" by Tobani, and Flagler's "Alpine Fantasy."

On an undersea picture to portray the undulating motion of the water we used bourdon and flute, 4-foot, later changing to bourdon and strings, with super coupler to picture the mysterious haunts of the denizens of the deep.

New Photoplay Music.

SEA: Often the organist or orchestra leader is puzzled to find an overture or other "light-up" selection in which both organ and orchestra may be used, forming a pleasing ensemble. At our request J. Fischer & Bro., sent us several orchestrations which proved worth while in this regard. The first is the overture to "A Nautical Knot, or the Belle of Barnstapole," by the late W. Rhys-Herbert.

It contains stirring pictures of the sailor's life and the movements are well contrasted as to variety and solo instruments. Either with organ alone or with the orchestra it will be found very effective.

RELIGIOUS: A clever orchestration of Johnston's "Resurrection Morn," which is combined with Barton's "Cortege des Cardinaux," forms another number, and in the same class Gounod's "Marche Pontificale" is published with Granier's "Hosanna." These numbers are now available for organ and orchestra, and where the feature film is of a religious nature, or, again, just previous to Easter and Christmas, these selections are splendid for overture playing.

JAPANESE: "O Hara San" overture, by Edward F. Johnston, is a musical resume of the principal themes of a delightful eastern operetta first brought out five years ago. "L'Egyptienne," a bright oriental intermezzo, alla gavotte, and "Indian Dance," a robust musical example of the American Indian dance, are both by Dr. J. Lewis Browne, and are now issued for orchestra and organ.

HAWAIIAN: "Fantasia on Hawaiian National Airs" is a splendid arrangement of native airs, including "I Love You, Honolulu," "Manua Keia," "Hula Song," "Like no a Like," and "Aloha Oe." This work is by H. J. Stewart, who has also transcribed Strauss' "On Silent Woodland Paths."

CHIME PIECES: "The Bells of Aberdovey" is founded on a piano fantasia by W. Pape, and has been made an effective vehicle for the use of the chimes in his transcription by Dr. Stewart for the organ. One can revel in chime effects to his heart's content. In the same category is a piano solo, "Those Distant Chimes," by W. A. Johnson, illustrating a service in the "Little Church in the Valley" and interpolating the familiar air "Sweet and Low."

COMEDY: "Nightmare," a grotesque dance by M. Bennett, offers opportunity for exploitation on comedy misterioso scenes.

RURAL: Two real country scenes are musically portrayed in "The Country Band" and "Back on the Farm," both by W. A. Johnson. The second is a descriptive piece, depicting an old time "huskin' bee and barn dance!" The last three are piano solos (Presser).

Five new organ solos from the Ditson firm are at hand. Two are oriental numbers from Hadley's "Cleopatra's Night," the intermezzo and the introduction to the second act. The intermezzo was reviewed previously, but in the organ transcription the arranger has omitted the opening minor strain. This is a mistake, as we believe in transcription the entire work should be included. The second piece is a brilliant triple movement in B flat, with measures of varying rhythm. "Concert Caprice," by Roland Diggle, is a light allegretto with a central section—musette style—having a solo for clarinet. Beaumont's "Slumber

Song" has been arranged by Lemare, and the final issue, "Processional March," from "John of Nepomuk," a brilliant maestoso, has been arranged from the orchestral score by the composer, H. J. Stewart.

Leo Kempinski, a prolific writer of photoplay music, has given several new numbers to picture musicians. A series of "Incidental Symphonies" or half-reel dramatic illustrations contains agitados, hurries, storm music, tensions, etc., but the best of the entire series is the fourth: "Dramatic Suspense," which according to its rendition may be made a tension or a dramatic agitator.

JAPANESE: The same writer gives us "Japanese Legende," opening in dramatic oriental style and having for its second theme a tender love strain. In the same category is "By the Japanese Sea," by W. Hauenschild, a number having three splendid-themes. The first is a striking fortissimo five-four motive, followed by a flowing oriental aria, particularly associated with Japan, while the third, a three-four andante in A flat (vox and strings), has a rippling accompaniment illustrating the ceaseless motion of the sea.

The incidental and oriental pieces are issued by the Photoplay Music Company, of which Ernst Luz, chief director of music for Loew's Theaters, is president. Prelude to Act 2, from "Hamlet," by A. Thomas, is another fine dramatic issue in this edition.

Correspondence.

A. C. R., Miami, Fla.—A series of articles is begun this month which will cover the news weekly, cartoons and all other short reel subjects.

F. R., Brooklyn, N. Y.—Your best course is to consult Mr. Steinheimer.

J. E. D., Houston, Tex.—List mailed as requested. Other matter requires research.

Pictures Supplement "Crucifixion."

The choir of fifty men and boys at the Church of the Epiphany, Chicago, under the direction of C. Gordon Wedertz, organist and choirmaster, sang Stainer's "Crucifixion" March 25. The music was illustrated with stereopticon slides of the world's most famous paintings, portraying the events of Holy Week. As far as is known, this is the first time that this collection of pictures has been shown in Chicago.

The Berean Baptist Church choir, under the direction of Isaac T. Yarbrough, with Estella C. Bonds at the organ, gave a fine performance of Dubois' "The Seven Last Words" at that Chicago church March 30. The audience was large and the chorus of sixty voices sang artistically. Vincent's "The Prodigal Son" is to be given May 29.

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Another department is devoted to the moving-picture organist, whom Wesley Ray Burroughs considers from a sympathetic and practical standpoint, for he is himself a "movie" organist of many years' experience.

Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall, the fine music reviews of Harold Vincent Milligan, F. A. G. O., the comprehensive news pages, etc., etc.

Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, so we may mail him a sample copy.

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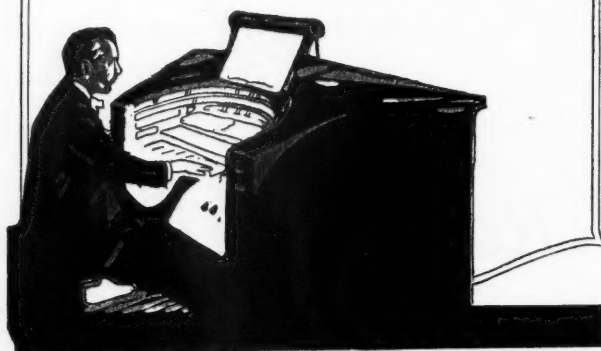
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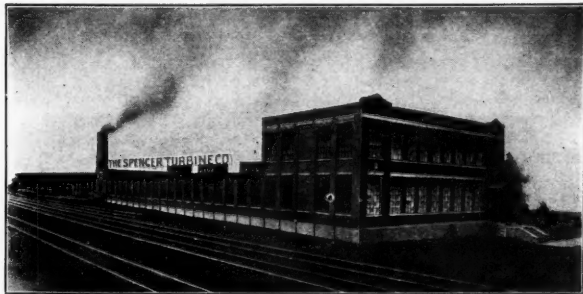
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I hope you will feel at liberty to refer your friends to this organ and it will be my pleasure to demonstrate it to them at any time.

With my best wishes for your continued success, I remain

Very truly yours,

Francis Womack



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